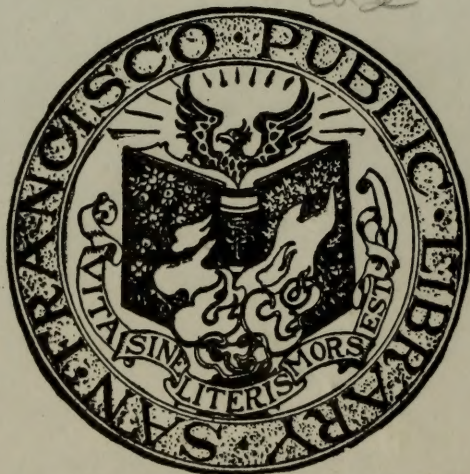






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# Musical Review

ESTABLISHED OCTOBER 15, 1901

L. LV. No. 1

SAN FRANCISCO, CALIFORNIA. SATURDAY, AUGUST 30, 1930

TEN CENTS

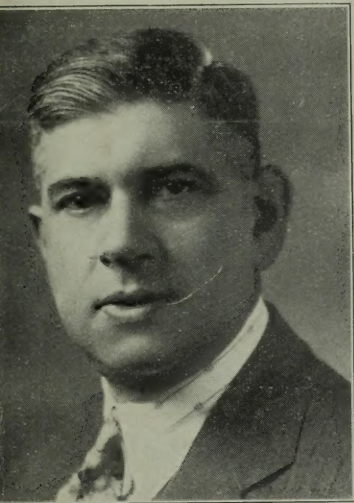
## Summer Concerts End Tuesday

Alfred Hertz Conducting Beethoven's Ninth Symphony With Summer Symphony Orchestra, Municipal Chorus of 300 and Four Renowned Soloists Will Close Fifth Triumphant Summer Season

BY ALFRED METZGER

Next Tuesday evening at the Civic Auditorium the Summer Symphony Association will conclude its fifth season of summer symphony concerts.

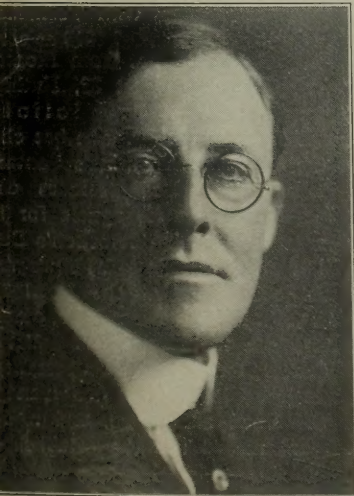
the best. Occasionally concessions have been made to those who prefer light music and whenever possible resident conductors have been given an oppor-



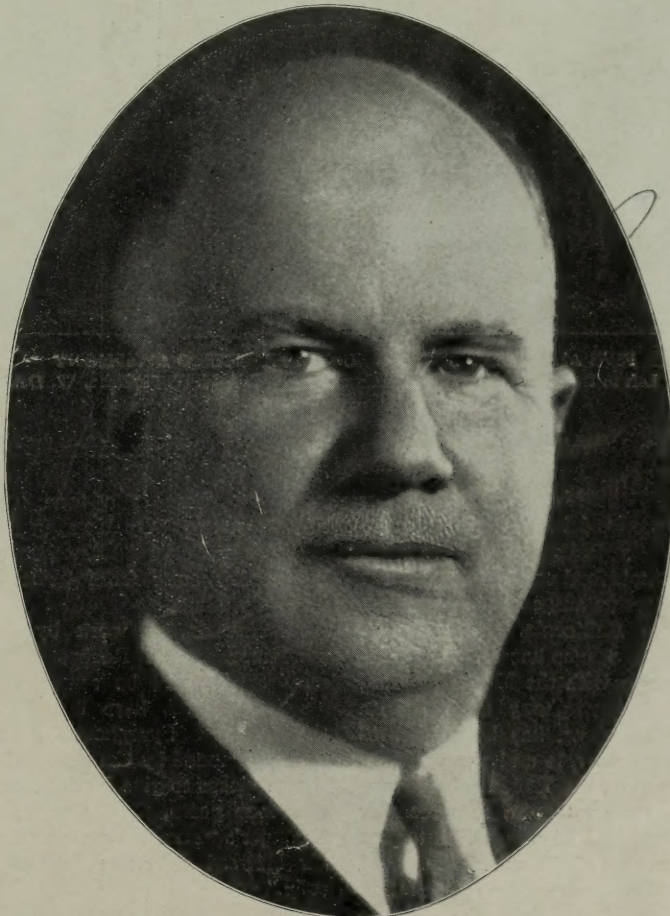
ALBERT GREENBAUM  
Secretary-Treasurer Summer Symphony Association



ANTONIA BRICO  
Conductor of the Ninth Summer Symphony Concert



J. EMMET HAYDEN  
Member Executive Committee, Summer Symphony Association



JOSEPH S. THOMPSON  
President of the Summer Symphony Association

Every one of the officers, whose portraits we print with this article, have reason to feel proud of the achievements of these five years. More than \$200,000 have been spent on these summer concerts in these five years and the world's greatest conductors have come here from their homes to conduct for the musical public of San Francisco. The prices for these concerts, notwithstanding many temptations to the contrary, have been held down to twenty-five and fifty cents per seat for season tickets and fifty cents and one dollar for single admission.

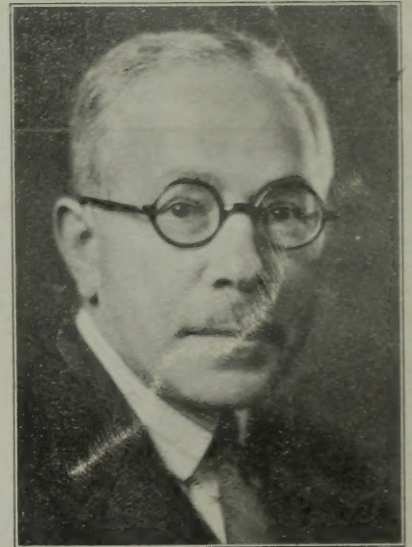
The programs have always been of

tunity to appear before their fellow citizens. It has been an unselfish and generous devotion to musical interests on the part of these officers to continue the good work during these five years. This year seven conductors had been engaged for the ten concerts, namely, Bernardino Molinari, Gaetano Merola, Artur Rodzinski, Willem van Hoogstraten, E. Fernandez Arbos, Antonia Brico and Alfred Hertz, mentioning them in the order of their appearance.

Antonia Brico

Antonia Brico appeared last Tuesday and created a veritable storm of

(Continued on Page 2)



JOHN ROTHSCHILD  
First Vice-President Summer Symphony Association



MRS. LILLIAN BIRMINGHAM  
Second Vice-President Summer Symphony Association



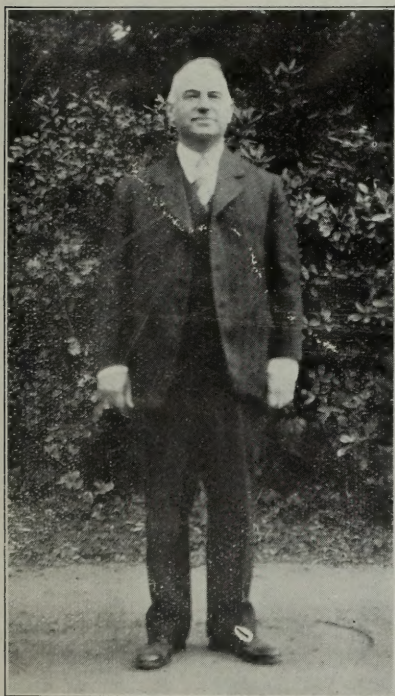
TOM C. GORTON  
Manager Summer Symphony Association



## SUMMER SYMPHONY

(Continued)

approval. More than 9,000 people assembled to do her homage. Miss Brico is a graduate of the University of California and of the High School of Music in Berlin. She is also a protegee of Dr. Karl Muck, formerly conductor of the Boston Symphony Orchestra. This was her third appearance at the head of a great symphony orchestra. There is many a conductor before the public today who, when conducting his third concert, most likely could not do any better than Miss Brico did and in some instances not as well. The young conductor revealed unusual talent. She



**WALTER OESTERREICHER**  
Orchestra Manager San Francisco Symphony  
Orchestra, Who During More Than Fifteen  
Years Has Filled This Responsible Position  
Faithfully and Competently

is sure of herself. She has the capacity to keep the orchestra together. She has a decided understanding of the value of emotional expression. That she had not sufficient time to rehearse the program thoroughly, that she had not as yet become sufficiently acquainted with the musicians to sway them so that they willingly followed her moods and that she can not crowd her future years of eventual practical experience into the one or two years she has been active in her work, certainly can not be placed to her discredit. The writer regards Antonia Brico as an exceptionally gifted conductor who will unquestionably take wonderful advantage of any opportunities that will be placed in her way. She conducted the following program: Symphony No. 2 (Dvořák); Symphonic Rhapsodie (Stojowsky); Sigismund Stojowsky, soloist; Symphonic Poem Don Juan (Strauss); Overture, The Flying Dutchman (Wagner).

Stojowsky received hearty applause, both for his interpretation and his composition. Miss Brico will also conduct a concert at the Greek Theatre of the University of California on Friday evening, September 5, when we shall be

able to have another review of her accomplishments.

## Alfred Hertz

The crowning event of the summer symphony season will be Alfred Hertz' appearance for one concert at the head of the summer symphony orchestra. He will conduct the Ninth Symphony by Beethoven with the municipal chorus and four distinguished soloists. Mr. Hertz is one of the great masters of the baton before the musical world. His interpretation of the classics is authoritative. We have never heard the Ninth Symphony conducted with such gripping vitality with which Alfred Hertz conducts it. We shall look forward to this event with pleasurable anticipation.



**FIVE ABLE MEMBERS OF THE SAN FRANCISCO SYMPHONY**  
From Left to Right: L. S. Barton, Otto Kegel, F. W. Tait, H. H. Hoffman, W. Dablow  
and Anthony Linden

Dr. Hans Leschke, than whom there is no finer choral conductor anywhere, has trained the Municipal Chorus for this occasion and has trained it with a thoroughness impossible to surpass. Four distinguished soloists will appear on this occasion and every one of them hails from California. Lorna Lachmund, soprano, who has scored numerous successes with the Municipal Chorus and the symphony orchestra on previous occasions, has been selected for the soprano role and she certainly will do justice to it. Elsie Ingham Armbrust, mezzo soprano, a solo member of the Municipal Chorus, will interpret the mezzo part of the symphony.

Albert Rappaport, formerly of San Francisco, and now with the Chicago Grand Opera Company, will sing the tenor role and he will do it with that musicianship and artistry for which he has become famous throughout the country in the last few years.

Alexander Kisselburgh, one of the leading concert and oratorio baritones in America, who has sung for some of the largest audiences including Hollywood Bowl, where 25,000 people heard him, will sing the baritone part which he sang with brilliant success in the New York Stadium this summer under Willem van Hoogstraten.

An augmented orchestra, extra rehearsals and in fact everything possible has been secured to give Alfred Hertz a chance to give his San Francisco admirers the best that is in him with the best possible material.

## THE SYMPHONY SEASON

Basil Cameron, the noted young English conductor who will take charge of the San Francisco Symphony Orchestra for the first half of the coming season will sail for San Francisco September 6, according to advices received here this week by the Musical Association, the supporting organization of the orchestra. Cameron plans on coming directly to San Francisco in order to take full charge of the rehearsals of the orchestra starting September 29.

As an evidence of the enthusiasm which Cameron is bringing to his new post here he has advised the officers of the Musical Association of a number of compositions he plans on presenting. Among them are many not-

able works by prominent English composers.

Among these is a tone poem by Delius, entitled "On Hearing the First Cuckoo in Spring." Another number is a ballet suite from "The Perfect Fool" by Holst.

"Sinfonietta," a work by Gossens, conductor of the Rochester Philharmonic, who will be remembered for his appearances here last year with the Summer Symphony, is another feature planned by Cameron. Cameron also proposes to give Herbert Bedford's new tone poem, "Hamadryad;" Percy Grainger's "To a Nordic Princess" and Sir Edward German's "Welsh Rhapsody."

None of these works have ever before been heard in San Francisco and their presentation here is expected to arouse much interest in the coming regular season of the Symphony. The season seat sale is now in progress and according to those in charge, the volume of sales is indicative of the renewed interest in the Symphony. The season seat sale is open to the public as well as members of the Musical Association.

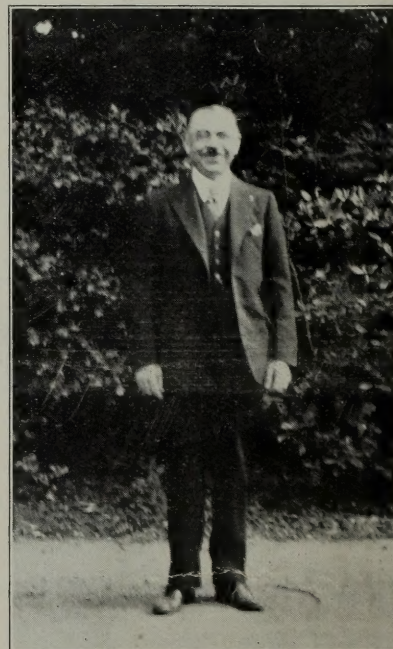
**Nathan Abas**, the widely known violinist, founder of the Abas Quartet and radio artist, has been engaged to head the violin department of the San Francisco Conservatory of Music. He is now completing plans for a series of chamber music concerts which will be announced presently.

## HOLLYWOOD BOWL CONCERT

The Hollywood Bowl comes to a close in its ninth annual season of "Symphonies under the Stars" August 30 with Enrique Arbos, noted Spanish conductor, again directing the musicians. Arbos started his engagement, August 21.

Count Andres de Seguro and Alfred Wallenstein were the featured soloists on the program for the final weeks. Count de Seguro sang on Tuesday night's program, which has been designated as "Spanish night" in honor of the visiting conductor.

The entire concert for that evening was made up of selections by Spanish



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composers. Count de Seguro, well known in Southern California musical circles, was heard in several baritone selections.

Wallenstein, who attended high school in Los Angeles, is one of America's best known cellists. He has been featured by world-famous directors in concerts all over America. He appeared on Friday night's program, playing a cello concerto by Saint-Saens.

The annual season ends with six selections, concluding with Tchaikovsky's famous overture of 1812 celebrating Napoleon's retreat from Moscow.

Friday night, August 22, Kathleen Parlow, noted American violinist, played three selections. She has chosen the Orgia from Turina's Fantastic Dances, Liszt's Les Preludes and Lalo's Symphonie Espagnole for her appearance. Rimsky-Korsakoff's Bumble Bee is included in today's program.

The attendance at the Bowl last week to hear Miss Olga Steeb, pianist, and to see the Michio Ito ballet of 12 dancers, exceeded all expectations, Glenn M. Tindall, business manager of the Bowl announced, and a new seasonal record may be established.

Bruno Walter has been engaged as regular conductor of the historic Gewandhaus concerts in Leipzig.



# Pacific Coast Musical Review

26 O'FARRELL STREET

SAN FRANCISCO

PHONE KEARNY 6044

*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

## SUBSCRIPTIONS

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VOL. LV AUGUST 30, 1930 No. 1

How do you do, everybody? Here we are again after two years of intermission. Owing to various causes including conclusion of the manuscript for the Musical History of California, which has been dragging along for several years, various duties in connection with the summer symphony concerts and last but not least indifference on the part of a certain element in the musical profession and among the musical public, the writer was compelled to suspend the Pacific Coast Musical Review and dissolve the Musical Review Company on September 1, 1928.

On various occasions we could have obtained financial support to re-organize the paper with the understanding that we would permit the Musical Review Company and the paper to go into bankruptcy. Rather than take the easier way we worked during these two years to obtain sufficient advertising and subscription support not only to maintain the Pacific Coast Musical Review permanently, but to secure sufficient income to pay up every cent we owe during a certain period of time the length of which depending upon the arrangements that can be made with creditors.

Feeling that we have done our best we cheerfully begin where we left off and continue the Pacific Coast Musical Review which was established October 15, 1901. At the time of its temporary discontinuance the Pacific Coast Musical Review had been published twenty-seven years. Had it continued publication it would now have begun its thirtieth year, while, as matter of fact, it is now beginning its twenty-eighth year.

During the twenty-seven years of the Pacific Coast Musical Review's activities it participated in every forward movement in behalf of music. One of its dearest hobbies was its persistent demand for recognition of resident artists. The writer considers himself very fortunate to have been able to live to find his dreams partly realized. The resident artist occupies today a far more commanding position than he did at the time we started to fight in

his defense twenty-five years ago. We are glad to see Miss Constance Alexandre associated with Selby C. Oppenheimer in the effort to present opportunities for resident artists such as we had in mind when beginning the campaign. We trust the resident artists will cooperate.

The best way in which to judge whether or not a musical journal is beneficial to musical activities is to compare conditions during the time it was published with conditions during the period of its inactivity. Have musical conditions in San Francisco improved since this paper has been suspended? Would conditions have remained in better shape if there had been a firm and militant leader to prevent indifference and suggest remedies for unsatisfactory leadership? Without endeavoring to be presumptuous we want to say that if the Pacific Coast Musical Review had been published during the last two years certain unsatisfactory musical conditions as they exist today would never have come to such a state of inertia as they are in now.

Now then we pledge ourselves to continue the fight for musical progress in behalf of the musical profession and musical public as we have done during twenty-seven years when we participated in practically every worthwhile musical project. In the next few numbers we will deal fearlessly and constructively with the following musical problems: The Symphony Situation, the Resident Artist, Radio Programs, the Talkies, the Opera House, the Municipality in Music, Our Music Schools, the Responsibility of the Music Teacher, Relation of the Wealthy Citizen Toward Music and Public School Music. In discussing these subjects we have only one aim in mind, namely to help San Francisco attain that eminent musical position to which it is entitled among the musical communities in this country.

We are pleased to announce that we have secured the services of Miss Anna Cora Winchell as assistant editor. Miss Winchell has been active in musical jour-

nalism here during many years. For several years she was musical editor of the San Francisco Chronicle and for a number of weekly papers in this city and elsewhere. In later years she has been corresponding for the Pacific Coast Musician and the Music and Musicians, the former of Los Angeles and the latter of Seattle. We feel confident that Miss Winchell will do justice to her duties as reviewer being familiar with conditions and knowing most of those of the profession worth writing about.

Among the various departments to be installed in this publication will be: Brief Comments on Local Events, Eastern and Foreign News, Editorial Discussions, Public School Music, a Humorous Page, Radio Department, Music in the Talkies, and Contributions from Leading Authorities. It was necessary to keep this edition down to eight pages by reason of the fact that advertising copy could not be collected quickly enough and that the first edition had to be on time. Space being limited our review of important musical events will therefore be short this time. However, we will have ample opportunities to make this up in future issues. If our friends wish this publication to endure they must assist us in various ways. First to give us advertisements, and by the way, we shall not accept an advertisement from any artist or teacher who can not satisfy us of his or her competency. Secondly we want the largest subscription list of any musical journal in the country. It is the subscription list that will enable us to help everybody to gain recognition whose accomplishments are worthy of it. The larger our subscription list the more influential this paper will become and the more it can accomplish for music.

We have been forced to waste considerable space in the past through publication of so-called advance notices. We want everybody to cooperate with us to economize in this space. Of course, we shall do our best to reciprocate where advertisers are helping us to publish this paper, but we simply can not, in justice to our friends, who have come together to assist us this time, to print columns of free reading notices which have no news value in return for a few dollars expended in reserving advertising space. In order for the Musical Review to prevent another suspension it must devote most of its reading columns to the dissemination of news and the promotion of interest in musical movements that will give opportunities to resident artists and increase public devotion to musical enterprises of a worthy nature.

## GRAND OPERA SEASON

Novelty will feature the Eighth Annual Season of the San Francisco Opera Company at Civic Auditorium September 11 to September 27. Five new operas in the repertoire, and one of them being presented for the first time in America! A famous star singing her most famous role for the first time in this country! A beautiful young singer—heralded as the greatest coloratura since the days of Melba and Tetrazzini! And a Movie Star turned Grand Opera Prima Donna! These are high lights indeed.

The new operas to be given are headed by Salome, Jeritza's most sensational role. San Francisco will be the first city in the country privileged to hear and see the vibrant Jeritza as Salome, because New York has banned the opera at the Metropolitan. Certainly Salome is molten fire, and Jeritza will portray her so. John Charles Thomas, the handsome American baritone of gorgeous voice will make his western operatic debut in this performance.

The Girl of the Golden West, also with Jeritza, will be the second novelty. It was the hit of the season at the Metropolitan last winter when Jeritza and Frederick Jagel sang the principal roles, as they will here.

Maurice Kavel, the foremost French composer of the day has charmingly burlesqued childhood in his one act opera L'Enfant et les Sortilèges (The Naughty Boy's Dream), and this work will have its American Premiere in San Francisco with Audrey Farncroft singing one of the principal roles.

Mignon is a work of delicate texture, beloved the world over for its fine melodies. With Gigli, Mario, and Clairbert, it will be beautifully sung.

Wagner's noblest tragedy, Tannhauser, will be given in the Paris version with the voluptuous Bacchanale ballet.

The great singers whose return to the company is being enthusiastically acclaimed are Maria Jeritza, Queena Mario, Beniamino Gigli, and Ezio Pinza.

Of the newcomers: Clare Clairbert, Europe's sensational new coloratura, will make her debut in La Traviata. Hope Hampton, from the heights of movie stardom, will reveal herself as a grand opera prima donna when she sings Marguerite in Faust. Dorothee Manski, beautiful contralto from the Metropolitan, supports her gorgeous voice with superb acting. Frederick Jagel, young American tenor from the Metropolitan, is known here for his national radio broadcasts. Sydney Rayner, another American tenor, comes to us from the Paris Opera Comique; and John Charles Thomas, who took the country by storm last year, will share the principal baritone roles with Gaetano Viviani, one of the most popular singers in Italy.

Ballets will be a feature of Tannhauser, Mignon, Faust, La Traviata, and Lucia di Lammermoor, and will be under the direction of Serge Oukrainky.



## OPPENHEIMER SERIES

Three of the world's greatest prima-donna sopranos, according to an announcement by Selby C. Oppenheimer, noted local impresario, will head the next season's subscription series to be sponsored by his office. In October, the Oppenheimer Series presents as its initial attraction, Claudia Muzio, foremost dramatic soprano of the Chicago Civic Opera Co., and a recital star who has thrilled San Francisco audiences with her superb art on divers occasions. Elisabeth Rethberg, styled by the leading writers on music the world over as the "perfect singer" will be Oppenheimer's November attraction and as a closing feature of the ten events on the new Oppenheimer list, will be the ever popular, Claire Dux, who is no stranger to music lovers hereabouts.

Pianists will wax enthusiastic over the Oppenheimer announcement, for included in the offering to subscribers are three extraordinary important pianistic events, the first featuring the tone poet, Walter Giesecking, who it will be recalled thrilled three capacity San Francisco audiences two years ago with his matchless art. Maier and Pattison, the twins of the piano, will appear in what is announced as their farewell as a duo attraction and the master of masters, Harold Bauer will also be heard by those who hold season tickets for this series.

Paul Robeson, the internationally celebrated Negro baritone, whose recital appearances have been the talk of the East and of Europe during the past season, will be an outstanding feature of this list and Mischa Elman, acknowledged by all as peerless among the Russian violinists, will likewise play a recital during the year. Other notable events which make up a list unprecedented in quality and the most pretentious collection of great stars ever assembled in a single series of this kind are Edward Johnson, leading tenor of the Metropolitan Opera Co., and an unusual combination styled, The "Brahms Liebeslieder" Ensemble, the composition of which includes a quartet of famous vocalists, Paul Althouse, tenor; Jerome Swinford, baritone; Esther Dale, soprano and Doria Fernanda, contralto; accompanied by a little Symphony Orchestra of twelve chosen musicians from the New York orchestras.

San Francisco has probably never been offered so representative a combination for so little money for Oppenheimer tickets will remain at the well established prices of \$5.00, \$7.50 and \$10.00 for the ten events. All concerts will be presented at Dreamland which Oppenheimer has decided to retain next season for concert purposes.

The list of Oppenheimer attractions for Oakland largely parallels that to be presented in San Francisco. The three prima-donnas as well as both Giesecking and Harold Bauer are scheduled for East Bay appearances in the Auditorium Theatre in Oakland. Edward Johnson, Paul Robeson and the Brahms Liebeslieder Ensemble likewise are slated for that city. Toscha

Seidel, noted Russian violinist, makes his only trans-bay appearance in Oakland during the season and the Aguilar Lute Quartet from Spain will give one of their unique programs on these Ancient Instruments as one of these events.

In addition to the artists announced in the Subscription Series Oppenheimer will bring to this section a number of independently presented attractions of major importance such as Argentina, the Spanish Dancer, and the return to the West of Harald Kreutzberg and Yvonne Georgi, the Germans who electrified a half dozen audiences on their visit here last year; Paderewski will return for a special San Francisco concert as will the German Opera Company for a limited season. Yehudi Menuhin makes his annual visit in April of 1931 and in all likelihood Isa Kremer and other notable favorites will return to us under the Oppenheimer banner.

Activity is the keynote of the Oppenheimer offices in San Francisco and Oakland these days where an augmented force of assistants is busily engaged in filing renewals of season tickets and new subscriptions for these events which promise next season to be even more popular than ever.

## RESIDENT ARTISTS BUREAU

Heeding the general demand for the establishment of a bureau to care for the San Francisco appearances of the more important resident artists and for booking for such in music clubs and organizations in the West, Selby C. Oppenheimer announces the establishment of the Oppenheimer Recital Bureau to be devoted solely to the promotion and development of such Western talent.

Constance H. Alexandre, for many years associated with the Pacific Coast Musical Review, San Francisco representative of the Musical Courier, and identified in the past, with many of the most important musical events in the West, will have immediate charge and direction of the new bureau, the offices of which will be maintained at the Oppenheimer offices in the Sherman, Clay & Co. Bldg., San Francisco.

Miss Alexandre is particularly well equipped for the service of the new bureau, being thoroughly familiar with musical conditions in these parts and having had a number of years of managerial experience. Only artists of the highest attainments will be enlisted with the bureau, and it is expected that the service thus made possible to resident musicians will be of much assistance in bringing them properly before the public. A department of radio booking will be a feature of Miss Alexandre's organization.

Audrey Farncroft, brilliant coloratura soprano, gave a song recital over KPO Tuesday evening, August 26. Her program preceded the Summer Symphony Concert broadcast from the Civic Auditorium. Miss Farncroft starred in the season of the Pacific Opera Company last winter, and will



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next month have leading roles with the San Francisco Opera Association, singing Musetta in La Boheme and several leading lyric and coloratura roles in Ravel's fantasy, The Naughty Boy's Dream. Miss Farncroft was accompanied in her KPO recital by Elizabeth Alexander, noted pianist. Operatic selections and songs made up the program. Among them were Philine's Daughter of the Regiment, a Lullaby of Sadero, and the French Serenade of Leoncavallo, and Valverde's sparkling Spanish song, Clavelitos.

Luisa Silva, with Edward Harris at the piano, will give a program including songs in Italian, Spanish and English, at Scottish Rite Auditorium on Wednesday evening, September 10. This will be Miss Silva's American debut and it will be under the management of Alice Seckels. This distin-

guished artist is a contralto of international reputation having sung with Mascagni at the Palermo Opera.

Myrtle Leonard, contralto, the possessor of an unusually fine voice who has created splendid impressions whenever she has sung here and in the east, assisted by Lincoln Batchelder, pianist, will give a concert at Scottish Rite Hall on Friday evening, September 5. Her program is especially interesting and includes groups of Italian, German, French and English compositions.

1930—Ninth Season—1931

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Conductor—BASIL CAMERON

Nov. 29—Heifetz  
Conductor—BASIL CAMERON

Jan. 14—Lillian May Ehrman  
AND GRAND BALLET OF FIFTY  
Conductor—MISHEL PIASTRO

Feb. 11—Horowitz  
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## MUSICAL NEWS IN BRIEF

The summer's music offered novelty and benefit in the presence of Olin Downes, music critic of the New York Times. His list of lectures included the topic, "Why Is A Critic?" A query often voiced by the layman, not always without the touch of sarcasm. Mr. Downes proved himself to be straightforward, practical in his outlining of subjects and wholly without egotism. Well endowed with gifts and possessing wide educational advantages, he gave, perhaps to many, a new view of what a critic is or, at least, what he should be—an advisor, an educator, one, who by reason of superior training should at all times conscientiously guide the less informed, and even consult with and give ear to the opinions of others. Mr. Downes made sincere friends and the rumor is pleasing that he may return to San Francisco to attend the opera season in September.

The Young People's Symphony Concerts, organized and launched in 1827, are entering their fifth year of activity as an incorporated body under the laws of California. New officers and directors have been named: Mrs. Leonard Woolams, president; Mrs. William Babcock, vice president; Mrs. Frank E. Buck, treasurer; Gerda Wismer Haywood, corresponding secretary; Mrs. Alice Metcalf, secretary-manager. Founderships aid in supporting the organization, and junior founderships are under the chairmanship of Mrs. Harold K. Faber.

Wheeler Beckett, who has been the musical director and conductor of the series, is abroad where he has completed his third term of conducting in the master class of Felix Weingartner at Basel, Switzerland. Beckett has enjoyed excellent press notices from the Basel papers, and Weingartner has sent him a letter speaking in warm terms of Beckett's conductorial gifts and progress. Mr. and Mrs. Beckett will return from Fontainebleau this month.

Ada Clement, director, with Lillian Hodghead, of the San Francisco Conservatory of Music, will return from Berlin and Paris in September. She has spent the summer in study. The Conservatory has engaged Nathan Abas as head of the violin department, to succeed Robert Pollock, who has assumed a similar position in a conservatory in Japan. Flori Gough will be in charge of the cello department.

The Women's Committee of the San Francisco Opera Company will present Director Gaetano Merola at two musical teas at the Fairmont Hotel, September 1 and 20. He will speak on the season's novelty, "L'Enfant et les Sortilèges," of Maurice Ravel, and one other of the less known operas to

be given this season. The Women's City Club presented Mr. Merola August 28 at a tea, when he outlined "The Girl of the Golden West" and "L'Enfant."

The Parlow String Quartet is preparing for its winter fortnightly concerts at Mills College, to begin October 1. Kathleen Parlow, first violin, is assisted by Harvey Petersen, second violin; Romain Verney, viola; William Dehe, cello.

Lawrence Strauss, tenor, for many years a resident of San Francisco and Berkeley, will leave September 1 for New York to make his home. Margaret Tilly, pianist, will also go to New York about September 6, to reside permanently, and Alda Astori, pianist, has preceded them and will remain away indefinitely.



ARTHUR RODZINSKY (Right)  
and MISHEL PIASTRO (Left)  
In a Cheerful Mood Behind the Scenes in  
Hillsborough

Charles Cooper, American pianist, will give a program at the Greek Theatre tomorrow afternoon, August 31, at 4 o'clock. His recent appearance at Carmel was assisted by Olin Downes, lecturer, and Lawrence Strauss, tenor. Mr. Cooper will be guest at a tea following the recital, given by Mme. Margaretha van Loben Sels and other musicians.

Musicians and writers, press and citizens gathered in large numbers to welcome home Helen Dare at a luncheon August 19 at the Women's City Club. Abroad for six years, Miss Dare has written on topics concerning all the art world, besides those of other international matters and politics. She was introduced by Miss Marion Leale, president of the club, and further welcomed by Mrs. W. B. Bonfils (Annie

Laurie) whose life long work threw her in close association with Miss Dare for many years. The honor guest gave an informal talk, following luncheon, in the National Defenders' room, with Mrs. M. S. Koshland, hostess. Miss Dare touched upon music and art in present day Greece, and folk lore of other countries.

A series of talks which is being warmly anticipated in the East Bay region, besides in San Francisco, is the outline with musical explanation of French and other operas never given in this country. Mme. Sofia Neustadt has made her own translations and will give a very free and full account of librettos with Mrs. Opal Hiller playing excerpts and accompanying at the piano. Fevrier's "Monna Vanna" will be on the list.

The now noted Ricci family seems

about to burst forth with still another genius. Ruggiero, whose violin playing at 10 years of age has brought him both fame and trouble, has a four-year-old sister, Emma. She studied under Mischa Elman this summer in San Francisco and has additionally been awarded a scholarship to study piano with Josef Hofmann at the Curtis Institute.

Olga Attl, harpist, and Elsa Behlow Trautner, soprano, have prepared a series of programs for joint rehearsals specially suited to high class musical events. These artists have created an excellent impression all through last season when they were in great demand by music clubs and other organizations. They have been great favorites in radio circles having enjoyed unqualified success over the air for a long time.

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## EUROPEAN NEWS

Wilhelm Furtwaengler has resigned as conductor of the Vienna Philharmonic Orchestra, to leave time for his

symphonic music this spring when they were visited by the New York Philharmonic-Symphony Orchestra, under the direction of Arturo Toscanini. The

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SAN FRANCISCO



GUILIO MINETTI

Conductor of the Minetti Symphony Orchestra and Director of the Recently Established California Music Art Association

direction of the Berlin Philharmonic and other orchestras. His place is to be taken by Clemens Kraus, head of the Vienna State Opera.

\* \* \* \*

Ernest Bloch is now in Switzerland, where he will remain indefinitely, composing and recuperating.

\* \* \* \*

Paris has been enjoying performances of the Opera Russe, singing in Russian fine works of the Slav stage repertory.

"America," the epic rhapsody of Ernest Bloch, is to be played in Berlin this winter.

\* \* \* \*

Music capitals of Europe joined in the chorus of admiration of American

## David Rosebrook

Teacher of Trumpet and Cornet

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orchestra was considered superior to any symphonic organization now in Europe.

\* \* \* \*

Arnold Dolmetsch recently directed another festival in his annual series in England devoted to music of ancient times performed on proper old instruments.

\* \* \* \*

Arturo Toscanini conducted brilliant performances of "Tannhauser" and

Vojmir  
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"Tristan und Isolde" at this summer's Wagner Festival in Bayreuth. Largely because of his popularity the season was sold out in advance.

\* \* \* \*

Paris has invited Richard Strauss to be guest conductor next season of his own works at the Opera.

When Arturo Toscanini conducted Maurice Ravel's "Bolero" in a Paris concert of the New York Philharmonic-Symphony Orchestra last spring

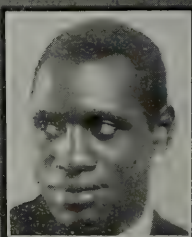
the composer was in the audience. Everyone applauded the performance enthusiastically, but Ravel said Toscanini played the piece too fast.

\* \* \* \*

Sir Thomas Beecham's plan to put opera back on its feet in England by the organization of the Imperial League of Opera is still in uncertain condition. The quota of funds to be raised by popular subscription has not been fully met.



CLAUDIA MUZIO



PAUL ROBESON



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## AMERICAN NEWS

Erich Kleiber, of Berlin, is to succeed to the place of Willem Mengelberg, of Amsterdam, as conductor next season of the New York Philharmonic-Symphony Orchestra. He will share the season at the head of the Orchestra with Arturo Toscanini, Leopold Stokowski, and Bernardino Molinari.

\* \* \* \*

An exchange of conductors for two weeks has been arranged between the Philadelphia Orchestra and the New York Philharmonic-Symphony Orchestra this season. Leopold Stokowski will go to New York for the fortnight, Arturo Toscanini to Philadelphia.

\* \* \* \*

Following the example of San Francisco, San Mateo, Hollywood, and New York, Philadelphia this summer began a series of outdoor symphony events in Fairmont Park. Alexander Smallens is regular conductor, and guests included Albert Coates, Willem Van Hoogstraten, Ernest Knöch, and others.

\* \* \* \*

Four weeks of concerts at the Hollywood Bowl this summer were directed by Bernardino Molinari. Other conductors of the season were Alfred Hertz, Karl Kruger, Pietro Cimini, Antonia Brico, and E. Fernandez Arbos.

\* \* \* \*

A festival of works dedicated to the great patroness of music Elizabeth Sprague Coolidge is to be held in Chicago from October 12 to 1. Practically all the selections listed in the first concerts are chamber music works, and they are compositions of many composers of different nationality.

\* \* \* \*

Lena Frazee, music critic and singer, of San Diego, died there not long ago. She had been a San Franciscan for some years.

\* \* \* \*

A deficit of more than a half million dollars was suffered by the Chicago Civic Opera Company last season, and has cheerfully been subscribed.

\* \* \* \*

Artur Rodzinski plans to direct his Los Angeles Philharmonic Orchestra next season in the first Pacific Coast performance of Igor Stravinsky's "Le Sacre du Printemps."

\* \* \* \*

The Philadelphia Civic Opera Company, Alexander Smallens director, has discontinued activities. The Philadelphia Grand Opera Company, affiliated with the Curtis Institute of Music, now dominates the field of opera in the Quaker City.

\* \* \* \*

Max von Schillings, of Berlin, has been chosen principal conductor for the third American tour of the German Grand Opera Company this winter.

\* \* \* \*

Another year of the National High School Orchestra and Band Camp at Interlochen, Mich., has been an unprecedented success, with hundreds of young talents gathered for study and recreation.

Thomas Bull, veteran head doorman of the New York Metropolitan Opera House, died this summer. He had been at his post for forty-seven years.

\* \* \* \*

Albert Coates' "Lancelot" Symphony had its world premiere this summer at New York Stadium Concerts.

\* \* \* \*

Antonia Brico, Berkeley conductor, made her American debut in a Hollywood Bowl concert recently at which an overflow audience of 25,000 persons was present.

\* \* \* \*

Continuing its recent policy of having guest leaders, the St. Louis Symphony Orchestra is again having E. Fernandez Arbos as guest conductor next season.

\* \* \* \*

Nahan Franko, famous violinist and composer, died in New York this summer at the age of sixty-nine.

\* \* \* \*

Musicians who were living on the top of the world as a result of generously paid movie engagements in Hollywood are in despair these days because so little work is being done in music in the current films. Producers are said to have lost heavily in their screen revues and operettas, and are afraid of musical talkies—at least for a while.

\* \* \* \*

Mischa Elman, violinist, after spending the summer in San Francisco, is engaged for a European tour in the fall. He will tour across the United States later in the season.

\* \* \* \*

Opera in Buenos Aires this season is being directed at the Teatro Colon by the Italian impresario, Ferone. Claudia Muzio, soprano, was compelled by illness to cancel her engagement, but Tito Schipa, tenor, and Feodor Chaliapin, basso, contributed especially to the success of the performances.

\* \* \* \*

German operas have been heavily emphasized in preparations for the coming season of the Chicago Civic Opera Company. The repertory is to include Wagner's "Tannhauser", "Lohengrin", "Meistersinger", "Tristan und Isolde", and "Walkure", Beethoven's "Fidelio", and Smetana's "The Bartered Bride."

\* \* \* \*

Ravinia, in the suburbs of Chicago, has again been having a brilliant summer season of opera, with star singers from the Metropolitan and Chicago operas and others from abroad. Thanks to Louis Eckstein, sponsor.

\* \* \* \*

An annual season of summer opera was directed by Isaac Van Grove at the Cincinnati Zoo park.

\* \* \* \*

Cleveland is having built a new symphony hall.

\* \* \* \*

An opera has been written by Georges Antheil, young American modernist, and the popular author and president of the Juilliard Musical Foundation, John Erskine. It is called "Helen Retires," and will have its premiere in New York next season.

## U. C. SYMPHONY ORCHESTRA

Active preparation of the University Symphony Orchestra for several public performances to be given during the season of 1930-31 began on Thursday, August 28, with the opening rehearsal of the orchestra at 7:30 o'clock in Hearst Gymnasium, according to announcement of Dr. Modeste Alloo, director of the orchestra.

Dr. Alloo, under whose leadership the organization has advanced to foremost rank, was formerly associate conductor with the well known Eugene Ysaye of the Cincinnati Symphony Orchestra. In speaking of the policies and work of the University Symphony Orchestra, he says, "The artistic success of this organization on the occasion of their public appearances of the previous seasons, have established it as a permanent institution. With a view toward clearing up a somewhat obscure situation, it might be well to state that as regards policy, the University Symphony Orchestra is a distinctly non-commercial organization.

"Its aim is to maintain, encourage and advance ensemble performances, to give professional or non-professional instrumentalists the same opportunities for development, to encourage the study of the works of the great masters and to give public performances at regular times.

"The organization affords the unusual opportunity for acquiring orchestral technique to all those who play any orchestra instrument by simply passing the requirements for admission. There is no bar because of standing. Members may be University students, students of other schools or of private instructors, professional or non-professional musicians, union or non-union.

## GEARY THEATRE

A motion picture event of unusual importance takes place at the Geary on Monday night, September 1, when the new talking version of D. W. Griffith's great picture, "The Birth of a Nation," will be shown to the world for the first time. Griffith personally supervised the remaking and experts who have seen flashes of it at the studio claim that it is even better than the original, both in sound technique and color effect.

The cast with the exception of a few is practically the same as appeared in the original version. They are Henry Walthall, Miriam Cooper, Mae Marsh, Wallace Reid, Spottiswoode Aiken, Ralph Lewis, Lillian Gish, Mary Alden, Walter Long, Raoul Walsh, Robert Harron and all the rest. Eighteen thousand people and three thousand horses were utilized. Mr. Griffith worked eight months without a let-up to complete the picture. Its approximate cost was \$500,000. It is said that \$10,000 a day was paid for the use of an entire country in order to reproduce the wild rides of the Klansmen. To depict the ravages of Sherman's march to the sea, a city was specially built, only to be destroyed before the eyes of the spectators.

An elaborate prologue in which 50 artists will appear precedes the picture and an orchestra has been engaged to interpret the "Birth of a Nation" score. There will be matinees every day.

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## A NEW MUSIC SCHOOL

A new music school has been added to San Francisco's educational institutions. It is called the California Music Art Association and Giulio Minetti is the director. This conservatory was organized this summer and one of its principal objects will be to enable students to prepare themselves adequately for orchestral playing. All orchestral instruments will be taught at this conservatory and the efficient students will have the remarkable opportunity to obtain practical experience through the Minetti Symphony Orchestra.

In addition to the instruments of the orchestra, voice and piano will be taught. At the head of the piano department is Miss Lorraine Tombo, a pianist of international reputation. She has taught with success in London and New York, concertized in Europe, appeared with the Berlin Philharmonic Orchestra, the New York Symphony Orchestra and was prominently identified as soloist with the British Broadcasting Orchestra. She is a graduate of the Berlin High School of Music during the directorship of Eugene d'Albert.

The headquarters of the California Music Art Association will be at 2615 California Street.

Vladimir Drucker, formerly first trumpet for the San Francisco Symphony Orchestra, and during last season with the Philharmonic Orchestra in Los Angeles, has been engaged by Gaetano Merola, general director of the San Francisco and Los Angeles Opera Associations, to play first trumpet for the opera this season. He will arrive in San Francisco about September 1 and no doubt many friends will give him a hearty welcome.

Henry Grobe, of the leading San Francisco music dealers, after several months' vacation, will be back in the city and heard soon. He has had a very quiet and uneventful vacation, and has been acquainted with many people. At present he is with his host of friends to see him back home.



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### WALTER STORCH—

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### RICHARD TOBIN DISCUSSES THE MUSICAL AMATEUR

Interesting Address Before Music Section of Commonwealth Club Shows the Speaker a Keen Observer and Intelligent Adviser

At the weekly luncheon of the music section of the Commonwealth Club on Wednesday, August 13, Richard M. Tobin was the guest speaker of the day.

Mr. Mason, chairman, in introducing Mr. Tobin, stated that the music amateur is the most perfect product of modern civilization, adding that he makes music and listens to music, not as a business or profession, or for the purpose of making a living, but because he loves it.

Mr. Tobin opened his remarks by saying that "the music amateur" is a phrase sometimes used by way of derision, but improperly so. Frederick the Great was mentioned as a flute player of skill. Thomas Jefferson used to play in a string quartet, and other famous names were referred to, who not only attained great success in their chosen field, but were also successful as amateurs.

For many years many interesting and early musical efforts have been made, some of which have been successful. He told about the efforts of the old time in the Mechanicals, and the particular amusement of Tobin relating a gala

performance of the Anvil Chorus from Il Trovatore, where some two hundred firemen in red shirts added to the din through the hammering of anvils. He told of John Parrot's early endeavors to promote musical life in San Francisco. He mentioned the first opera he had heard, to-wit, "H. M. S. Pinafore," which played in San Francisco for several months.

Mr. Tobin remembered very well hearing Adelina Patti—her second visit to San Francisco being with her husband, Nicolini.

These reminiscences took Mr. Tobin back for a period of sixty years. He told how many years ago he had tramped the streets with Mr. Rothschild to obtain funds for San Francisco's first Symphony Orchestra.

Mr. Tobin made a plea for additional municipal support of musical and artistic activities in San Francisco, giving due credit, however, to the very splendid support which has already been given to the Symphony Orchestra by the Board of Supervisors.

In this connection Mr. Tobin referred to the fine theatrical and musical halls supported by the City of Paris, and the support by The Hague of two orchestras. Mr. Tobin stated that the only manner in which money can be raised for such enterprises is (1) benefactions, and (2) government support.

Based upon an experience of many years, the speaker stated that he had reached the conclusion that the only satisfactory method of financing such enterprises is through government support, and that he has lost faith entirely

in the efficacy of support through benefactions.

Mr. Tobin mentioned the present situation in relation to the San Francisco Symphony Orchestra as shame-

ful. He urged that the City of San Francisco make any reasonable sacrifice to support a good orchestra, stating that the expenditure would come back to us in many ways.

## San Francisco Opera Company Eighth Annual Season

### CIVIC AUDITORIUM

GAETANO MEROLA, *General Director*  
WILFRID L. DAVIS, *Business Manager*

- Sept. 11 MANON (French)—Mario, Gigli, Picco, D'Angelo, Sandrini, Oliviero.
- Sept. 12 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas.
- Sept. 13—LA TRAVIATA (Italian)—Clairbert, Gigli, Viviani. Ballet arranged by Oukrainsky.
- Sept. 15 GIRL OF THE GOLDEN WEST (Italian)—Jeritza, Marlo, Jagel, Viviani, Oliviero, Picco.
- Sept. 17—LA BOHEME (Italian)—Mario, Farncroft, Gigli, Viviani, Pinza, Picco.
- Sept. 19—HAENSEL AND GRETEL (German)—Mario, Manski, Atkinson, Sandrini.
- A NAUGHTY BOY'S DREAM (French. (American Premiere.) Mario, Farncroft, Atkinson, and others.
- Sept. 20 CAVALLERIA RUSTICANA (Italian)—Jeritza, Atkinson, Jagel, Viviani.
- 1 PAGLIACCI (Italian)—Jeritza, Rayner, Thomas, Picco, Paltrineri.
- Sept. 22 MIGNON (French)—Mario, Gigli, Clairbert, Marlo, Pinza, Paltrineri, Sandrini. Ballet arranged by Oukrainsky.
- Sept. 23 TANNHAUSER (German)—Jeritza, Manski, Rayner, Thomas, Pinza. Ballet arranged by Oukrainsky.
- Sept. 25 FAUST (French)—Hampton, Jagel, Pinza, Thomas. Ballet arranged by Oukrainsky.
- Sept. 27 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas, Oliviero. MATINEE.
- Sept. 27 LUCIA DI LAMMERMOOR (Italian)—Clairbert, Gigli, Viviani, D'Angelo, Oliviero. Ballet arranged by Oukrainsky. EVENING.

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

VOL. LV. No. 2

SAN FRANCISCO, CALIFORNIA, SATURDAY, SEPTEMBER 6, 1930

TEN CENTS

## Eighth Annual Grand Opera Season Starts Next Thursday



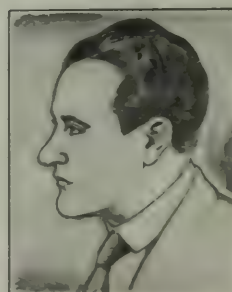
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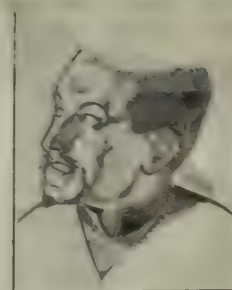
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III



VI

General Director Gaetano Merola (in Center) and Six of the Principal Stars of the San Francisco Opera Company, namely: I, Dorothee Manski; II, Queena Mario; III, John Charles Thomas; IV, Serge Oukrainski; V, Beniamino Gigli; VI, Ezio Pinza



## ROLPH WINS NOMINATION

Three or four weeks prior to the primary election the editor of the Pacific Coast Musical Review succeeded in having the following letter signed by leaders in the musical life of San Francisco:

To the Musical Public and Profession of California:

The undersigned committee, organized to further the nomination of Hon. James Rolph, Jr., Mayor of San Francisco, as Governor of California, wishes to call your attention to the fact that under Mayor Rolph's administration the City of San Francisco has interested itself in music to such an extent that it has spent more money for music than any other city in the United States, including New York. San Francisco today is spending \$200,000 annually on music including municipal symphony concerts, winter symphony concerts, municipal chorus, summer symphony concerts, municipal bands, public school music, music week, and other musical enterprises.

Therefore, we are thoroughly convinced that Hon. James Rolph, Jr., if elected Governor of California, will take a deep interest in music. First, of course, he will look after the various interests of the State. He will conduct the government economically, as he has conducted the government of San Francisco during nearly twenty years, keeping the tax rate the lowest of any large city in the country. Besides, throughout these twenty years not a breath of scandal has been associated with his administration.

For the first time in the history of music in California there will be a governor who will listen sympathetically to the needs of the musical public and profession. We, therefore, urge you to vote for Hon. James Rolph, Jr., for governor.

Yours cordially.

A. W. Widenham,  
Manager Musical Association of S. F.  
Tom C. Girton,  
Manager Summer Symphony Assn.  
Alfred Metzger,  
Editor Pacific Coast Musical Review.  
Mrs. Lillian Birmingham,  
President California Federation of Music Clubs.  
Antoine De Vally,  
President Musicians Club.  
J. Emmet Hayden,  
Chairman Auditorium Committee,  
City and County of San Francisco.

Since Mayor Rolph has won the nomination, it is natural that those who have supported him should feel gratified. We certainly extend to him our heartiest wishes and feel confident that he will be elected this fall.

If you want to keep reliably informed on musical problems, subscribe to Musical Review. Only \$1.50 a year.

## MUSICIANS' CLUB EVENTS

Antoine de Vally, who was the vice-president of the Musicians' Club during Alfred Hertz' presidency, was elected president by the council after Mr. Hertz' resignation, which took effect at the close of last symphony season. John C. Manning was elected to the office of vice-president. The other officers of the club are: Charles J. Lamp, secretary; Johannes Raith, treasurer, and Samuel Savannah and Edwin Chamberlain, directors.

Mr. de Vally announces a new policy

new conductors of the San Francisco Symphony Orchestra; November 13, Ottokar Giesecking; December 4, Jascha Seidel; December 16, Edward Johnson and some time in October there will be a dinner in conjunction with the Women's Auxiliary of the Musicians' Club.

The Musicians' Club of San Francisco is the oldest and most representative fraternal organization among the musical profession and everyone prominently identified with musical activities in San Francisco should be a member of the same.



MRS. LEONORA WOOD ARMSBY

Chairman Music Committee, Philharmonic Society of San Mateo County, Who Has Been Mainly Responsible for the Success of the Hillsborough Open-Air Concerts

inaugurating fortnightly luncheons during the season at the Plaza Hotel. The first of these luncheons was given in honor of Willem van Hoogstraten on August 21, Miss Antonia Brico also being a guest at this event. There was a very gratifying attendance of club members and an address by Mr. van Hoogstraten was particularly enjoyed.

Other luncheons planned for the immediate future in honor of distinguished visitors will take place on the following dates: September 4, Alfred Hertz; September 18, Olin Downes, John Charles Thomas and Frederick Jagel, all of the San Francisco Opera Co.; October 2, officers of the Summer Symphony Association and Oscar Straus; October 16, Basil Cameron, the first of the two

Audiences of 4,000 persons have been averaged at the nightly outdoor summer symphony concerts in Fairmount Park, Philadelphia. Alexander Smallens conducted the Ninth Symphony before an exceptionally large audience on a recent evening.

\* \* \*

John Erskine, president of the Juilliard Musical Foundation, has been in Hollywood supervising the filming of his novel "Sincerity." Before coming West, he was guest pianist in a summer symphony concert directed by Albert Stoessel, at Chautauqua, N. Y.

\* \* \*

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1930—Ninth Season—1931

## MUNICIPAL SYMPHONY CONCERTS

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Feb. 11—Horowitz  
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Mar. 19—Werrenrath  
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1930 - Twentieth Season - 1931

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Joseph Greven, well known for his successful activity as vocal teacher and voice builder in Europe and America, has recovered from a painful sickness that confined him to his home for several months and has resumed his teaching. Regular courses will start in his studio on Monday, September 2. Two operatic concerts, which he had planned prior to his sickness, will take place in the auditorium of the "Altenheim," in Fruitvale on Sunday afternoon, September 14, and a costume recital in the Fairmont Hotel, San Francisco, on Thursday evening, October 2. Mr. Greven will give similar costume and other recitals at short intervals during the season.

Siegfried Wagner, son of Richard, died during this summer's Wagner Festival in Bayreuth. A nervous breakdown suffered as a result of overwork in the preparation of the festival led to his death. He was sixty-one years old. By his order the festival schedule was continued.



# Pacific Coast Musical Review

26 O'FARRELL STREET

SAN FRANCISCO

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*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## EIGHTH ANNUAL OPERA SEASON

Next Thursday evening the San Francisco Opera Association will begin its eighth annual season. The fact that every year the musical public has made it possible for the organization to avoid deficits and constantly increase the artistic excellence of the performances is undisputable proof that the great majority of the people of San Francisco, who enjoy the higher form of music, repose the utmost confidence in the integrity and trustworthiness of those in charge of these opera seasons.

Every year the preliminary announcements of the management have been substantiated by the magnitude of the performances. Inasmuch as there reside in every community a number of hypercritical people who, because nothing can ever please them, envy everyone else his or her receptive mood that enables them to enjoy themselves when others fail to sweeten their otherwise sour artistic disposition, we wish to call attention to some of the apparently unsurmountable obstacles which the San Francisco Opera Association has been able to overcome year after year.

In the first place it should always be remembered that when the San Francisco Opera Association was first organized the founders had reason to be confident that within two or three seasons at the utmost San Francisco would build its opera house and the San Francisco Opera Association would have a home for its magnificent enterprise. Eight years have elapsed and the opera people are still waiting to move into their home. Although we are happy to say that with Richard M. Tobin and men of his calibre on the job there is at last a certainty that the War Memorial Opera House will be built. We have reliable information that contracts for the work of construction are being given out and that the first part of the year will see the two blocks opposite the City Hall on Van Ness Avenue a beehive of activity.

But what is going to happen in two or three years does not help the Opera Association at this time. With all its numerous improvements and advantages the Exposition Auditorium is not a PERMANENT home for opera. However, in comparison to Dreamland Auditorium, the city's property is nothing short of ideal. The necessity of engaging distinguished artists for only a very limited engagement, which also is the case with the orchestra, naturally affects rehearsals which can neither be as numerous nor as painstaking as would be the case with an opera season lasting two or three months.

And for this reason we can not withhold our admiration for the matchless executive ability of Gaetano Merola, whose untiring and consistently optimistic attitude causes twenty-five thousand opera lovers to flock to the opera seasons notwithstanding the fact that San Francisco has no real home for grand opera and that a few habitual growlers endeavor to impose their private opinions upon otherwise well satisfied people. And so the eighth annual grand opera season finds the musical public of San Francisco ready to thoroughly enjoy itself and listen with unrestrained pleasure to the well chosen casts and repertoire.

## CITY'S MUSIC POLICY APPRECIATED

The moment it became known that James Rolph, Jr., Mayor of San Francisco, had decided to seek the nomination for Governor of California and that J. Emmet Hayden, chairman of the Auditorium Committee and "father" of the municipality's musical policy, wholeheartedly supported the candidacy of Mayor Rolph, the editor of the Pacific Coast Musical Review made provisions to bring before the

musical public of California the facts concerning the invaluable services rendered by Mayor Rolph and his administration to the cause of music in San Francisco during the last fifteen years.

We consulted with several people, prominent in the musical life of the community, and they agreed to form a committee which would sign a letter addressed to every city in California where musical people have cooperated to form organizations for the advancement of the musical cause. There are in this State approximately 25,000 people thus organized. They include the California Federation of Music Clubs, the California Music Teachers Association, and numerous choruses, orchestras and clubs devoted to the development of violin and piano playing. We do not know how many of these 25,000 people received that letter, nor do we know how many of those who did receive it were influenced by it. The act was merely a token of gratitude of certain musical elements for the faithful and loyal support of music which the City and County of San Francisco has given to the development of musical taste in the community under Mayor Rolph's administration. There was no expectation of any reward on the part of those who signed the letter which is printed on another page of this edition.

Of course, we are glad that Mayor James Rolph, Jr., has received the nomination and we are confident that he will be elected next November. It is impossible to definitely say whether the new Governor will have any opportunity to transfer his interest in musical affairs from the City Hall of San Francisco to the State Capitol, but we know one thing definitely, namely, that the musical profession and the musical public will have a staunch friend in James Rolph Jr. in the Governor's chair whenever they are in need of one.

Lest there be any misunderstanding regarding our attitude toward the qualifications of a Governor we wish to say that we did not vote nor use our influence in favor of Mayor Rolph, because of his services in behalf of music alone. We fully realized the fact that his twenty years of honorable administration as Mayor of San Francisco, his numerous progressive enterprises, his intelligent and careful selection of his advisers and his never failing loyalty to the best interests of the people justified our support and that of our friends. We would have voted for Mayor Rolph, as we have done every time he ran for office, even though he had had no connection with music whatsoever. Nor would we have voted for him on account of his friendly attitude toward music had he not in all other ways met the requirements necessary to satisfactorily fill the high office of Governor.

Feeling confident that a worthy official has been nominated for Governor we congratulate Mayor Rolph, as well as the people of California, and anticipate his election in November with a great deal of personal satisfaction.

## SAN FRANCISCO NEEDS LIGHT OPERA

For several months there have appeared on the Sunday music pages of the daily newspapers numerous articles regarding a movement to establish in San Francisco an organization to revive the famous old comic operas. Had it not been for the Tivoli Opera House which during a period of over twenty-five years filled the demand of the musical public for grand and comic opera the musical soil of San Francisco would not have been so responsive to the treatment of symphonic and operatic culture as it has during the last fifteen years.

That Frank W. Healy, who was associated with the Tivoli during the most ambitious years of its eventful history, should have been the instigator of this worthy movement, is no surprise to us. It was he who, immediately following the fire, organized the San Francisco Opera Company, modeled after the Tivoli's capable organization, and including most of its artists. No doubt he has awaited an opportunity to revive such an institution. For several years Mr. Healy successfully sustained his company and up and down the Pacific Coast he spread the gospel of light opera as we can readily testify.

We firmly believe that the time is ripe to give the San Francisco music loving people a chance to support light opera. Of course, no doubt Mr. Healy knows very well that this new light opera organization can not be re-established upon the same policy in vogue during the old Tivoli. It must attract a generation not familiar with Tivoli traditions. It must be dominated by a spirit of modernity and sumptuousness. All comic operas must be brought up to date and the talent must include principally young blood with all the enthusiasm and ambition of youth and genius. Before the opening of the engagement



a repertoire of several operas must have been studied so that the first nights will not be marred by slipshod or amateurish performances. If Mr. Healy will keep in mind that this is 1930, nearly twenty-five years after the Tivoli policy was popular, and takes artistic advantage of this knowledge, he will make a fortune.

If parents and students like to create opportunities for those who have spent thousands of dollars on a musical education, without knowing where to apply successfully the knowledge they have gained, they owe it to themselves and every resident artist and teacher to help Mr. Healy make a success of his enterprise. California alone brings out thousands of music students, many of whom are singers, some of whom are instrumentalists. All of these benefit through a light opera organization. If the same proves a success in this city, the idea will be adopted elsewhere in the State. There is no chance for employment of talented and ambitious singers, except through the radio and talkies, unless it is through the establishment of light and grand opera companies.

There is a wrong conception of present-day competition in theatrical circles and of the influence of radio upon the amusement field. Prior to 1906 there also was competition. From eight to ten big legitimate theatres vied with each other for the patronage of a population only half that of today. There was dancing and the cafe life where excellent orchestras gave splendid programs. The competition of the saloon, the races and the prize fights was fully as serious at the time of this smaller population than the automobile or golf is today. The only change that has come through the moving picture and the radio is the fact that a light opera company must consist of the very best talent obtainable, it must have young blood and the productions must be given in the most up-to-date manner.

## BOHEMIAN GROVE MUSIC

**Annual Concert of Bohemian Club  
Midsummer Play Heartily Re-  
ceived By Large Audience**

By ANNA CORA WINCHELL

A yearly event in town, which never fails to arouse enthusiasm, is that of the Bohemian Grove Jinks, even though the ineligible to club membership must be satisfied with excerpts. Birds of Rhiannon was given at the Geary Theatre Wednesday evening, August 27; Edward Harris, composer of the work, at the baton, and an outline of the story by Waldemar Young given by Joseph S. Thompson. A series of past years of Jinks has shown music to be dignified and melodious; the present score held every dignity but touched much more emphatically on modernity of idiom, showing Mr. Harris to be musically, indeed, though his tunes will not be so easily grasped.

Having sixty-five orchestra men before him, aided by a competent chorus, the conductor was given the principal appearance of the evening, and one gained an excellent idea of style. He was vigorous and concise, with never superfluities of manner. The work, being well rehearsed, proceeded smoothly with definite purpose, though at times it would have been difficult to fit music to story, except through erudite imagination. The Birds brought to mind the mysticism of ancient Irish legend, much of whose detail was appealing and poetic, the story being more suave than its accompaniment.

Soloists represented the popular singers of the club and included Erwin Holton, Raymond Marlowe, Austin Sperry, Charles Bulotti, Leslie Jackson, James McDonald and Harry E. Borchert. President James G. Swinerton was visible in pictures only, but the photograph of the Grove is a

vital feature of each year's program, many of the informal details of club life in the redwoods being further illuminated by Joseph Thompson's timely hints. To revert to the continued rise of San Francisco's newspaper men, "Wallie" Young, one time dramatic critic of the Chronicle, became a scenario and title writer in Hollywood, never losing touch with interests here. One easily recalls his columnist days, when his humor in Bits O'Color 'Round the Town frequently bore the marks of poetic leanings. So Birds of Rhiannon from his pen of 1930 is not surprising in its instinctive leanings towards the beautiful.

## DR. H. J. STEWART HONORED

(From S. F. Chronicle, Aug. 19, 1930)

Dr. Humphrey J. Stewart, C. S. S., municipal organist of San Diego, and formerly a leader in San Francisco music circles, was decorated with the collar of a commander of the Order of the Holy Sepulchre at a public ceremony last night in St. Dominic's Church, Bush and Steiner Streets. Up to the time of his appointment to the San Diego post in 1915, Dr. Stewart was organist at St. Dominic's for more than twelve years.

Archbishop Edward J. Hanna, acting for Pope Pius XI, bestowed the decoration after the Papal brief had been read by Father Thomas Connolly. Among those who witnessed the ceremony were Dr. Stewart's daughter, Mrs. Francis Woodhead, of Mendocino County, her daughter, Barbara, and a number of friends, including Supervisor Alfred Roncovieri, Lieutenant Commander Frank Von Tesmar, U. S. N., Mrs. Grace Robert, Coronado society member, and her son, Henry, and Mrs. Lillian Birmingham, a member of the board of directors of the National Federation of Music Clubs.

## LAWRENCE STRAUSS CONCERT

**Nationally Known California Tenor  
Gives Farewell Program in  
Artistic Manner**

By ANNA CORA WINCHELL

In farewell to San Francisco, Lawrence Strauss gave a recital on the afternoon of August 27 at the home of Mrs. Harry Hill on Broadway. The musical world, abroad and in Eastern cities, knows much of Mr. Strauss, although he is a son of California and had much of foundation laid on this Coast. Aside from the pleasing nature of his tenor voice, this singer has far more to commend him to critics, even captious ones, as the depth and earnestness of his student mind has brought him to a point of finish not easily nor too frequently attained.

In the program in which Mr. Strauss so recently distinguished himself, there was important variety as to composers and compositions; important for the best pleasure of those attending and important in the cause of music standards, but not every excellent singer might encompass such demands with the artistic discretion afforded this day. There were Brahms, Schubert and Strauss lieder; Chausson, Debussy, D'Ambrosio, and arrangements by Weckerlin; Alexander Russell, Griffes, Frances Garritt, Arthur Pagge, C. Villiers Stanford and Hammond—the last a ringing finale through The Pipes of Gordon's Men.

Mr. Strauss was advantaged by the intimacy of a home salon; though able to command his public at all times, his is the voice and the temperament that reveal depths best amid quiet and sympathy. It is not too much to say that richness and fragrance permeated the Strauss tones in a way he has not offered before, while perhaps the leaving of friends and old scenes added a note of tenderness. But whether personal, professional, or both, the recital will not soon be forgotten.

His co-artist, Elizabeth Alexander, gave her piano support in that manner that is always outstanding.

## COOPER'S CARMEL SUCCESS

Charles Cooper, the well known pianist, gave a concert in Carmel on Wednesday evening, August 15, and his success was so exceptional that we take pleasure in reprinting the able review by Thomas Vincent Cator in the Carmel Pine Cone of August 15:

"A magnificent program, magnificently played." That was what everyone who heard Charles Cooper play the piano at the Carmel Playhouse last Wednesday morning said and believed. And the audience sustained this verdict by giving him a veritable ovation—not alone at the end of the program, but several times during it.

Mr. Cooper opened with the Variations in F Minor, by Haydn. The applause which greeted him after this was thunderous. And how well he deserved it, for I have not in years heard anything more charming. I could not

help thinking of what Olin Downes had said about the way the Spanish orchestras played Schubert, infusing his music with a witchery and a tonal appeal which seemed to raise it into a new musical experience. So it was with Cooper's playing of Haydn. He exalted. He made it glow with living embers of radial light. Or perhaps, after all, he made it just what it is and what it should be—but what others are unable to either find or bring to the surface.

His Scarlatti Sonata in A major was entirely his own conception, and it sparkled like the waves of Carmel Bay. The Gluck-Friedman Ballad des Ombres Heureuses was played with a delicacy and a certain elegance that made it stand out like a finely chiseled cameo. And the Brahms Sonata in F minor—Oh, that Brahms sonata! Mr. Cooper seems to have a very special affinity for the key of F minor.

In the Allegro maetoso he reached into the vitals of the instrument and drew out chords with such sonorous effect as to raise the piano to a new musical magnitude. And in the Andante espressivo his weaving of the eloquent theme in the right hand was not alone audible beauty, but seemed to enter into the realm of visual beauty as well. This suddenly broke into the rapturous "Scherzo" which he did with splendid rhythmic and dynamic contrasts.

Of the three Chopin numbers, I liked his playing of the Etude in C minor best. The Nocturne in D flat major, however, was gracefully and effectively done. The waltz was interpreted in a most quaint and original way and was much liked. But the etude was done with a sweep and breadth that amazed by its glowing colorfulness. The striking theme was brought out with great effect.

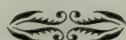
## LICHTENSTEIN BACK AGAIN

Victor Lichtenstein has returned from a two months' European visit and is most enthusiastic over the numerous experiences he has had. While in Paris he was the guest of Albert Coates, who conducted a series of performances with a Russian Opera Company at the Theatre Champs Elysees. Prince Igor and Sadke were outstanding performances. Mr. and Mrs. Lichtenstein and daughter Henrietta were likewise house guests of the Menuhins in Basel, Switzerland, for a week in June. The celebrated Rumanian violinist Enesco paid them a visit and he and Yehudi played Bach, Beethoven, Brahms and Franck during an unforgettable evening. Italy, France, Germany, Austria and Belgium were in turn visited by Lichtenstein and the well known violinist, lecturer and conductor brought back with him renewed respect for American musical performances.

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# Eleventh Biennial Prize Competition *for* American Composers



## National Federation of Music Clubs

MRS. ELMER JAMES OTTAWAY, President

Port Huron, Michigan



## American Music Department

MRS. CHARLES DAVIS, Chairman, Black Rock Point, Bridgeport, Connecticut



## American Composers' Competition

COMMITTEE

Executive Chairman, MRS. CHARLES COOPER, 2147 Union Street, San Francisco, California

MISS VIRGINIA BOYD ANDERSON, 22 Rhode Island Avenue, Providence, Rhode Island



## Announcement of the Prize Competition for 1931

### FOREWORD

THE National Federation of Music Clubs announces the Eleventh Prize Competition for American Composers. The last competition registered the largest number of manuscripts yet received. Prizes will be awarded only for those compositions which will be worthy additions to American music literature.

Judges of national reputation will be chosen.

The Federation will instruct the judges to reject any composition that does not meet these requirements, and prizes will be awarded or withheld according to the unanimous vote of the judges in each class. In case of disagreement, the Chairman reserves the right to appoint an additional judge whose decision will be final.

The compositions awarded prizes will be performed at the Seventeenth Biennial Convention, San Francisco, June 20-27, 1931.

### CONDITIONS OF THE COMPETITION

1. The competition is open to all American citizens.
2. All manuscripts shall be sent to the chairman unsigned and with a private mark. A sealed envelope shall accompany each manuscript, containing the private mark used, with the number of the class in which it is entered, the name and birthplace of the sender, date of citizenship (if not American birth), present address in full, and stamps or money to cover the expense of returning manuscript. An additional fifty cents must be enclosed to provide for the expense of forwarding to the several judges, and one dollar if the manuscript be large.
3. All manuscripts must be clearly written in ink. No composition which has been previously published or publicly performed shall be submitted.
4. All compositions entered shall have English titles and vocal numbers must have English text.
5. All compositions must be submitted before December 1, 1930.
6. Prize winners of the National Federation of Music Clubs cannot enter two successive competitions in the same class.
7. Punctilious care will be taken to safeguard manuscripts in every possible way, but the Federation cannot be held responsible in case of loss. Each contestant should retain a duplicate copy of manuscript.
8. The winners of prizes should make every effort to be present at the premier performance of their compositions and personally receive the prize at the convention.

### PRIZES TO BE AWARDED

Class I—A Symphony or Symphonic Poem .....	\$1,000
Offered by the Ohio Federation of Music Clubs, Mrs. Edgar Stillman Kelley, President.	
Class II—A Three-part Chorus for Women's Voices .....	\$ 500
Offered by Mrs. J. R. Custer of Chicago and the National Federation of Music Clubs.	
This chorus should be of medium difficulty and moderate length, and suitable for presentation by music club choruses.	
Class III—A Trio for Violin, Violincello, and Piano .....	\$ 500
The Gertrude Seiberling Prize, offered by Mrs. Mary Hail of Providence, R. I.	

### 1927 PRIZE COMPOSITIONS IN ABOVE CLASSIFICATIONS PERFORMED AT CHICAGO BIENNIAL CONVENTION

Symphonic Poem "Erotic Poem," by C. Hugo Grimm, Cincinnati, Ohio.

Three-part Women's Chorus, Slumber Songs of the Madonna, May A. Strong, Ann Arbor, Michigan.

Trio for Violin, Violincello, and Piano, Gustave Strube, conductor of Baltimore Symphony Orchestra.



## PACIFIC SANGERBUND JUBILEE

**Two Thousand Singers Assembled in San Francisco to Compete for Trophies of the Combined Value of \$60,000—Directors Schiller and Luis Give Two Delightful Programs**

BY ALFRED METZGER

The Gross-Pacific Sangerbund celebrated its third Sangerfest and the Silver Jubilee of the Pacific Sangerbund in San Francisco August 21-25. Men's, women's and mixed choruses from all parts of the Pacific Coast assembled in this city. Many choruses came here from Eastern states to honor the organizations who for the last twenty-five years have fostered the German "Lied."

The Gross-Pacific Sangerbund consists of the North-Pacific Sangerbund, the South Pacific Sangerbund and the Pacific Sangerbund. Thirty-seven choruses belonging to the Gross-Pacific Sangerbund attended the festival which consisted of the following principal events: Reception concert and supper at California Hall on Thursday evening, August 21, under the musical direction of Frederick Schiller, Herman Haffner and Frederick Mehr.

The program was interpreted by a massed male chorus of the Pacific Sangerbund, United Singers from Oregon and Washington, United Singers from Southern California and the following soloists with Fritzi Rehbach at the piano: Frederick Bittke, tenor, and Anna Nettelmann, soprano. The feature of this program was Frederick Schiller's Hail California, for male chorus, trumpet fanfares, baritone solo and orchestra. It was an inspiring performance and brought prolonged cheers from the audience. There was also an able address by Festival President Wilhelm Esser, President H. Joseph Kertz of the Pacific Sangerbund, and others.

This reception concert was followed on Friday evening, August 22, by the first Festival Concert at the Exposition Auditorium under the musical direction of Frederick Schiller and Arthur Luis with the Gross-Pacific Sangerbund of over a thousand voices, the San Francisco Symphony Orchestra and Margaret Matzenauer, famous Metropolitan Opera House contralto, as soloist. About five thousand concert goers were in attendance. The program consisted of an orchestral overture, Tannhauser, by Wagner, directed by Frederick Schiller, seven choruses by the Gross-Pacific Sangerbund, sung a capella, and the Blue Danube Waltz by Johann Strauss, sung by the Gross-Pacific Sangerbund with orchestral accompaniment. Mme. Matzenauer sang an aria from Wagner's Rienzi with orchestra under Schiller's direction, and a group of songs by Strauss, Arensky and Grieg.

The distinguished artist interpreted her selections with that musicianship and artistic taste which has made her famous and Dr. Riedel accompanied her on the piano with that assurance and discrimination which forms a dependable background for the soloist.

The Second Festival Concert took place in the Exposition Auditorium on Saturday evening, August 23. Directors

Frederick Schiller and Arthur Luis again presided, the Gross-Pacific Sangerbund, Massed Mixed Chorus, the symphony orchestra, and Mme. Matzenauer also assisted and, in addition, the following contributed their share—Gertrude Weidemann, soprano; Anna Nettelmann, soprano; Frederick Bittke, tenor, and Frederick Kloepper, baritone.

Two orchestral numbers, under the direction of Frederick Schiller, namely Rienzi Overture and Dance of the Apprentices and Procession from Die Meistersinger, both by Wagner, were interpreted. The chorus sang The Heavens Are Telling from Haydn's Creation and Bruch's Cantata Fair Ellen with impressive effect, and it was ably assisted by the soloists mentioned above. Mme. Matzenauer sang an aria from The Prophet by Meyerbeer and a group of songs by Schubert, La Forge and Gertrude Ross. In the latter the artist was again faultlessly accompanied by Dr. K. Riedel.

From six to seven thousand people attended the second concert and all gave a tremendous ovation to Mayor

Rolph, who attended to keep a promise although it was his birthday and he had a busy evening between banquets and a birthday parade on the eve of the primary election. The German Consul General, Dr. W. O. von Hentig made the principal address on the previous evening. Both speakers were ably introduced by Festival President Wilhelm Esser.

The prize singing, during which the choruses of the Gross-Pacific Sangerbund participated, took place at California Hall on Saturday afternoon, August 23, Sunday morning, August 24, and Sunday afternoon, August 25. About thirty trophies were competed for. The prize judges were: Dr. Hans Leschke, director of the Municip-



OFFICERS OF THE GERMAN SONG FESTIVAL

Upper Left: Col. Theo. Gier, Honorary President; Upper Right: Henry Loeffler, Vice President; Center: Wilhelm Esser, President; Lower Left: H. Joseph Kertz, Secretary; Lower Right: Bernhard Hauschild, Treasurer



Chorus of San Francisco; Dr. Modeste Alloo, director of University of California Symphony Orchestra; Warren D. Allen, of Stanford University; Alfred Metzger, editor Pacific Coast Musical Review, and Emil J. Polak, of the Master School of Singing and Opera and one of the most distinguished accompanists in this country.

These competitions were divided as follows: Prize competitions for male choruses, mixed choruses, women's choruses and for songs in Austrian dialect known as the Kaerthner Wander-Prize. The results of these competitions were as follows: Class A, male choruses of fifty and over. First prize, consisting of a magnificent trophy of pure gold, donated by Emperor William II of Germany in 1910, was won by Germania Gymnastic Section Singing Society of Los Angeles. The second prize, a beautiful cup donated by the Gross-Pacific Sangerbund, was captured by the San Francisco Mannerchor. These two prize winners were tied for the first prize and had to draw lots. Los Angeles was luckier than San Francisco. At the previous Gross-Pacific Sangerfest the San Francisco Mannerchor wrested this first prize from Los Angeles. Now the Pacific Coast singing societies have to go to Los Angeles for the fourth Gross-Pacific Sangerfest and again compete for this much coveted trophy.

The third prize, a very tastefully designed silver cup contributed by Mayor James Rolph, Jr., of San Francisco, went to Freundschaft Liederkranz of San Francisco and the fourth, another silver cup, the gift of the Pacific Sangerbund, was earned by the Portland, Ore., Liedertafel.

Class B, male choruses of from thirty to fifty singers. First prize, consisting of the Hindenburg Cup, contributed by J. C. Berendsen of San Francisco, inlaid with two gold Hindenburg medals, contributed by the German Consul General, Dr. W. O. von Hentig, was won by Bonifacius Mannerchor of San Francisco. The second prize, a cup donated by Freundschaft Liederkranz of San Francisco, went to the singing section of the Oakland Gymnastic Club.

Class C, including male choruses of less than thirty voices. First prize, consisting of a magnificent silver cup presented by Governor C. C. Young of California, was won by the Tacoma Sangerbund of Tacoma, Washington. This organization received the largest number of points (94 out of 100) from the prize judges and certainly was entitled to this prize, inasmuch as it competed with an excellent array of choruses, all of which received high percentages. Mayor Tennant of Tacoma came to San Francisco specially by airplane to help his choruses win and he certainly proved a mascot, for as will be seen later the Harmonie, another Tacoma chorus, also won a first prize.

The second prize, the gift of the Oakland Turner Singing Section, a silver cup, was captured by Turner Harmonie of Sacramento. The third prize, a silver cup presented by the San Francisco Mannerchor, went to the Richmond Mannerchor. The first prize for

Class A mixed choruses, a magnificent trophy donated by Theodore Gier, honorary festival president, was won by the Mixed Chorus of the Deutscher Verein of San Francisco.

Harmonie Singing Society of Tacoma, Wash., received the first prize of the Class B mixed choruses and the Oakland Mixed Chorus carried away the second prize of this class. The latter, a silver cup, was the gift of the Bonifacius Mannerchor of San Francisco.

The first prize of the ladies' choruses went to the Ladies' Chorus of Oakland. It was a silver cup, donated by John Hermann of San Francisco. The singing society Edelweiss, a ladies' chorus from Portland, won the second prize of this class, a trophy donated by Mr. Mannheimer of this city.

The Kaerthner Wander-Prize, consisting of a beautiful gold trophy, was founded by Emperor Franz Joseph of Austria in 1910 and is given in competition for songs in the Austrian dialect. It was won by Freundschaft Liederkranz of San Francisco. This is the first time this coveted trophy has come to this city. It has been in Southern California for twenty years. The second prize, a handsome silver cup presented by Festival President Wilhelm Esser, was won by the San Francisco Mannerchor. The third prize, a cup from the Deutscher Verein of San Francisco, went to the Oakland Turn Verein.

These prizes were distributed at a monster banquet at which nearly two thousand singers and their guests were present and which took place at the Exposition Auditorium. Festival President Wilhelm Esser and Festival Secretary H. Joseph Kertz distributed the prizes. On Friday morning a parade of two thousand singers, both men and women, delighted the people of San Francisco. The marchers sang their German folk songs with effective precision. The festival concluded with an excursion into the Napa Valley. Before leaving San Francisco every one of the several thousand visitors spoke in the warmest terms of the cordial welcome received, of the splendid hospitality enjoyed and of the matchless manner in which the festival officers and committees conducted the elaborate events. The officers of the Third Sangerfest of the Gross-Pacific Sangerbund and the Silver Jubilee of the Pacific Sangerbund were: Honorary president, Col. Theodore Gier; president, Wilhelm Esser; vice-president, Harry Loeffler; secretary, H. Joseph Kertz; treasurer, Bernhard Hauschild; conductors, Frederick Schiller and Arthur Luis.

Everyone associated with this great event will always have reason to look back upon the praiseworthy manner in which tremendous obstacles were overcome and every phase of the work was accomplished with credit to all concerned.

#### CURRAN THEATRE

Pauline Frederick's appearances at the Curran Theatre, San Francisco, beginning Monday night, September 8, in the Shipman-Hymer drama, The Crimson Hour, under the sponsorship

of Belasco and Curran, promises a rare evening in the theatre.

It is reported that the distinguished star has never been more ideally suited to a stellar role than in her latest vehicle. Though modern in treatment, it is reminiscent of her famed Madam X. Her consummate artistry and noted emotional powers will have full latitude in this absorbing story of a mother with a "past," renounced by her own daughter. As a successful woman attorney of today, Mary Bancroft defends a little night club dancer on a sensational murder charge, neither knowing they are mother and daughter until the defendant is on the witness stand. The unexpected developments during the trial are said to culminate in a startling climax and a scene which will pluck at the heart-strings of even the most hardened playgoer.

The entertainment qualities of the offering are enhanced by a dual love story and a sprinkling of comedy, but it is stated that Miss Frederick's portrayal with its tense and sustained emotion will take on the character of a memorable theatrical event for all lovers of superlative acting.

A large and splendid company will be seen in support of the fascinating star with handsome Huntly Gordon featured in the role of the district attorney. A lavish production is promised with the staging in the hands of Gordon Davis.

#### WE ARE MOST GRATEFUL

Ever since it has become known that the Pacific Coast Musical Review has made its re-appearance in San Francisco after two years absence the editor has simply been overwhelmed with congratulations from all elements representing the musical colony. Phone messages, verbal greetings and letters have been received showing that there are many people who are genuinely glad that the paper has come back to help everybody improve conditions and put "pep" into the musical activities of San Francisco.

Eventually we shall publish all these kind encouragements. In the meantime we want to print one that caused us special gratification:

Berkeley, August 30, 1930.

Dear Mr. Metzger:

I have this morning received a copy of your paper, Pacific Coast Musical Review, and am pleased that once more you are sending it out. Enclosed find my check for a year's subscription. May I wish you every success for the future of your paper, and congratulate you on having secured the very valuable assistance of Miss Cora Winchell?

Miss Winchell's critiques have always been prized by me, even before she became a friend whom I am proud to count among my most valued.

Very truly yours,

SOFIA NEUSTADT.

Dr. Artur Rodzinski came from Los Angeles last Tuesday to attend the performance of Beethoven's Ninth Symphony. He will remain a few days in San Francisco, after which he will

go home, but will again be back for the performance of Salome during the opera season. He conducted Salome in Warsaw and will do so again in Los Angeles.

#### TIEFLAND TO BE GIVEN

Eugene d'Albert's opera, Tiefland, will be included in the repertoire of the German Grand Opera Company in its third American tour starting in January, according to the announcement recently of J. J. Vincent, managing director. Mr. d'Albert will be remembered by American audiences as a pianist of exceptional ability who toured this country several seasons ago.

Tiefland has been produced at the Metropolitan Opera House. The German Grand Opera Company has engaged especially for the role of Sebastiano one of the greatest exponents of this role in Europe, Max Roth, foremost baritone of the famous Berlin Staatsoper. The role of Nuri will be sung by Mme. Karie von Kullberg, wife of the Swedish consul in Stettin, Germany, who has also attained a reputation in Europe for this part. It is expected that Dr. Max von Schillings, former director of the Staatsoper in Berlin, will conduct the d'Albert opera.

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## AMERICAN NEWS

Carl Arthur Bodanzky, son of the New York Metropolitan Opera Company's German director, Artur Bodanzky, died of injuries suffered in an automobile accident in upper New York last month. His parents were in Europe at the time. He was eighteen years old.

\* \* \*

Lawrence Tibbett, young American baritone of the New York Metropolitan Opera Company, for the past few months has been engaged as Metro-Goldwyn-Mayer star in the making of talking films in Hollywood.

\* \* \*

Another opera star in the movies is Grace Moore, soprano, of the New York Metropolitan Opera Company, who is featured by Metro-Goldwyn-Mayer.

\* \* \*

Erika Morini, young Viennese violinist, who triumphed in her American tours several seasons ago and who has since been acclaimed in concert tours throughout the world, will return to this country for concert appearances this fall.

\* \* \*

The opera scene has changed a great deal lately in Philadelphia. The Philadelphia Civic Opera Company and the Pennsylvania Grand Opera Company have retired from the crowded field. The New York Metropolitan Opera Company seems likely to discontinue its traditional Tuesday evening visits to Philadelphia next year. The Philadelphia Grand Opera Company, affiliated with the Curtis Institute of Music, is expanding its activities. A Philadelphia Municipal Opera Company has been formed to take the place of the Civic Opera Company.

\* \* \*

In the chamber music festival of works dedicated to Mrs. Elizabeth Sprague Coolidge, to be held October 12 to 16 at the Field Museum, Chicago, a number of European artists of great reputation will make their American debuts. These will include the Brosa Quartet of London, Harriet Cohen, English pianist, and Emma Luebbeche-Job, Frankfurt pianist.

\* \* \*

Mary Garden, soprano of the Chicago Civic Opera Company, will this season repeat her appearance of last year with the Philadelphia Grand Opera Company in Massenet's "Jongleur de Notre Dame."

\* \* \*

Soloists with the New York Philharmonic-Symphony Orchestra next season will be Alexander Siloti, pianist; Jascha Heifetz, violinist; Nikolai Orloff, pianist; Carlo Zecchi, young Italian pianist; Efrem Zimbalist, violinist; Jose Iturbi, Spanish pianist, and Ernest Hutcheson, pianist.

\* \* \*

Summer opera has been given in many American centers this year. Outstanding was the season of Ravinia, with international stars of the Chicago, New York, and European opera worlds. The Cincinnati Zoo season was again directed by Isaac Van Grove. Period-

ical performances were given also at Ashbury Park, New Jersey, Starlight Stadium, Bronx, New York City, Chautauqua, New York, and the Steel Pier, Atlantic City, New Jersey. Some of these seasons were polylingual, some in English.

\* \* \*

Conducted by Leopold Stokowski, the Philadelphia Orchestra will broadcast four programs from coast to coast during the coming season. The concerts will be played in the Academy of Music, Philadelphia, especially for the radio audience. Stokowski conducted three such programs last season.

\* \* \*

Elisabeth Rethberg, great German soprano of the New York Metropolitan Opera Company, has been singing in the Ravinia Opera season this summer. She goes on concert tour this fall, and returns to the Metropolitan midway in the season.

\* \* \*

Jacques Gordon, formerly concert master of the Chicago Symphony Orchestra, is now head of an endowed string quartet bearing his name. The quartet has a home in Cincinnati, which it dedicated in a two-day festival late in August when Harold Bauer, pianist, Lee Pattison, pianist, and Helen Stanley, soprano, shared in the programs.

\* \* \*

During the period of the guest leadership of the New York Stadium Concerts by Albert Coates of England, while Willem van Hoogstraten, regular leader, was guesting in at San Francisco, the Stadium programs included such novelties as Coates' own "Lancelot" Symphony, three excerpts from Weinberger's opera "Schwanda," Reed's "The Lincoln Imp," Aaron Copland's "Jazz Concerto," Borodin's Second Symphony, and a "Sinfonia" of Riegel.

\* \* \*

The Don Cossack Choir, a big male chorus of Russia, is to make its American debut this season. Its entertainment is said to be powerful and novel.

\* \* \*

Francis Coppicus, American concert manager, head of the Metropolitan Musical Bureau, of New York, who was hurt in an automobile accident in Berlin this summer, has recovered, and is shortly to be back at his New York desk.

\* \* \*

Joseph F. Wagner is conductor of the Boston Civic Symphony Orchestra, which gave six concerts this past season.

Kajetan Attl, first harpist of the San Francisco Symphony Orchestra during the last seventeen years, announces that he has resumed teaching in San Francisco at his studio in the Sherman, Clay & Co. building. He is a graduate of the Prague Conservatory of Music where he studied with Anton Dvorak and Hanus Truncicek. He is the author of "Method for Harp," published by Carl Fisher Company of New York.

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Otto Kegel, the ever smiling librarian of the San Francisco Symphony Orchestra, has been receiving congratulations for the success of a new waltz of his, entitled California Nights, which was played by the orchestra of the National Broadcasting station recently. Kegel is one of the best liked of the symphony musicians. He is always doing some kindness. Only recently he has proved himself an expert

subscription solicitor for the Pacific Coast Musical Review, having brought into this office a record list of subscribers. In addition to his personal popularity Kegel is an excellent musician. Among his dearest memories is his intimate association with Victor Herbert.

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## EUROPEAN NEWS

All over the world—except in Spain—Ravel's conception of the Spanish dance, the "Bolero," has this year been enthusiastically admired. When it was played in Spain, it was hissed. Not the right Spanish.

\* \* \*

During the Vienna summer music festival the State Opera gave a cycle of operas of living Austrian composers. Included were Wilhelm Kienzl's "Evangelimann," Julius Bittner's "Hollische Gold," Korngold's "The Miracle of Heliane," Krenek's "Jonny Spielt Auf," and Alban Berg's "Wozzek."

\* \* \*

Because taxes amounting to 2,000,000 were remitted by the Italian government, the principal opera theater of Italy, the Milan La Scala, finished its past season without a deficit. For nine years the Ente Autonomo, a corporation or trusteeship, has been running La Scala. The government intends to make the company more a public and less a private institution hereafter.

\* \* \*

Elvira Puccini, widow of Giacomo Puccini, the great opera composer, died this summer in Milan. She was seventy years old. A son, Antonio, and a daughter, Tosca, survive.

\* \* \*

Johanna Gadske, veteran Wagnerian soprano, has been resting this summer in Berlin after her tour of the United States last winter with the German Grand Opera Company. She will come to America again in December to be guest artist in the company's third tour.

\* \* \*

Yehudi Menuhin, San Francisco's boy violinist, is studying and resting in Europe for seven months, passing his time somewhat at the family home in Basel, Switzerland, somewhat on trips to surrounding countries.

\* \* \*

Hope Hampton, American soprano, who spent the summer filling opera engagements in Europe, was decorated by the Minister of the Beaux Arts, of France, lately, as an Officer of the Public Instruction. This honor followed her appearance in Paris and Monte Carlo.

\* \* \*

Estelle Reed, San Francisco dancer, has been touring Europe in recital, assisted by an ensemble consisting of Betty Noyes, Eva May, Bernice Cameron, May O'Donnell, and La Viva del Curo.

\* \* \*

Leopold Auer, veteran violin master of such famous pupils as Jascha Heifetz, Mischa Elman, Efrem Zimbalist, Kathleen Parlow, Mishel Piastro, and Toscha Seidel, died this summer at Dresden. His body was taken to New York for burial.

\* \* \*

Paul Robeson, American negro basso and actor, who is enormously popular as a concert artist in England, this

summer played a successful engagement in the title role of Shakespeare's "Othello" in London.

\* \* \*

Engagements at the Theatre de la Monnaie, Brussels, where he has long been a leading baritone, occupied John Charles Thomas, American singer, early this summer.

\* \* \*

The concert series of the Berlin Philharmonic Orchestra, of which Wilhelm Furtwaengler is conductor, will present as soloists this season Serge Rachmaninoff and Artur Schnabel, pianists; Dusolina Giannini, soprano; Adolf Busch, teacher of Yehudi Menuhin, violinist, and Sigrid Onegin, Swedish contralto.

\* \* \*

Amelita Galli-Curci, coloratura soprano, is booked for a three months' concert tour in the British Isles, beginning late this month.

\* \* \*

German singers of the New York Metropolitan and Chicago Civic Opera companies gave Wagnerian performances in Paris this spring under the baton of a German leader. Among them was Elisabeth Rethberg, soprano, who enjoyed a great success in her French debut.

\* \* \*

Willem Mengelberg, leader of the Amsterdam Concertgebouw Orchestra, who recently retired from direction of the New York Philharmonic-Symphony Orchestra because of inharmonious relations with his colleague, Arturo Toscanini, is to be conductor of the London Symphony Orchestra in a British tour this fall.

\* \* \*

Beniamino Gigli, tenor, Rosa Ponselle, soprano, and Edith Mason, soprano, are stars of American opera stages who had triumphant success at Covent Garden, London, in its spring season.

\* \* \*

Ethel Leginska directed with success performances of Puccini's "Madama Butterfly" by the Carl Rosa Company in London lately.

\* \* \*

Richard Strauss conducted his "Rosenkavalier" and Hans Pfitzner his "Palestrina" in an August opera festival in Munich.

\* \* \*

In conjunction with the meeting of the International Bruckner Society, a festival of the works of Anton Bruckner is to be held in Munich in October, with Franz Schalk, of Vienna, directing.

\* \* \*

Giorgio Polacco, Chicago Civic Opera Conductor, formerly of San Francisco, was guest leader in performances at the Covent Garden, London, this spring.

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## THE GERMAN OPERA CO.

This is the tale of an opera impresario who traveled 3,000 miles to find the best contralto in Germany, and finally found her—an American. As a result of this experience J. J. Vincent, managing director of the German Grand Opera Company, who has just returned from Berlin on the Bremen, has a strong word of encouragement to offer American singers.

This was no cursory search which brought to the roster of the German Grand Opera Company Marie von Essen Kent, whose birthplace is Detroit. Mr. Vincent ransacked the opera houses of Germany before discovering in Miss Kent the artiste he sought. "I feel as though I never want to hear another 'Lohengrin' again," he said. "I've attended no less than twenty-five performances in Germany alone." Mme. Von Essen, as Miss Kent is known in Germany, was singing at the Staatsoper in Dresden, when Mr. Vincent heard her.

"There is a dearth of young German artists today," said Mr. Vincent. "There are no dramatic tenors of merit, only lyric tenors who try to sing Wagner bel canto, and fail sadly in the attempt. If American singers would go to Germany for experience and training, they would soon occupy a permanent position in the operatic world."

Mr. Vincent sailed for Germany May 20, to engage artists for the company's third American tour. Dr. Max Von Schillings, former musical director of the Berlin Staatsoper, has been engaged as principal conductor for the company. Dr. Von Schillings is one of the foremost musical figures of Germany today. His operas, "Mona Lisa," "Der Pfeifertag," "Ingeweld," "Der Moloch," and others have been acclaimed throughout Germany. Dr. Von Schillings has been engaged to conduct thirty-five Wagnerian performances at the Berlin Staatsoper this fall and on November 15 will conduct his own "Der Pfeifertag."

A decision by Mr. Vincent to produce d'Albert's opera, "Tiefland," was primarily responsible for the engagement of Max Roth, foremost baritone of the Staatsoper, and a noted Sebastian throughout Europe. He also found a young man who is perhaps the only dramatic tenor under middle age in the whole of Germany, Carl Hartmann, 28 years old, of the Staatsoper in Elberfeld.

Mr. Vincent was also fortunate in securing the services of Eric Wildhagen, recognized as one of the outstanding lyric baritones and one of the foremost interpreters of Mozart's "Don Juan."

The roster of artists for the tour of the German Grand Opera Company next season will include the following:

Conductors, Max von Schillings, Carl Adler, Hans Blechschmidt sopranos, Johanna Gadske, Margarethe Baumer, Klara von Kullberg, Hedwig Jungkurth; contraltos, Marie von Essen, Adi Almoslino, Elizabeth Riegels, Ida Forsy; tenors, Johannes Sembach, Max Gustav Werner, Carl Hart-

mann; baritones, Max Roth, Richard Gross, Eric Wildhagen; basses, Carl Braun, Hans Hey, Laurenz Pierot; stage managers, Jan Heythekker, Kurd Albrecht, and a cast that includes 50 additional artists.

## ATWATER KENT AUDITION

Pathways of fame loomed ahead of two San Francisco singers recently when they were chosen from a field of 82 singers in the final hearing of the local contest of the Atwater Kent Foundation's Fourth National Radio Audition. The contest was held Wednesday under the auspices of the Junior Chamber of Commerce in the rooms of the Commercial Club.

Ester Folli, soprano and winner of the last year's San Francisco audition was the lucky girl, and James Wightman Smith, baritone, also a first last year here, again took the honors. They were picked by Judges Edward Harris, Emil J. Polak and Harold Pracht after listening to the pick of San Francisco's amateur voices in a four-day hearing.

A brilliant future is predicted for Miss Polli, according to those who have heard her voice. Smith is a member of the municipal chorus and sings in the Trinity Church choir. Second place went to Miss Eleanor Virginia Coryell, coloratura soprano and also winner of second place last year, and E. J. Don Marquis, dramatic tenor.

On Miss Folli and Smith San Francisco will pin its hopes for National honors. They will represent the city in the state contest to be held over KPO Monday evening, October 20, and will compete against the winners of some 30 odd communities who are sending their best voices in an endeavor to wrest the title of "America's Best" from others and to bring glory to themselves and the cities they represent.

The winners of the state contest will earn the right to compete in the district audition to be held over KPO November 17.

## GADSKI HEADS OPERA

Mme. Johanna Gadske, formerly the famed Wagnerian soprano of the Metropolitan Opera Company and now of the Germany Grand Opera Company, will return to the United States in December as guest artist for her third American tour with the company. Mme. Gadske has been resting at her home near Berlin this summer, recovering from the strain of her American appearance last season, and perfecting the technique of her roles, which include all of those foremost in the repertoire of German opera.

The Goodman Memorial Theater, of Chicago, has installed an apparatus enabling twenty deaf occupants of front seats to hear what is spoken or sung on the stage.

Mrs. Marcus L. Koshland, chairman of the women's committee of the San Francisco Opera Association, and Mrs. James W. Reid will present Director

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General Gaetano Merola at the first of the season's opera teas in the Fairmont Hotel gold ballroom on Wednesday afternoon, September 10. The topic to be discussed will be "Salome." On

September 16, Merola will speak on Ravel's "L'Enfant et Les Sortiges" (A Naughty Boy's Dream), the novelty of the opera season. Both events are scheduled to take place at 2:30 p. m.

## San Francisco Opera Company Eighth Annual Season

CIVIC AUDITORIUM

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## OPENING THURSDAY

- Sept. 11 MANON (French)—Mario, Gigli, Picco, D'Angelo, Sandrini, Oliviero.
- Sept. 12 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas.
- Sept. 13—LA TRAVIATA (Italian)—Clairbert, Gigli, Viviani. Ballet arranged by Oukrainsky.
- Sept. 15 GIRL OF THE GOLDEN WEST (Italian)—Jeritza, Marlo, Jagel, Viviani, Oliviero, Picco.
- Sept. 17—LA BOHEME (Italian)—Mario, Farncroft, Gigli, Viviani, Pinza, Picco.
- Sept. 19—HAENSEL AND GRETEL (German)—Mario, Manski, Atkinson, Sandrini.
- A NAUGHTY BOY'S DREAM (French. (American Premiere.) Mario, Farncroft, Atkinson, and others.
- Sept. 20 CAVALLERIA RUSTICANA (Italian)—Jeritza, Atkinson, Jagel, Viviani.
- 1 PAGLIACCI (Italian)—Jeritza, Rayner, Thomas, Picco, Paltrineri.
- Sept. 22 MIGNON (French)—Mario, Gigli, Clairbert, Marlo, Pinza, Paltrineri, Sandrini. Ballet arranged by Oukrainsky.
- Sept. 23 TANNHAUSER (German)—Jeritza, Manski, Rayner, Thomas, Pinza. Ballet arranged by Oukrainsky.
- Sept. 25 FAUST (French)—Hampton, Jagel, Pinza, Thomas. Ballet arranged by Oukrainsky.
- Sept. 27 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas, Oliviero. MATINEE.
- Sept. 27 LUCIA DI LAMMERMOOR (Italian)—Clairbert, Gigli, Viviani, D'Angelo, Oliviero. Ballet arranged by Oukrainsky. EVENING.

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# Musical Review

ESTABLISHED OCTOBER 15, 1901

VOL. LV. No. 3

SAN FRANCISCO, CALIFORNIA, SATURDAY, SEPTEMBER 13, 1930

TEN CENTS

## Crowded House Hears Manon on Opening Night of Opera

Last Thursday evening the San Francisco Opera Association began its eighth annual grand opera season under the general directorship of Gaetano Merola. The usual brilliant and large sized audience gave prestige to the occasion. The opening performance was Massenet's Manon and the cast was as follows:

Manon Lescaut.....	Queena Mario
Chevalier des Grieux.....	Beniamino Gigli
Lescaut, Manon's cousin.....	Millo Picco
Count des Grieux.....	Louis D'Angelo
Guillot Morfontaine, a roue.....	
De Bretigny, a nobleman.....	Ludovico Oliviero
Possette (Actress).....	Eugenio Sandrini
Javotte (Actress).....	Zaruhi Elmassian
Rosette (Actress).....	Charlotte Hodge
An Maid.....	Du Elois Ferguson
An Inkeeper.....	Suzanne Torres
Guard.....	Andre Ferrier
Second Guard.....	Joseph Bonneauze
Conductor.....	Dan Steger
	Gaetano Merola

Those of us who had admired Tito Schipa in the role of Chevalier des Grieux found in Beniamino Gigli an entirely different exponent of this part, as is to be expected when two great

**Beniamino Gigli and Queena Mario in Leading Roles Arouse Enthusiasm of Brilliant and Fashionable Audience — Gaetano Merola Conducts With Discrimination and Understanding — Jeritza Made Her American Debut as Salome Last Night—Clare Clairbert, the Recently Discovered Coloratura Soprano, to Appear as Violetta in La Traviata, Tonight's Performance**

BY ALFRED METZGER

artists appear in the same role. There stood out in Schipa's performance his inimical interpretation of the Dream Song and, notwithstanding the fact that Gigli, being of a more dramatic type of interpreter, and the opera being French is essentially one of lyric atmosphere, Gigli in his particular con-

ception gave us many delightful moments.

In one particular Gigli was pre-eminent and that is in his histrionic intensity. He is an excellent actor and finds many means to not only accentuate the dramatic climaxes of a scene, but occasionally he discovers a

subtle sense of humor which he very ingeniously emphasizes. His voice is always enjoyable and he employs it with a discrimination and intelligence that transmits the ideas of the composer with charming verisimilitude.

Queena Mario, in the difficult and effective role of Manon, revealed herself in her best mood. Her special style of vocal art as well as histrionic artistry lends itself well to this form of musical expression. Her charm of personality, her intelligent deportment, her precise and emotionally contrasting phrasing and her refined conception of the part combined to make her interpretation a most comprehensive one. There are few impersonations of this part which pleased us as well as Queena Mario's. Millo Picco as Lescaut and Louis d'Angelo as Count de Grieux, so well known to all of us from previous seasons, once more established themselves in our favor as



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Metropolitan Opera House Star Who Made Her American Debut as Salome With the San Francisco Opera Association Last Night



dependable artists who thoroughly knew their parts and whose vocal and dramatic qualifications correspond with the demands of the most particular music lovers.

We have not the necessary space at our disposal to comment on the performance of every member of the cast. The production was uniformly satisfactory. Costumes and scenery were adequate and the orchestra, under the craftsmanlike leadership of Gaetano Merola, interpreted the excellent score with gratifying success.

Last night Salome was given. Since this paper had to go to press before a review of the opera could be written we must content ourselves by merely publishing the cast as announced in advance:

Salome, daughter of Herodias.....	Maria Jeritza
Herodias, wife of Herod.....	Dorothee Manski
Herod, Tetrarch of Judea.....	Sydney Rayner
Iokanaan, the prophet.....	John Charles Thomas
Narraboth, Captain of the Guard.....	Johann Riedel
Page of Herodias.....	Eva Gruninger Atkinson
First Soldier.....	Louis D'Angelo
Second Soldier.....	Eugenio Sandrini
First Nazarene.....	Tudor Williams
Second Nazarene.....	Russel Horton
First Jew.....	Giordano Paltrinieri
Second Jew.....	Ludovico Oliviero
Third Jew.....	Nullo Caravacci
Fourth Jew.....	Dan Steger
Fifth Jew.....	Millo Picco
Conductor.....	Gaetano Merola

Indications prior to the performance justified the expectation of a sold-out house. An orchestra of a hundred pieces was engaged for this occasion. It was Jeritza's first appearance of this role in America and therefore the occasion bore the dignity of a gala performance. A detailed review will appear in next week's paper.

This (Saturday) evening in Verdi's *La Traviata* Clare Clairbert, heralded as the most outstanding coloratura soprano presented in recent years, will make her American debut, which will be another auspicious occasion and one that will likely crowd the house. In this connection we want to add that the crowds who patronize the opera are eager to express their preference for the Civic Auditorium as better suited than other large halls in this city. The new canopy adds much to the acoustic properties while the spacious corridors enable the thousands to move about comfortably during intermission.

The operas and casts announced for the rest of the week, up to and including Friday evening, are as follows:

September 13—*La Traviata* (Italian)—Clairbert, Gigli, Viviani, Ballet arranged by Qukrainsky.

September 15—*Girl of the Golden West* (Italian)—Jeritza, Marlo, Jagel, Viviani, Oliviero, Picco.

September 17—*La Boheme* (Italian)—Mario, Farncroft, Gigli, Viviani, Pinza, Picco.

September 19—*Haensel and Gretel* (German)—Mario, Manski, Atkinson, Sandrini; *A Naughty Boy's Dream* (French. American Premiere.) Mario, Farncroft, Atkinson and others.

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## OUR MUSICAL STATESMEN

(From the Popu'ar Magazine)

Biography is eternally interesting because it brings out the human qualities of our great men. We naturally come to regard celebrities as cold, symbolic statues in niches, and biography is a kind of magic ray which resolves the chilly marble into flesh and blood. How many imaginative children, for instance, have gazed at pictures of Washington and wondered whether he really lived? For most of us, he has come to be almost a legendary figure, a towering, dignified giant of history who typifies the noble spirit of the Thirteen

gent people are skilled violin amateurs. Among these are Ambassador Charles Gates Dawes, Benito Mussolini, Professor Einstein, and Charlie Chaplin.

Mr. and Mrs. Albert Lang write from Zurich, Switzerland, that they are on the last "leg" of their trip. They have visited Italy, Vienna, Munich, Paris, London, Copenhagen, Berlin, Dresden, Nuremberg and Heidelberg. Every minute was enjoyed. Mr. and Mrs. Lang saw Lotte Lehmann three times, namely in Tannhauser, Meistersinger and Manon, while in Vienna. They also have heard the "Ring" in Munich and were impressed with the



WALTER ROESNER

Conductor of the Fox Theatre Orchestra, the Largest and Most Representative as Well as the Most Artistic Among the Theatre Orchestras in San Francisco

Colonies. How revealing it is, therefore, to find that he was as human as any of us—and what a strange experience it is to stand in the music room at Mount Vernon and look at the flute he used to play, which lies in the very spot where he left it!

The records show that many of the men who have attained high places were—and are—clever amateurs in music. Thomas Jefferson, author of the Declaration of Independence and later president of the United States, was also an enthusiastic amateur violinist. So eager was he in his musical studies that he frequently rose an hour before breakfast to practice. Even when he traveled, he took his beloved fiddle along with him. His close friend, Patrick Henry, knew how to play the violin, too, and many were the duets they enjoyed together.

In our own time, a number of promi-

casts and with the manner in which the operas were staged, surpassing in their opinion the Metropolitan in New York. They expect to be home about the end of September, sailing from Havre September 4th on the Ile de France.

Fritz Reuter, the distinguished Chicago pianist, who appeared with the San Francisco Symphony Orchestra during one of the recent winter seasons, was in San Francisco Tuesday, attending the Ninth Symphony, on his way East after spending the summer in Hollywood. He will begin the new season with the Coolidge Chamber Music Festival in Chicago next month, when he will play four times. Mr. Reuter has appeared in the past with seven of the big symphony orchestras in this country and plans several appearances on the Pacific Coast during the new season.



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# Pacific Coast Musical Review

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*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## SYMPHONY ORCHESTRA PENSION FUND

Practically every symphony orchestra in the world has made provision for its members in case they are prevented, either by sickness or other physical disability, to earn their living from the only vocation they are able to fill. Although the San Francisco Symphony Orchestra is now in its fifteenth year nothing has been done to look after the welfare of its members at a time when they will be thrown upon their own resources. No doubt no one ever thought of such a contingency. For this reason it devolved upon the membership of the orchestra to prepare for the time when the necessity for an emergency fund arises. A well selected committee from the ranks of the symphony orchestra has decided to arrange a benefit concert the proceeds of which shall be devoted to start a fund to be used for the foundation of an insurance against need of the musicians comprising the orchestra.

Arrangements have been made to engage Oscar Straus, the famous Viennese composer, whose *Chocolate Soldier* and *Waltz Dream* have been among the world's most successful light opera triumphs, to conduct a program of exclusively popular compositions at the Civic Auditorium on Tuesday evening, September 30. The price of admission will be moderate, ranging from 50c to \$1.50, thus enabling everybody to assist in this worthy cause without creating too much of a strain on the purse strings. There should be at least 10,000 people in San Francisco sufficiently interested in the personal welfare of the musicians comprising the symphony orchestra to see to it that this benefit concert will be a complete success.

We want to impress upon the minds of our readers most seriously the nature of the obligation which our musical public owes the personnel of the symphony orchestra. You hear a great deal about the huge salaries paid the musicians. You hear a great deal about how some players always demand increases and are insistent upon certain improved conditions. If the symphony concerts should ever be discontinued we feel certain that a number of people will blame the musicians for being responsible for the failure of the symphony association. It is always the musician who gets the blame. Hardly ever does the onlooker realize that there may be other reasons why things do not go smoothly in our musical program.

There are also many problems that the average music lover does not realize. In the first place the engagement of a symphony musician lasts only six months. The salary he or she receives must therefore last during the entire year, thus actually reducing the earning power of his weekly salary to one half of its monetary value. Whether a few musicians give lessons on the side, whether a percentage of the orchestra membership is permitted to fill other positions, besides the orchestra, whether a few public spirited people arrange summer concerts, or whether a small proportion of the players receive salaries in excess of the minimum wages is not the question. Members of a symphony orchestra should be engaged solely upon their merit. Not every musician can play in a symphony orchestra. It requires special training and special adaptability to satisfactorily fill the position of a symphony player. In some instances a musician has been obliged to spend thousands of dollars on a musical education before he was sufficiently proficient to meet the requirements of a first class symphony conductor.

At the present day it is even more difficult to become able to play in a symphony orchestra. The modern composer places the utmost technical difficulties in the path of a professional musician and the

rehearsals being limited in number there is placed upon the shoulders of the musician the responsibility of reading the most intricate scores almost at sight. Even the most capable musicians find it sometimes extremely difficult to solve the various intricate puzzles that a composer introduces in his score. If you want an expert stenographer, if you want an expert bookkeeper, if you want an expert manager you must pay him or her more compensation than you pay someone not sufficiently experienced to meet your demands. If you want a symphony player you must expect to pay him or her more than you pay a musician inexperienced in the interpretation of the highest form of music.

The minimum wage system of the musicians' union only applies to musical performance from the standpoint of "labor." It does not apply to the musician from the standpoint of efficiency. When you pay an artist, be he singer or instrumentalist, from one to five thousand dollars, you do not pay him from the standpoint of labor, but from an artistic standpoint. You pay him for his name, his ability and his drawing power. You do not engage a conductor on the principle of a minimum wage and yet without an excellent orchestra—a first rate orchestra—the conductor would be unable to interpret the compositions according to his ideas and therefore would not be able to give one hundred per cent artistic satisfaction to the public. Therefore the orchestra membership must be considered as an artistic body and not merely as a body of wage earners.

In his capacity as chairman of the music committee of the Summer Symphony Association the editor of the *Pacific Coast Musical Review* has had frequent confidential conversations with guest conductors regarding the personnel of the San Francisco Symphony Orchestra. Not one of those with whom we talked found the orchestra lacking in efficiency. They complimented the musicians for the splendid training they received by Alfred Hertz. They were gratified with the precision and readiness with which they responded to the suggestions of conductors at rehearsals. They specially commended their readiness to phrase and color according to artistic principles. It was no less an authority than Bruno Walter who told us that the personnel of the San Francisco orchestra understood him more readily and was quicker in perception than many an orchestra of far greater renown that he had conducted.

Being sufficiently capable to play in an orchestra restricted to the interpretation of the highest form of music, and of sufficient artistic comprehension to please some of the distinguished masters of the baton that have appeared here, the members of the San Francisco Symphony Orchestra should be paid sufficiently satisfactory salaries so that they neither should be obliged to give lessons, nor to play in theatres, cafeterias or elsewhere. Obviously this is not possible here, although it would be wonderful if our symphony orchestra could be restricted to playing symphony concerts only. Yet, notwithstanding the inability of the Musical Association to pay musicians salaries of a character necessary to obtain the best artistic results, the members of the orchestra have always met the situation. At times they may have met it after a struggle, but they did meet it. Without this cooperation of the musicians San Francisco would have been unable to sustain a symphony orchestra during the last fifteen years.

Here is at last an opportunity for the musical public of San Francisco—the 25,000 people who so thoroughly enjoy to hear famous conductors interpret the world's greatest gems of musical literature—to repay the personnel of the San Francisco Symphony Orchestra for the cooperation it has given to enable the people to hear these concerts and the Musical Association to continue its praiseworthy activities. Since the musician has not been able to earn enough money during his days of physical ability, he should be taken care of during the days of his physical impotency. It is surely not much to ask to help in such a worthy cause. The *Pacific Coast Musical Review* will donate advertising space for this occasion and it hopes every paper in San Francisco will do the same. Indeed, already several people have offered to donate their services in this behalf and we trust that the Civic Auditorium will be packed to the roof when Oscar Straus will lift the baton to start this memorable Benefit Concert in behalf of the symphony orchestra's pension fund.



## SWEET AND SOUR NOTES

By A. Major

A human being with the euphonious name of Hajek, which comes as near the equivalent of a sneeze as can be imagined, is on exhibition in the show window of Sherman, Clay & Co. Up to the time of this writing (Monday night, September 8) this latest freak of the endurance craze had wasted over a hundred hours trying to discover how long he can "tickle the ivories" without dropping from exhaustion. Every time I leaned against the window I felt a "pain" and every time I looked at the "pianothnist" I doubted as to whether anyone can be sane and indulge in such apparently useless effort.

I have been wondering whether the firm that engages such a pianistic sprinter really obtains its money's worth. Surely the crowd attracted by such a performance, including myself, has no intention of buying a piano. An instrument that resorts to that kind of advertisement to introduce its merits must indeed be hard up for endorsements and I should like to know from Sherman, Clay & Co. whether this sideshow-freak feature has proved of any commercial value.

According to a recent "Believe it or not" statement "Musical rocks of Marblehead, Mass., emit musical tones when struck." You notice the "emit." During my experience as musical observer I have heard many a rocky tone, not necessarily musical, emitted from solid ivory and you may believe it or not.

Another item I discovered among Mr. Ripley's unique collection is the following: "Emil Velasco played 1,024 compositions without repetition—Mr. Velasco played the organ over station WOR, (the beginning of WORRY, by the way) Newark, N. J., thirty minutes a day, five times a week, for a period of six months. He averaged eight compositions for each broadcast during that time and never played one composition a second time." Well, I'll bite, what was the matter with the compositions?

The two items above quoted make me believe Dr. H. S. Harrison who is quoted in an Associated Press dispatch from Bristol, England, on September 5 to the Call-Bulletin as follows: "The theory that man is a mistake of nature was advanced here by Dr. H. S. Harrison, head of the anthropology section of the British Association for the Advancement of Science, in his presidential address before the body. Dr. Harrison was at a loss to understand why a man ever ceased to be an ape, for he believed that he did very well while he was an ape." Well, I thoroughly agree with the eminent scientist. However, while the monkey may have done well as a man the latter is not entirely innocent of monkey business.

Universal Service under date of September 5 from Los Angeles tells the Examiner that "Two of the highest

priced voices in the country were raised against each other in Municipal Judge Guy Bush's court—and all over a mere \$300. Mary Fabian, Chicago Civic Opera soprano, told Everett Marshall, Metropolitan Opera Company baritone, that he and his wife, Carolina Segrera, owed her the \$300." Of course, sopranos come higher than baritones, but the whole proposition might be straightened out by the singers taking advantage of promissory notes.

A United Press dispatch from Tokio, Japan, of August 28, to the San Francisco News speaks of the return of Mei Lan-Fang, the famous Chinese female impersonator, after a six months' tour of the United States. Among other things the dispatch states that: "Mei said the opera in New York appealed to him greatly, because it has characteristics more similar to those of Chinese drama than do the typical plays of the West." Now I wonder whether this is a compliment or a threat. Perhaps Mei Lan-Fang heard the famous Redding-Crocker masterpiece Fay-yen-Fah.

The ingenious publicity director of the California Theatre succeeded to put the following over on the San Francisco News the other day: "The old-fashioned tradition that 'the show must go on' no matter what happens to the actors was upheld by Chico and Harpo at the Paramount New York studio where the Marx Brothers made their stage success Animal Crackers, into a talking photoplay. Animal Crackers is holding the California screen. (Shouldn't this be "are" holding and shouldn't the word "up" be after holding?) Harpo was just out of the hospital after an operation necessitated by an enlarged gland in his neck. Chico was suffering from a painful kidney disorder." It is time to stop. In spite of the pain in the neck and the floating kidney the show had to go on! Verily the martyrs have not died out during the Middle Age!

Arthur Caylor in the San Francisco News of September 8, quotes in an interview with Beniamino Gigli, just arrived from Italy to sing in the San Francisco opera season:

"In Italy I sing benefit concerts . . ."  
 "He raises 1,000,000 lira, which is \$55,000," interrupted an admirer.  
 "All over Italy I go . . ."  
 "Sure, for the earthquake people."  
 "No, the orphans, the little ones—so," Gigli indicated with his hand.

I'll admit this is all very generous indeed. Gigli gives many concerts in America. He gets \$3,500 per concert and gives a minimum of 50 concerts, sometimes more. This amounts to \$175,000 or more than 3,000,000 lira. And this does not include Gigli's opera appearances, radio singing, record royalties and what not. There was nothing in this interview about benefit concerts for the American "little ones"!

## MUSICAL NEWS IN BRIEF

Melody Drama, inaugurated by Mme. Sofia Neustadt, includes a series of operas to be presented by reading with piano support. The first, The King's Henchman, by Deems Taylor, was offered September 4 before the Adelphian Club of Alameda, and the second, Lalo's Le Roi d'Ys, will be given before the Pacific Musical Society October 23. A list, in which the translations are original by Mme. Neustadt, includes L'Arlesienne (Bizet), Pelleas et Melisande (Debussy), Le Pauvre Matelot (Milhaud), Riquet a la Houppe (Hue), Quand la Cloche Sonnera (Bachelet). To these will be added Fevrier's Monna Vanna and Montemezzi's L'Amore Dei Tre Rei. Opal Hiller will be at the piano.

Margaret Tilly, pianist, sailed September 6 on the liner Pennsylvania via the Panama Canal for New York. She will make permanent residence there, though returning to San Francisco next March for concert and coaching at the Dominican Convent, San Rafael, and recitals elsewhere in California.

The operas, Manon, Girl of the Golden West and Hansel and Gretel were reviewed by Doris Osborne September 8 before the Etude Club, Berkeley. Miss Osborne, herself a well known pianist of the Bay region, was assisted by Amy May, soprano, and Grace Minty, contralto. A resume of Faust and Mignon will be given before the same club September 22 by Mildred Lincoln who will be assisted by vocalists, Mrs. Clarence Page, Amy May, Ethel Barnes Karmel and Dorothy Dunyan. The Etude Club will open its choral rehearsals under Wallace A. Sabin September 15. Mrs. Grace Adams East is president.

Miss Janet Graham, pianist, has returned to her home in Berkeley after an absence of three years in Europe. She came with her uncle, Dr. Harrington B. Kennedy, by way of the Panama Canal and is with her parents, Mr. and Mrs. Alexander Graham. Miss Graham will appear in recital at Mills College Wednesday evening, September 24, as an exponent of the Artur Schnabel tutoring, having studied with him in Berlin for two years. Miss Graham regards him as "the greatest living musical mind" and that he is essentially the scholar. Her studies also carried her into Vienna and Paris, and in the latter city she was a pupil for some time of Nadia Boulanger. In the coming recital, Miss Graham's numbers will include the Beethoven D minor Sonata, Schumann's Papillons and the Chopin F minor Fantasy.

The second opera tea, under the hospitality of the Women's Committee of the San Francisco Opera Company, will take place at the Fairmont Hotel, Tuesday, September 16, at 2:30 o'clock. Maestro Gaetano Merola will speak on Ravel's L'Enfant et les Sortilèges (The Naughty Boy's Dream), and honor guests of the day will include a group

1930—Ninth Season—1931

## MUNICIPAL SYMPHONY CONCERTS

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Conductor—MISHEL PIASTROFeb. 11—Horowitz  
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of opera artists besides other celebrities visiting the city. Mrs. Marcus S. Koshland will be chairman of the affair.

The San Francisco Musical Club announces that it will begin its 1930-31 season at the Western Women's Club on Thursday morning September 18. A particularly representative program has been selected for this occasion with a number of the foremost artist members of the club participating. Ada Zech Westerferd is the president.

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## BRICO AT GREEK THEATRE

**Crowded House Receives California's Woman Conductor With Unbounded Enthusiasm**

BY ANNA CORA WINCHELL

The first impulse of enthusiasm surrounding the unique advent of a woman conductor was in no way diminished as Antonia Brico stepped to her desk at the Greek Theatre Friday evening, September 5. Having appeared in San Francisco a few nights before, where, as a Californian, Miss Brico surmounted prejudices and brought down upon herself many encomiums, she reserved Berkeley as her home town and gave to it her most affectionate obeisance. That was eagerly returned by numbers which all but overflowed the Greek Theatre; friends who remembered Antonia's struggling student days; those who predicted success for her overwhelming ambition to guide a baton along its circuitous path, and those—the doubters—who attended with mingled doubt, curiosity and hope.

At the close of the first number, the Weber Overture to *Der Freischütz*, Miss Brico was met with a warmth of applause; a warmth only preliminary to its followers. The Rimsky-Korsakoff *Scheherezade* awoke great surprise among the hearers, as the intense silence during its interpretation hovered a moment at the close, then burst into a real flame of admiration as the crowd seemed to sense that it was listening to a conductor and not to a girl. Followed three Wagnerian excerpts in the Prelude and Love Death from *Tristan und Isolde*, the Immolation Scene in *Die Gotterdammerung* and the Prelude to *Die Meistersinger*. Spontaneous cheers arose, amid which rang out one very heroic "brava," and the end of the program undoubtedly found converts to the idea that women may become excellent conductors. Surely, Miss Brico could have had no remaining qualms concerning how she would be received.

The above is a news story, dealing with the circumstances of an occasion extraordinary in the annals of this state, and still new in the musical life of the world—the enfranchisement of women as orchestra leaders. To deal with the event from a purely musical standpoint, may the writer be permitted to add a few words. Miss Brico deserved the tribute awarded her; at least she showed herself to have been a devoted and conscientious student of all the intricate details which must compose the rounded conductor. She was far less mechanical in action and in interpretative instinct than on her appearance in the Civic Auditorium; easily to be understood, one must concede. Whatever the reason at the Greek Theatre, Miss Brico expanded herself and communicated her spirit convincingly. Often she was delightfully rhythmical, and again intense, seeming to live deep in her own emotion.

There was lovely color and picturing in the *Scheherezade*, insinuating and vivid. *Der Freischütz* was smoothly melodious. The Wagner readings were a big attempt—three vital masterpieces in which the *Tristan and Isolde* epic was almost sufficient for half a pro-

gram. Even though the orchestra is letter perfect in this work, Miss Brico showed her individuality in commanding style, sometimes projecting a very imperious gesture not to be denied. The tortuous love tale reached its climax nobly and the woman at the baton had accomplished well. The task of holding orchestra and vocalist together was experienced with Gerda Henius' aria in *Die Gotterdammerung*. The singer, dramatic in voice and personality, was an appropriate type and sang fervently and sweetly. Her notes were ringing but an insidious vibrato is at work in Miss Henius' throat and should be routed at once, for there is a quality there well worth saving in its native strength and breadth.

Miss Brico may be highly appraised for a solidity of foundation already hers; she is young, with strong bodily fibre to see her through the tremendous exactions of a conductor's life; she has

and when she was weary, instead of seeking a nursery crib, she curled up on a papier mache stone bench, beneath a painted tree, and went to sleep with an opera orchestra practicing Verdi for her lullaby. Her father came to New York, joined the Metropolitan and Manhattan opera companies as little Claudia grew to womanhood.

At first Muzio pere refused to let the embryo singer take any lessons, but when he realized that hers was a voice of unusual character he capitulated and sent Claudia to study with Casaloni in Turin and Viviani in Milan. Her progress was rapid and she developed a fine musicianship together with her vocal artistry. She made her debut in Milan, then sang in Covent Garden, and news of sensational successes abroad soon led her to the Metropolitan. She made her American debut in December, 1916, in "*Tosca*," and from then on her rapid rise to eminence is



ULDERICO MARCELLI

Formerly of San Francisco, Now Conducting at a Leading Chicago Photo Play Theatre, Introducing Novel Artistic Features That Gain Wide Recognition in the Newspapers

commendable ambition which is not to flaunt herself as a woman conductor but as a conductor, and with the two examples of her work, offered Northern California, it is with sincere pride that we can offer her congratulations and godspeed.

## MUZIO HEADS PROCESSION

Selby C. Oppenheimer, California concert manager, has selected Claudia Muzio, the internationally famous dramatic soprano of the Chicago Opera Company, as the first attraction of his notable concert series in both San Francisco and Oakland, and perhaps no singer before the public today is better qualified to start this subscription series with greater impulse than Muzio.

Born in Italy, at the age of two years her parents took her to London, where her father was an assistant stage manager at Covent Garden. There, she listened to the great singers in rehearsal as well as in performance. She wandered in the land of make-believe,

part of America's musical history. Muzio, who has appeared here in opera and concert, enjoys extraordinary popularity.

Ernest Bloch was one of four winners of the \$25,000 Victor Phonograph Co. prize for the best symphonic composition by an American citizen. Originally it was intended to bestow one prize, but inasmuch as there were five compositions, two of these by one composer, worthy of reward, the judges decided to give five prizes of \$5,000 each. In addition to Bloch the following were selected: Louis Gruenberg, Aaron Copeland and Robert Russell Bennett. The two winning compositions sent in by one composer were those of Bennett.

Eugene Goossens has been busily at work on the sketches for his second opera, *Don Juan*, according to the *New York Times*. The book is from the pen of Arnold Bennett. During a stay in Switzerland, Goossens also completed his second violin sonata and an oboe sonata.

## WORKS SUGGESTED FOR PERFORMANCE BY S. F. SYMPHONY ORCHESTRA

(By Redfern Mason in S. F. Examiner)

A committee report of the Commonwealth Club Music Section is an interesting document. It tells what important works have thus far been overlooked, or, at least, not performed, and represented the views of a group of music lovers who are the unofficial spokesman of a considerable element in the community which, though thus far inarticulate, have deeply at heart the welfare of the Symphony and the aesthetic development of the public.

## A Representative List

Here is the essence of the report, which was drawn up by Mr. Morrow:

"In view of the enormous quantity of music, old and new, which has never been heard in San Francisco, any selection which does not run to excessive length must seem largely arbitrary. We have confined ourselves to works which seemed essential for revealing characteristic aspects of the largest possible number of outstanding schools and composers. For convenience the works suggested are presented in three main groups: (1) Standard composers; (2) American composers; (3) Modern European composers. In the last group are represented all important national schools — English, French, German, Hungarian, Italian, Polish and Spanish. The list follows, with composers arranged alphabetically in each group:

## Standard Composers

Bach—Brandenburg Concertos.  
Brahms—Serenades.  
Bruckner—Symphony No. 4.  
Handel—Concerti Grossi.  
Mozart—Symphony (without minuet).  
Reger—Hiller Variations.  
Schumann—Symphony No. 2.

## American Composers

Mrs. Beach—Gaelic Symphony.  
Brescia, Domenico — Rhapsodie Symphony.  
Chadwick—Sinfonietta.  
Loeffler—Pagan Poem.  
Sessions—Symphony.

## Modern Composers

Bartok—Dance Suite.  
Bax—Symphony No. 2.  
Halffter—Sinfonietta.  
Hindemith—Concerto for Orchestra.  
Ibert—Escapes.  
Kaminsky—Concerto Grosso.  
Malipiero—Impressioni dal Vero, I and II.  
Milhaud—Second Suite for Orchestra.  
Pizzetti—Pisanella Suite.  
Roussel—Symphony.  
Schonberg—Five Pieces for Orchestra, Op. 16.  
Sibelius—Symphony, No. 4.  
Strawinsky—Le Sacre du Printemps.  
Strawinsky—Apollon Musagete.  
Tansman—Symphony.  
Villa-Lobos—Choros (particular one not specified).



## OPEN-AIR SUMMER CONCERTS

Olin Downes, Music Editor of the New York Times, in Two Column Article Speaks of Summer Music in California

In a two column article entitled "Open-Air Concerts" in the New York Times of August 31 Olin Downes, who was a much feted visitor in California this summer, speaks of the virtues and defects of orchestra music for immense audiences of East and West. Our readers will be specially interested in what he tells of Hollywood and Hillsborough in which he sees principally advantages. Says Mr. Downes:

Nowhere is out-of-door music more popular than in California. There are many reasons for this. The climate is singularly conducive to musical enjoyment. To sit at the Hollywood Bowl, canopied by the stars in weather of heat and drought, in a light overcoat made advisable by the coolness of the evening, is to sit in unjust comfort and content in one of the best natural auditoriums in the world. The Bowl has a rival in the clearness, stillness and resiliency of the atmosphere in the redwood forest of the Bohemian Grove north of San Francisco, where the sound of orchestral instruments is heard with astonishing distinctness and beauty of effect. But the grove is for the male membership of the Bohemian Club and is not to be counted as a public auditorium. During the summer season at Los Angeles there is no rain or inclement or even changing weather, except in the brief rainy season, of the sort which occasionally wreaks vicissitude upon the justly famous Stadium concerts in New York. Moreover, the Californians know how to do things—how to seat people as well as minister to their artistic needs. Seated directly in front of the Los Angeles Orchestra, but at a distance at least three times as great as that between the stage and the seats furthest back on the floor of the Metropolitan Opera House, one was able to hear the tone of Sylvain Noack's violin when he played a solo passage as clearly as if one sat in the studio before him.

This occurred during a performance of Richard Strauss's "Heldenleben," conducted by Bernardino Molinari, and incidents of the same kind could be multiplied. It is a good place to enjoy music, which audiences of everywhere from 10,000 to 30,000 do, night after night, in the summer season. Incidentally, one still recalls with more than accustomed pleasure the magnificent lines of the Strauss tone poem as they were unfolded by that performance. Much of what it lost in sonority and the divine nimbus of vibration which an orchestra generates in a closed auditorium was recompensed for by the clarity of effect. It was Strauss's score, examined at close range through the other end of the opera glasses, and this transparency made all the more noticeable the richness and the strength of the contrapuntal strands which are so craftily and vigorously bound together in the "Heldenleben." We never have—and probably never shall in the course of years—rated this work or the

"Sinfonia Domestica" as the equal of Strauss's earlier works such as "Eulenspiegel" or even "Don Juan" or "Tod und Verklärung." But what sheer, glorious vitality and affirmation, and what an overwhelming richness and virtuosity of counterpoint! There was once a Richard. Today he still lives as a man. As a composer? He had the misfortune in the course of a flaming youth to create half a dozen of the greatest symphonic scores to appear since the Wagnerian epoch. A difficult precedent, and one to which years in themselves do not offer an entirely satisfactory climax.

\* \* \*

In the audience that night at Los Angeles sat the conductor of the winter season of the Los Angeles Orchestra. He is known in Philadelphia and New York, where he once substituted for Mr. Stokowski on the occasion of a visit of the Philadelphia Orchestra. He is Dr. Artur Rodzinski. For two seasons now, with growing reputation and popularity, he has led and trained the Los Angeles organization. He was heard from again by the writer when he conducted a pair of the open-air orchestral concerts given in the Woodland Theatre at Hillsborough by the Philharmonic Society of San Mateo County, and sponsored and promoted with energy and fine constructive purpose by Mrs. Leonora Wood Armsby and the board of directors and guarantors of the series. In the "theatre," set in the trees, and which provides conditions of a special intimacy and atmosphere, Mr. Rodzinski played a program of Weber ("Freischütz" overture), Brahms (First symphony), Ravel (second "Daphnis et Chloe suite) and Rimsky-Korsakoff ("Spanish Rhapsody"). He had a special audience to address, one differently constituted than the vast gatherings which assemble for symphonic performances in Los Angeles and San Francisco. The audience at Hillsborough represents not only the musically and socially elect of Burlingame, San Mateo and vicinity, but actually a large percentage of the whole population of this neighborhood. Its numbers have grown steadily during the four seasons past and through the fifth season, which has just ended. It is an interested and responsible audience.

\* \* \*

The concerts have been so intelligently organized, the cause of symphonic music so thoughtfully promoted, that their influence is spreading in every direction, and they are playing a part out of proportion in its influence to the numbers of their audiences—which are a mere nothing of 2,000 or thereabouts—or the comparatively modest size of the "theatre," which is actually a stage set in the midst of trees, with a sounding-board. There is now a working arrangement between the organization which promotes these



### Kajetan Attl

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concerts and the managements of the symphony concerts of San Francisco and Los Angeles whereby conductors who appear with the other two orchestras are in turn available for the Woodland Theatre. The conductors for the eight concerts given this season were Molinari, Gaetano Merola, director of the San Francisco Opera Association; Rodzinski, van Hoogstraten and Fernandez Arbos. It is a system which accomplishes excellent results for the public, and it is certainly one which creates audiences that are "symphony-minded." A remarkable demonstration of this was the reception given Brahms's First symphony under Dr. Rodzinski's baton. There was other brilliant music on the program. There was Weber's overture, surprisingly sylvan, romantic and congruous with summer wind and whispering trees; there were the gorgeous, scintillating colors of the music of Ravel—given a really virtuoso treatment—and Rimsky-Korsakoff, and all this music which might have been supposed to be far more palatable than Brahms's weighty and epic score for an afternoon audience in a summer colony. On the contrary, the symphony of Brahms made the greatest effect of anything on the program. Performed without a break between the movements, it was followed by a demonstration which repeatedly called the conductor back to the stage. Here are concerts which, affecting strongly a certain influential nucleus of people, form a certain dynamic unit of cultural activity of which the results are much further-reaching than the dimensions of the enterprise might indicate. They constitute one of the most significant signs and tokens of what is going on in music on the western coast. Other aspects of that development may later be mentioned.

#### PUBLIC LIBRARY MUSIC

The following literature has been added to the music department of the Public Library of San Francisco during August:

Brower, H. M. How a dependable piano technic was won.

Humphreys, Granville. How to teach class singing and a course of outline lessons which illustrate the psychologi-

cal principles upon which successful tuition is based. 1929.

Langford, Samuel. Samuel Langford; musical criticisms. 1929.

National Bureau for the Advancement of Music. Fretted instrument orchestras. 1929.

Swan, A. J. Music, 1900-1930. 1929.

Swisher, W. S. Music in worship. 1929. (The pocket music student.)

#### Compositions

Lassus, Orlandus de. Orlando di Lasso's samtlige werke. 21v.

Woodforde-Finden, A. W. On Jhelum river; a Kashmiri love story written by Frederick John Fraser. Set to music by Amy Woodforde-Finden. For mezzo-soprano and bass.



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## SOUNDING THE MOVIES

BY THE OPERATOR

**Ulderico Marcelli**, formerly one of the leading photoplay orchestra conductors on the Pacific Coast, and now one of the few champions of good music in the motion picture field of the East, spent his summer vacation in California last month. Part of it was devoted to his family in San Francisco and part to his brother Nino Marcelli in San Diego. While in the last named city Marcelli conducted half of a program of the summer symphony concerts at Balboa Park of which Nino Marcelli is giving eight this summer. Both Ulderico and Nino Marcelli scored an unqualified triumph.

Marcelli is conducting in one of the leading motion picture palaces in Chicago. He has sustained that responsible position during more than five years. Unlike most photoplay theatre conductors Marcelli has confined his artistic efforts to the best form of music and notwithstanding his failure to succumb to the lure of jazz he is considered by the management one of their greatest assets.

In addition to his skillful judgment of the taste of his audiences and his natural artistic instinct as conductor Marcelli is one of the most accomplished and ingenious arrangers in the business. His remarkable and effective musical settings to the talkies, at times enforcing the musical synchronization by uniting the interpretation of his own orchestra with that of the picture music in an astonishingly effective manner, are frequently the talk of Chicago's "Great White Way." Marcelli's musical programs are more frequently referred to in the daily newspapers than those of any other conductor at motion picture theatres. It is incomprehensible why San Francisco theatre managers and conductors like Marcelli leave this city and give eastern cities a chance to hear excellent music under capable leadership much to the delight of eastern motion picture audiences and to the advantage of the box offices of eastern photoplay theatres, while San Francisco, with but one or two exceptions, must suffer under deplorable musical conditions as far as the movies are concerned.

**John McCormack**, the famous Irish tenor, made his appearance in San Francisco on the screen of the Warfield Theatre during the last two weeks. Why a producer engages an artist like McCormack at an enormous expense and then surrounds him with a weak and technically faulty scenario and with assistants that can neither act nor reveal facial expressions suggesting the emotional significance of the lines is a mystery to us. Of all people who can not seem to fathom the wants of the public in artistic matters the motion picture producers belong in the front rank. Even the recording of McCormack's voice is unsatisfactory. The tenor possesses one of the most beautiful voices of immaculate pliancy and purity of intonation. The "talkie" adds about fifty per cent volume to the voice

and thus changes it into a dramatic tenor rather than a lyric one. The songs McCormack sings are introduced with a suddenness and inappropriateness that is almost shocking. Instead of there being a transition from the dialogue to the vocal interpretation the tenor only says to his "teacher," who is none other than Edwin Schneider, his accompanist: "Let's try this song over." Schneider, by the way, is a fine accompanist as an actor.

In one scene McCormack "practices" in a church with organ accompaniment so as to give him a chance to sing sacred music. In appearance Schneider plays on a pipe organ. At least there are artificial pipes. In sound, however, it is a reed organ producing a tiny, nasal tone. Why make it appear as a big pipe organ when a congregation in a small Irish village is hardly wealthy enough to buy one. Even the photography is faulty, for neither the tenor nor his associate actors are shown at their best. Light effects are without contrasts and mostly lacking in detail. Dialogues are halting. One character on most occasions hesitates before replying to the other, a well known characteristic of amateurs. It is a pity that a great artist like McCormack is wasted on such poor material. Furthermore the producers will discover that the public can not be fooled in this manner. The returns from this picture will hardly justify the outlay.

**Walter Roesner**, conductor of the splendid Fox Theatre orchestra, ably upholds the traditions of his profession. He has selected an orchestra of sufficient numerical strength and of sufficient individual ability to interpret any composition with effective musical character. In the main Mr. Roesner selects representative compositions. When he does so, as in the case of a portion of the famous Mendelssohn concerto, he selects his best material to interpret solo passages. Another number recently presented by this orchestra was Sibelius' Valse Triste (not Trieste as the newspaper notices had it) which was received with justifiable enthusiasm by the audience.

Unlike most of the musicians in charge of theatre orchestras Walter Roesner is a musician with taste and ambition. He has imagination and artistic instinct. He may, at times, in his eagerness to please his audience, accelerate tempi unnecessarily, but he always gives the impression that he knows what he is doing and that he does it just as much for the sake of music as he does it for the entertainment of his audience. He realizes he does not play to symphony audiences and it is his business to please his hearers so that they will occasionally listen to the highest form of music. It is one way of educating the public without tiring it and for this reason we maintain that Roesner is a great benefactor to the cause of music in San Francisco.

## REMOTE CONTROL

BY LOUD SPEAKER

There has been marked improvement in the realm of the radio during the last year or two. Atwater Kent is particularly responsible for the introduction of the foremost artists into the radio field. This department is devoted to the proposition that there is still much to be improved in regard to radio programs. We shall compliment the stations that make the finest musical programs their aim, while we shall not hesitate to tell the truth about cheap and unnecessarily crude performances. If there are no means at hand to engage sufficient talent something should be done about it. The radio stations do not accomplish any good to their cause by creating dissatisfaction among their audiences. The Pacific Coast Musical Review feels that it is helping the cause of the radio by pointing out impositions on the public.

One of the worst nuisances among radio programs are the advertisements of commodities which manufacturers want to sell to prospective customers by means of "rotten" entertainment and also by trying to tie up an excellent artistic performance with merchandise entirely unsuitable for such association. The announcer also is frequently unable to pronounce the names of composers and compositions. He should learn to enunciate properly before trying it out on the listeners-in.

The following interesting radio news is selected from the radio page of last Sunday's San Francisco Chronicle:

Two nationally known singers appeared on stellar programs last Sunday over KPO, the Hale-Chronicle station. At 4 o'clock Mme. Ernestine Schumann-Heink, beloved veteran diva, sang Nevin's The Rosary during the Enna Jettick program, a National Broadcasting Company release. At 5:15, during the Atwater Kent program, James Melton, noted tenor of the Revellers' quartet, was heard in a series of songs during the transcontinental release which was among the best offerings of the day.

New York City's great Philharmonic Symphony Orchestra, one of the greatest in the country, is to be brought to the West Coast by the Columbia Broadcasting System, in an extensive series of programs which will open October 5 and close April 19, 1931. The concerts will be broadcast by KFRC, in the local field, the group including twenty-nine concerts in all. Erich Kleiber will be the conductor for the first six weeks. Arturo Toscanini will conduct for the following two weeks, and also from December 8 to January 18, and from February 23 to April 19. Bernardino Molinari will conduct from January 19 to February 22.

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# Intimate Glimpses of Clare Clairbert

BY CHARLES MALLORY DUTTON

(Editorial Note—Upon our request, Charles Mallory Dutton, formerly Berlin correspondent of the Musical Review, gives us detailed information regarding Clare Clairbert's art. He is particularly qualified to give this information inasmuch as his daughter became an intimate friend of the distinguished artist. Our readers will discover for themselves how well Mr. Dutton fulfilled the task we asked of him.)

At your request I am sending some excerpts from my daughter's recent impressions upon hearing Mme. Clairbert sing in opera and concert in Belgium and in Southern France during the last two years. I am so sorry I am unable to give you first hand information about her singing. I made a special trip from Paris to Brussels to hear her in repertoire before I sailed for America two years ago, but, unfortunately, at the eleventh hour I was deprived of hearing or meeting her. She fell suddenly ill the evening we arrived in Brussels when we expected to hear her in the role of Ophelia with John Charles Thomas as Hamlet and a substitute was called upon at half past six on the evening of the performance.

Although I remained in Brussels ten days longer, Mme. Clairbert was unable to sing until the night after I sailed, but my daughter has written so glowingly of her return to the stage in her greatest role—"Traviata" and of many other performances of opera and concert and of her intimate friendship with the great artist and her hus-

San Francisco season. Here are some of the excerpts from the letters:

July, 1928.

"I must tell you about some of the wonderful things that have happened since you sailed. You asked me to write in English. I hope I can write as well in that language as you can in French. First I will tell you about Clairbert. Two or three days after you sailed I sent her some flowers. Two days later I received a darling letter from her saying she was ever so much better and that she would be able to sing Traviata the following week and asking me to come back stage to see her after the first act. We were all terribly excited.

"She sang like an angel. I have never heard any voice so smooth, so pure in quality and true to pitch. She has the purity of Lavalley of the Paris Opera, but more beautiful and alive. After the first act we went back to her dressing room. She was too sweet for words. As we were leaving she said: 'I am so sorry I could not sing Hamlet for your father, you will tell him so, won't you?'

"The following week we heard her in concert in Ostend. She sang the Bell Song from Lakme, the Waltz Song from Romeo and Juliet, the grand aria from the Barber of Seville and the Waltz from Gounod's Mirelle. A few days after our return to Paris, Clairbert and her charming young husband, whose name is M. Willy, were in Paris for one day only on their way to the south of France.

"After Clairbert's Traviata came John Charles Thomas' farewell in Don Juan. He received unbelievable ovations as

## San Francisco Opera Company Eighth Annual Season

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### OPENING THURSDAY

- Sept. 11 MANON (French)—Mario, Gigli, Picco, D'Angelo, Sandrini, Oliviero.  
Sept. 12 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas.  
Sept. 13—LA TRAVIATA (Italian)—Clairbert, Gigli, Viviani. Ballet arranged by Oukrainsky.  
Sept. 15 GIRL OF THE GOLDEN WEST (Italian)—Jeritza, Marlo, Jagel, Viviani, Oliviero, Picco.  
Sept. 17—LA BOHEME (Italian)—Mario, Farncroft, Gigli, Viviani, Pinza, Picco.  
Sept. 19—HAENSEL AND GRETEL (German)—Mario, Manski, Atkinson, Sandrini.  
A NAUGHTY BOY'S DREAM (French. (American Premiere.) Mario, Farncroft, Atkinson, and others.  
Sept. 20 CAVALLERIA RUSTICANA (Italian)—Jeritza, Atkinson, Jagel, Viviani.  
I PAGLIACCI (Italian)—Jeritza, Rayner, Thomas, Picco, Paltrineri.  
Sept. 22 MIGNON (French)—Mario, Gigli, Clairbert, Marlo, Pinza, Paltrineri, Sandrini. Ballet arranged by Oukrainsky.  
Sept. 23 TANNHAUSER (German)—Jeritza, Manski, Rayner, Thomas, Pinza. Ballet arranged by Oukrainsky.  
Sept. 25 FAUST (French)—Hampton, Jagel, Pinza, Thomas. Ballet arranged by Oukrainsky.  
Sept. 27 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas, Oliviero. MATINEE.  
Sept. 27 LUCIA DI LAMMERMOOR (Italian)—Clairbert, Gigli, Viviani, D'Angelo, Oliviero. Ballet arranged by Oukrainsky. EVENING.

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Parker Stewart heard Thomas last May in Covent Garden and said: 'The English got really excited over him for once and cheered him for his superb singing.' We have heard him this season four times in Don Juan and three times in the Pearl Fishers, always singing with Clairbert, and twice in Salome. We also heard him twice in Hamlet."

Then she is going to Roumania for a season, and she will also sing for the Royal Family and then back to Brussels for three weeks during June, then over to Vichy Springs for a month and then on to Lyon for the winter season."

Lyon, March, 1929.

"We came down here to hear a few weeks of opera. The company is excellent. Clairbert is here for the season. Her husband came over to our hotel with two seats for Manon. They give the opera here without any cuts, but they have a revolving stage here and they change the scenery in the twinkling of an eye. We sat in the first row of the pit. Clairbert sang marvelously. Her tone production is absolutely perfect and her pitch is infallible. In the grand aria in the third act the house went wild over her singing. They stood up and shouted and they threw many bouquets. At the end of her grand aria, when she took her high 'D', and held it, some admirer threw her six bouquets. Her husband invited us to meet them after the performance and have supper with them. When Clairbert came up to join us over two hundred people were following her and we walked up the street with the crowd behind us, shouting until we turned in for supper. Clairbert understands English and can speak it a little, but she is very timid about it."

June, 1929.

"At last we heard Clairbert's Juliet her latest and loveliest role, I think (although Traviata is her greatest singing role). She is so youthful a Juliette, in the first act, and in the ball (Continued on page 10, column 4)



MME. SCHUMANN-HEINK

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OLGA ATTL

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band that I am quoting a few excerpts from some of her letters that not only touch upon Clairbert's performances, but also the outstanding success of our American baritone, John Charles Thomas.

My family have heard Clairbert over thirty times in opera and in concert and they were in Brussels all of last June and were present at most of the performances of Clairbert and Thomas up to the time they sailed for their

he was leaving for his American concert tour. Princess Marie Jose and the Bourgomaster sat in the royal box. After the third act the flowers poured in. The Bourgomaster sent Thomas the poppies of Flanders, and Marie Jose applauded with great enthusiasm. At the end of the performance the audience refused to go and Thomas was finally proclaimed King of the Opera. The whole house sprang to its feet and shouted, over and over, 'Vive le roi.'



CHARLES COOPER

A Distinguished Californian. Who Has Won Eastern Triumphs and Recently Appeared at a Carmel Concert

(Some one told us Thomas had never sung the role in Salome before. Here is positive evidence that he has—Ed.)

March, 1929.

"Well, here we are in Lyon. We shall be here two weeks. Clairbert is here for the season and is singing Lakme tonight. We shall hear her for the first time in the role of the Queen in the Huguenots the end of this week. She sails soon from Lyon to Naples, where she is to sing for two weeks.



## RECENT EVENTS IN LOS ANGELES

(Editorial Note: Until we have appointed a permanent representative in Los Angeles we shall publish in this department items gathered from weekly and daily papers.)

Los Angeles is looking forward to a grand opera season which will introduce the same principal artists and repertoire as given in San Francisco, with the exception of the Ravel work which is not announced in the papers. In addition to General Director Gaetano Merola, Artur Rodzinski and Pietro Cimini will conduct. This will be the sixth season of the Los Angeles Opera Association and it will begin September 29, two days after the close of the San Francisco season.

The following interesting comments on the Hollywood Bowl season, Behymer attractions, Charles Wakefield Cadman plans, and other interesting Southern California news is re-printed from Martha McCord Knisely's column in Saturday Night of September 6:

Enrique Arbos will be vividly remembered by a few beautifully-interpreted works in the final week of the Hollywood Bowl concerts. It was obvious that he labored under the most painful difficulties throughout his term of conducting, and it would be impossible to judge his capabilities fairly in the circumstances. A right arm crippled by neuritis is hard put to it to preserve a smooth ensemble—strange as it may seem, when one considers the excellent musicianship of the individual members of the Bowl orchestra. High spots in the final program were the Beethoven Seventh Symphony, the De Falla dances from "The Three-cornered Hat," Mozart E flat major Symphony, Granados' "Oriental" and "Rondalla." By a supreme effort the conductor threw himself into these numbers with a fervor I can well imagine as characteristic of his normal self. The most disappointing of all was the lack of esprit in any of the Spanish things—those subtly-blended tableaux of rhythmic nuance which become like stale champagne if the mood of the conductor prove dull.

It is a question in my mind, however, whether even an exuberant Arbos could have achieved the finest effects in the few rehearsals accorded him. Arbos has a style, quite individual, and our orchestra has not played much in the flexible mode of the modern Spanish compositions—fluency could not come over night. The two works—"Polo Gitano," by Breton, and "Le Oda de Luis Alonzo," by Gimenez, played at the final concert, were colorful. I liked the way Arbos took the Seventh Symphony of Beethoven; it was graceful—delightfully rhythmic—and, of course, there was the advantage of the orchestra's familiarity with the work. Mozart, too, was delicately defined. Reflecting upon these things brings one to the question whether, after all, we are not doing an inconspicuous thing to bring high-priced con-

ductors for our concerts and, at the same time, make it practically impossible for them to give us of their treasure. It is more and more apparent that the programs, to be successfully played, must be largely confined to familiar works, upon which the guest-conductor may imprint a bit of his idea, but never convincingly.

Again, it becomes a choice between sound performance and box-office necessity. Soloists come into the latter consideration. There were more soloists this year than ever. I suppose there is something to be said for the purely entertainment feature of the enterprise. "Draw the crowds by special attractions—ballet or what not"—says one, "and you still contribute to their cultural advancement." It might be just as sensible to hire a good conductor for the season—one not in the virtuoso class, but of well-balanced ability, put more money into rehearsals, and provide plenty of special attractions. This would be a frank concession to the box-office and public, but the plan might gradually bring about better performances.

Rehearsals are vital to acceptable renditions. The most magnetic conductor in the world cannot miraculously familiarize an orchestra with a new score in one rehearsal. Neither can he, I repeat, do any more than make a few superficial changes in an old work. Is it not, then, rather wasteful to bring the most expensive conductors to the Bowl under existing conditions? The noble Bowl experiment has, indeed, become an institution of the fair state of California—and of America. With all its faults we love it, and would not lose one jot or tittle of its benefits. Each season brings its problems—that is the law of growth—and it does seem to me that the discrepancy between conductors and adequate rehearsing is now an urgent one.

\* \* \*

Henry Eichheim's "Burma" met an enthusiastic response in the Thursday Bowl audience, with the composer directing. Mr. Eichheim was singularly free from the pardonable baton gaucheries observed in many composer-guest-conductors. The music of "Burma," frankly descriptive, achieves its purpose admirably. The dissonance of gong and whatever other Burmese percussion instruments the composer has introduced, is more readily accepted by today's audience because of the modern music heard in the last few seasons. Protest as they may against strange harmonies our audiences show many signs of increasing tolerance and, even, enjoyment of things which they would have considered unbearable two years ago.

Alfred Wallenstein, soloist of the last Friday concert, was heard at a disadvantage. No mistaking that young man's superb talent; his every gesture toward his cello is one of complete understanding. He plays with the combined attributes of virtuosity and musicianship. But he had troubles this time—things that could not help but

disturb a sensitive artist. He was rather too far back in the orchestra, and his accompaniment was ragged; in fact, it seemed that he was obliged to follow the conductor much of the time. Wallenstein's feeling for the Lalo concerto was exceedingly fine—the themes eloquently articulated—the tone warm—the rhythm instinctive. But he was repressed—this was most evident in the rondo, which went far more brilliantly in rehearsal. How little the average listener realizes the delicacy of adjustment between soloist and orchestra necessary to a wholly artistic performance! Wallenstein's art was recognized and he received a prolonged ovation.

\* \* \*

Many ensemble attractions are included in the Behymer course this season. Headed by the world's greatest modern dancers, Harold Kreutzberg and Yvonne Georgi, whose performances in this city last year created such unusual interest, the list includes Doris Humphreys and Charles Weidman, with their group of concert dancers, in bizarre poses and interpretive sequences; Torre Blancas with the Tipica Mexican Orchestra—only one of its kind—returning again to renew triumphs in Los Angeles; the Cherniavsky Trio—those remarkable brothers who have earned a place in the hearts of music lovers in twenty-nine countries—Leo, Jan and Michel, violinist, pianist and cellist, respectively; a new feature in the Aguilar Lute Quartet—celebrated Spanish group of three brothers and a sister, presenting a marvelous repertoire of ensemble numbers for the exotic Spanish instrument, the lute; the Society of Ancient Instruments, of Paris—using instruments of the Louis XIV period in chamber music of that time; the Musical Art Quartet, said to be the logical successor of the Flonzaley Quartet, recently disbanded.

\* \* \*

Summer activities of certain artists to be heard here this winter have embraced more work than play. For instance: Tito Schipa has been in the midst of winter-time south of the equator, at Buenos Aires, where he has completed twenty appearances of opera at the great Colon Theatre; July 13 he sang the first recital ever given in that well-known opera house, achieving one of his greatest triumphs. Walter Gieseking, the pianist, has been most successful in his appearances with the symphony orchestras of London, Berlin, Brussels, and Munich. He is now resting in the Italian lakes district.

Madame Margaret Matzenauer selected a bungalow at Santa Monica, partially for rest and to be with her charming daughter, also to prepare her programs for fall and winter. She was prevailed upon to sing at the Hollywood Bowl and at the Beethoven Festival in San Francisco. She has been a guest of honor at many of the summer social functions.

Guy Maier, the pianist, taught in the summer session in the College of Music at Ann Arbor, Michigan, and later joined his partner, Lee Patterson, in recreation on the Island of Mackinac. Madame Elisabeth Rethberg has

been active in her summer engagement at Ravinia Park, Chicago, summer opera, where she opened the season as Rautendelein in "The Sunken Bell." Earlier in the summer she was heard in Vienna. Her success there reached a climax in her outstanding triumph as Mari in "The Bartered Bride," Smetana. Madame Rethberg's recreation this season has been in crossing the ocean four times since the close of her concert season late in the spring.

Madame Elsa Alsen, after singing at the Hollywood Bowl, enjoyed a flying trip to New York City, where she sang with the Philharmonic Orchestra in the Stadium, flying back to Los Angeles; she broadcast the "Walkueren" cry 5,000 feet in the air, securing for herself the enviable reputation of being the first Walkuere to use a flying machine instead of the proverbial horse.

It is with regret, but with genuine felicitations for Charlie Cadman, that we hear of his departure for San Diego County—to take up residence on an avocado ranch. Greater seclusion is needed by Cadman for concentration upon the serious creative work he has planned. Los Angeles has made tremendous demands upon this generous person. Charles Wakefield Cadman has given—and given—and given—time, strength and his unfailing good spirits.

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## AMERICAN NEWS

Sponsored by the Canadian Pacific Railway, the annual Quebec Festival of French-Canadian Folksongs and Handicrafts will be held October 16, 17, and 18, with activities centered at the Chateau Frontenac.

New singers added to the roster of the Chicago Civic Opera Company for its coming season include Emma Redell, American dramatic soprano; Jenny Tourel, contralto; Paul Althouse, American tenor; Hans Nissen, German baritone; Jean Vieuille, French baritone, and Salvatore Baccaloni, Italian basso.

Last season the Chicago Civic Opera Company did not extend its tour to the Pacific Coast. It expects this season to return to these shores, giving eight performances in Los Angeles and four in Oakland.

One hundred and eighteen composers were represented in the sixty-nine programs of the Goldman Band, during its thirteenth season of free outdoor summer concerts in New York this season. Edwin Franko Goldman is the director. Thirty-seven of the composers were Americans. There were fifty-three performances of Wagner works, forty-four of Tchaikovsky, twenty-seven of Bach, twenty-six of Victor Herbert, and twenty-two of Verdi.

Lawrence Tibbett, baritone, is to be in the cast of Deems Taylor's new opera, Peter Ibbetson, when it is given at the New York Metropolitan Opera Company House this winter. He is being coached in his role by Lionel Barrymore, who took part in a memorable stage production of Ibbetson. Barrymore and Tibbett are colleagues on the roster of the Metro-Goldwyn-Mayer movie studios.

Artists of the Budapest Royal Opera are forbidden in their contracts to undertake singing for the sound film screen.

Paderewski, Polish pianist, will open his tour of the United States next season in Syracuse on October 21. He is to give two recitals in New York, and his tour will take him to about seventy cities, the concluding engagement being in New Haven in May.

Famous pianists scheduled for New York recitals next season include Josef Hoffman, director of the Curtis Institute of Music; Walter Gieseking, German pianist, and Harriet Cohen, of London.

George Gershwin, composer of popular and symphonic works, was guest pianist and conductor at the New York Stadium Concerts recently. He played his Rhapsody in Blue and his Concerto in F, and conducted his American in Paris. An unusually large audience, numbering 12,000 persons, heard him.

New York will again hear the Philadelphia Orchestra and the Boston Symphony Orchestra in ten concerts each

this season. The latter's events will be directed by Serge Koussevitzky, the former's equally by Leopold Stokowski and Ossip Gabrilowitsch.

Tchaikovsky's First Symphony was played in a recent radio broadcast by the Roxy Symphony Orchestra, ensemble of the New York movie house, conducted by Joseph Littau.

Three performances of Bach's Passion According to St. Matthew will be directed in Philadelphia by Ossip Gabrilowitsch this winter.

Thirty pairs of symphony programs, a Monday evening series of twelve concerts, and two children's series of five programs each will be given by the Philadelphia Orchestra this season. Conductors will be Leopold Stokowski, Arturo Toscanini, Ossip Gabrilowitsch, and Alexander Smallens.

One of the soloists announced in the prospectus of the Philadelphia Orchestra is Maurice Martenot, playing "an electrical instrument."

Soloists to appear with the Philadelphia Orchestra this season include George Copeland, Ossip Gabrilowitsch, Harold Bauer, Olga Samaroff, Carlo Zecchi, and Josef Hofmann, pianists; Alfred Wallenstein, cellist; Sigrid Oegin, contralto, and Ildebrando Pizzetti, Italian composer.

George Engles, New York concert manager, declares that a prosperous music season seems promised in the increase of his current bookings, twenty per cent over the corresponding record of last year.

An outstanding event in the series of summer Stadium Concerts, New York, was the appearance of the Hall Johnson Choir, negro singers, presenting music of their race.

By arrangement with the Columbia Broadcasting System, the New York Philharmonic - Symphony Orchestra, conducted by Arturo Toscanini, Bernardino Molinari, and Erich Kleiber, will be heard in national radio hookups in twenty-seven Sunday and Saturday programs from October 5 to April 19. Five of the programs will be children's concerts, and these will be directed by Ernest Schelling.

Lev Shorr and Flori Gough, the former one of San Francisco's most successful pianists, the latter a 'cellist of the first rank, prize winner of the Paris Conservatoire, were married at the home of Mr. and Mrs. Stanislas Bem on Thursday evening, September 2. Both have numerous friends to most of whom this marriage will be a surprise as the engagement had been kept secret for quite a while. However, the happy couple will none the less receive many felicitations accompanied by the best wishes for a long and contented married life.

## CLARE CLAIBERT

(Continued from page 8)

cony scene she is so calm. She creates a wonderful feeling of intimacy. In the bedroom scene she gives all her artistic energy and brings it to a climax when Romeo leaps out of the window. She was so beautiful as she stood in the early morning sunlight and sang: 'Angels of Heaven to You I Trust Him.' In the scene with Friar Lawrence she was superb as her face expressed absolute terror at the thought of death, and in the final death

scene she was magnificent in voice and acting."

Brussels, July, 1930.

"We have just heard Clairbert in Traviata and Lucia. She has recently learned these roles in Italian for her American tour. She said it was a frightful task. She is greater than ever, and Thomas had a huge success before he sailed."

(Miss Dutton is a graduate from the Paris Conservatoire and an excellent musician herself.—Ed.)

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## EUROPEAN NEWS

A concert of American music was given at Baden-Baden late in July. The program included Deems Taylor's "Through a Looking-Glass," George Gershwin's "Rhapsody in Blue," George Hadwick's "Tam-o'-Shanter," and Rubin Goldmark's "Negro Rhapsody."

Erich Korngold, young Viennese composer, is a member of the faculty of the Austrian Hochschule der Musik, Vienna.

Monday night concerts in the summer Promenade series, directed by Sir Henry Wood in London, were devoted this season to English composers, and drew large audiences.

Igor Stravinsky was soloist in his new "Capriccio" for piano and orchestra in London recently. Another modernist composer of the Continent, Paul Hindemith, was soloist in his Second Viola Concerto when it was played in the English capital lately.

State Opera at Frankfurt-Am-Main will be fifty years old this October. Novelties, revivals, and restudied productions are part of the schedule of the jubilee season. A number of operettas and ballets will also be produced, along with a program of symphony events.

In the past six years of business difficulty in Germany, forty-six opera houses have been closed, and other organizations have been forced to curtail the schedule of their productions. Summer festival seasons, attracting foreign music lovers, have been a great help, however.

Richard Strauss conducted Mozart's "Don Giovanni" at the Residenz Theatre, Munich, this summer during the annual Mozart-Wagner festival. The Residenz seats about six hundred persons. Mozart himself once conducted in this house.

Richard Wagner's "Die Meistersinger" opened the summer season this year at the Munich festival. The Flying Dutchman, Lohengrin, Parsifal, and the Nibelungenring were part of the schedule, which was attended by many American music lovers.

Compositions of Mrs. B. T. Convery, an American musician, have been playing with success lately in Vienna, Rome, and Paris.

Max Bloch, German character tenor of the New York Metropolitan Opera Company, known for his interpretations of such parts as Mime, died in Dusseldorf, Germany, this summer. He was fifty-four years old.

Montemezzi's "Love of Three Kings," with Rosa Ponselle, American soprano, and Fiora, was sung this season at Covent Garden, London.

German music schools are putting in departments for instruction of composers in writing accompaniments for sound films.

A new Richard Wagner museum, including manuscripts and personal effects of the great composer, has been opened in Bayreuth, center of the foremost Wagner festivals.

Max Reinhardt, famous stage producer, will take part in the filming of grand operas under the sponsorship of the German government, it is reported.

Financial difficulties in modern German opera houses are caused principally by the increase of costs in maintaining orchestras, it is said.

Mme. Stella Raymond-Vought, teacher of voice, will give another one of her series of pupils' recitals under the auspices of the San Francisco Open Forum at the Bellevue Hotel on September 19. The acting president is Rudolph Erickson. The program is one of unusual interest and will introduce quite a few new young voices. Those taking part are: Audrey Reese, Elizabeth Riordon, Bertha Hafner, Florence Johnson, Sarah Staples, Mrs. Erick Appelblom; Messrs. Don Marquis, Dr. Charles J. Martin, Erik Appleblom, Allen Goulter, John Gordon Simpson. Madame Vought will sing the Shadow Song from "Dinorah" with Miss Henriette Jacoby at the piano.

## MYRTLE LEONARD CONCERT

Myrtle Leonard, contralto, assisted by Lincoln Batchelder, pianist, gave a concert at Scottish Rite Auditorium on Friday evening, September 5. It is some time since we have heard Miss Leonard, but her voice still possesses that richness of timbre and that evenness of quality which from its very inception was one of the most valuable assets of Miss Leonard's vocal qualifications. What was formerly somewhat of an artistic impetuosity has now changed to dignified repose. This change for the better was specially notable during the young artist's rendition of the German group of songs. On various occasions the exceptional range of the voice and Miss Leonard's concise diction proved gratifying accomplishments. Lincoln Batchelder, who belongs among San Francisco's most consistently gifted and industrious artists, acquitted himself with his well known competency both as soloist and accompanist. The following decidedly well chosen program was heartily applauded by a large audience:

Chi m'arresta (Mercandante), Gia il sole dal Gange (Scarlatti), Nebbie (Respighi); Uber Nacht (Wolf), Mausfallen-Spruchlein (Wolf), Nur wer die Sehnsucht kennt (Tschaiowsky), Schmied Schmerz (Van Eyken); Ballade in A flat major (Chopin), Sonnetto della Petrarca (No. 123) (Liszt), Rhapsody C major (Dohnanyi), Lincoln Batchelder; Le trois Priores (Paladilhe), Beau Soir (Debussy), Mando-line (Debussy), Ah! mon fils (Meyerbeer); A Soft Day (Stanford), Rebecca (Lehmann), I can write no stately poem (written for and dedicated to Miss Leonard) (Gunnar Johansen), There cried a bird (Sinding).

A. M.



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Alma Birmingham, the unusually accomplished pianist and teacher, who, during the last few years has been established with well merited success in Chicago, is visiting her parents, Mr. and Mrs. J. E. Birmingham of this city. Miss Birmingham, prior to her departure for the East, had gained the good opinion of the musical colony of San Francisco by reason of her musicianship both as soloist and accompanist. As was to be expected she has developed her numerous artistic resources to a degree where she has conquered for herself a leading position among the representative artists and teachers of Chicago.

Charles Wakefield Cadman was honored by a farewell supper last week in the Ramona Village Pueblos, at which many notables were present. L. E. Behymer was scheduled for the principal address. Jose Arias and his Mexican orchestra furnished a continuous program, interspersed by solo numbers, presented by the following artists: Margaret Messer Morris, soprano; Betty Travis, violinist; Mme. Tumanova, Russian soprano; Leonore Colton, pianist and dramatic soprano; William Edward Johnson, baritone; Samuel Pedraza, Mexican tenor; Laurel Nemeth, operatic so-

prano; Countess de Beaulieu, in interpretation of Cadman's "Pompadour's Fan"; Mr. Cadman in his own compositions.

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# Eleventh Biennial Prize Competition *for* American Composers



## National Federation of Music Clubs

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Port Huron, Michigan



## American Music Department

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## American Composers' Competition

COMMITTEE

Executive Chairman, MRS. CHARLES COOPER, 2147 Union Street, San Francisco, California

MISS VIRGINIA BOYD ANDERSON, 22 Rhode Island Avenue, Providence, Rhode Island



## Announcement of the Prize Competition for 1931

### FOREWORD

THE National Federation of Music Clubs announces the Eleventh Prize Competition for American Composers. The last competition registered the largest number of manuscripts yet received. Prizes will be awarded only for those compositions which will be worthy additions to American music literature.

Judges of national reputation will be chosen.

The Federation will instruct the judges to reject any composition that does not meet these requirements, and prizes will be awarded or withheld according to the unanimous vote of the judges in each class. In case of disagreement, the Chairman reserves the right to appoint an additional judge whose decision will be final.

The compositions awarded prizes will be performed at the Seventeenth Biennial Convention, San Francisco, June 20-27, 1931.

### CONDITIONS OF THE COMPETITION

1. The competition is open to all American citizens.
2. All manuscripts shall be sent to the chairman unsigned and with a private mark. A sealed envelope shall accompany each manuscript, containing the private mark used, with the number of the class in which it is entered, the name and birthplace of the sender, date of citizenship (if not American birth), present address in full, and stamps or money to cover the expense of returning manuscript. An additional fifty cents must be enclosed to provide for the expense of forwarding to the several judges, and one dollar if the manuscript be large.
3. All manuscripts must be clearly written in ink. No composition which has been previously published or publicly performed shall be submitted.
4. All compositions entered shall have English titles and vocal numbers must have English text.
5. All compositions must be submitted before December 1, 1930.
6. Prize winners of the National Federation of Music Clubs cannot enter two successive competitions in the same class.
7. Punctilious care will be taken to safeguard manuscripts in every possible way, but the Federation cannot be held responsible in case of loss. Each contestant should retain a duplicate copy of manuscript.
8. The winners of prizes should make every effort to be present at the premier performance of their compositions and personally receive the prize at the convention.

### PRIZES TO BE AWARDED

Class I—A Symphony or Symphonic Poem	\$1,000
Offered by the Ohio Federation of Music Clubs, Mrs. Edgar Stillman Kelley, President.	
Class II—A Three-part Chorus for Women's Voices	\$ 500
Offered by Mrs. J. R. Custer of Chicago and the National Federation of Music Clubs.	
This chorus should be of medium difficulty and moderate length, and suitable for presentation by music club choruses.	
Class III—A Trio for Violin, Violincello, and Piano	\$ 500
The Gertrude Seiberling Prize, offered by Mrs. Mary Hail of Providence, R. I.	

### 1927 PRIZE COMPOSITIONS IN ABOVE CLASSIFICATIONS PERFORMED AT CHICAGO BIENNIAL CONVENTION

Symphonic Poem "Erotic Poem," by C. Hugo Grimm, Cincinnati, Ohio.

Three-part Women's Chorus, Slumber Songs of the Madonna, May A. Strong, Ann Arbor, Michigan.

Trio for Violin, Violincello, and Piano, Gustave Strube, conductor of Baltimore Symphony Orchestra.



# Pacific Coast Musical Review

ESTABLISHED OCTOBER 15, 1901

VOL. LV—No. 4

SAN FRANCISCO, CALIFORNIA, SATURDAY, SEPTEMBER 20, 1930

TEN CENTS

## LA BOHEME THRILLS LARGE AUDIENCE

**Mario, Farncroft, Gigli, Viviani, Pico and Pinza Present One of Finest Performances of La Boheme Ever Given in San Francisco Under Dell 'Orefice's Leadership**

BY ALFRED METZGER

Without question the performance of La Boheme, which took place last Wednesday evening, was one of the best interpretations of Puccini's famous work that we have ever heard in our varied musical experience. The cast included such exemplary artists as Queena Mario, Beniamino Gigli, Gaetano Viviani, Millo Pico, Ezio Pinza, and last but not least, Audrey Farncroft, the unusually accomplished young San Franciscan, who has established herself so thoroughly in the graces of opera loving people.

There is no opera written that is more pleasing to the musical senses than La Boheme when interpreted by a cast of efficient artists, and on this occasion its manifold beauties came well to the fore. More and more we appreciate the remarkable progress Queena Mario has made since we heard her many years ago with the San Carlo Opera Company. Her voice has developed into one of the most beautiful imbedded in opera today.

In addition, thanks to her experience, her natural adaptability and her association with the greatest artists in the world, Queena Mario adds to this naturally beautiful vocal organ the intelligence necessary to reveal it at its best. Surely the grateful role of Mimi has never been heard to more effective advantage than it was last Wednesday evening.

Again Gigli distinguished himself as Rudolfo. We have always maintained that in the long run it takes an Italian singer to accentuate the virility of Italian opera. Beniamino Gigli, both as to voice quality and dramatic color, is singularly well adapted for roles of this kind. He gave us a Rudolfo that will long be remembered by those who heard it. The more we hear this artist the more do we become reconciled to the fact that his reputation as successor to Caruso at the Metropolitan Opera House in New York is based on sound reasoning.

Gaetano Viviani's impersonation of Marcel once more showed the beauty of his baritone voice. It is an unusually beautiful organ with its mellow yet vigorous quality and its accuracy as to placing and intonation. The artist also understands how to make the best use of it, employing it to convincingly endow the message it transmits with fine emotional values.

Millo Pico, always dependable and sincere, invested the role of Schaunard with that nonchalant freedom which represents its most pleasing characteristic. Both vocally and histrionically Pico proved thoroughly competent to essay this role.

According to our experience there is, possibly, no superior basso on the (Continued on Page 2, Column 1)

## PERSONNEL OF SYMPHONY ORCHESTRA

**Mishel Piastro Remains Concert Master—Saleski and Dehe To Be Principal Cellists—There Are No Other Important Changes—Season To Begin October 10**

The selection of the personnel of the San Francisco Symphony Orchestra for the 1930-31 season was announced yesterday by A. W. Widenham, secretary manager. The orchestra, according to Widenham, with a number of notable additions and with many of the regulars back in their accustomed chairs, represents one of the finest organizations with which the Musical Association

sponsors of the orchestra, has ever launched a season.

In the violin section Mishel Piastro, famous concert master, will again occupy this position in the orchestra. This will mark the beginning of Piastro's sixth year with the Symphony. Piastro is widely recognized as an outstanding artist of the first order. Assisting as concert masters will be Lajos Fenster and Louis W. Ford.

Heading the second violins will be Eugene Heyes, principal, who also has become a familiar figure at the concerts of this Symphony, this being his fifth season. Romain Verney will have the first chair in the violas.

One of the most interesting features of the Symphony's announcement is the fact that two solo cellists will jointly share the first chair. William Dehe, who has been with the orchestra for a number of seasons, and Gdal Saleski, a new and distinguished recruit to the orchestra, will share this first chair honor. Saleski is an artist of international fame. Born in Kieff, Russia, he studied there at the Conservatory of music and later at Leipsic. He has been a member of the Odessa Symphony, the Warsaw Philharmonic, the Bergen (Norway) Symphony, the Rochester Philharmonic under Goosens, Coats and Shawtish and the New York Symphony under Walter Damrosch.

The Symphony's first rehearsal will be September 29 and the first concert, which will be under the leadership of the noted Englishman, Basil Cameron, will be in the Curran Theatre, October 10.

The following is the complete personnel of the orchestra, as selected for the season:

First violins: Mishel Piastro, concert master; Lajos Fenster, Louis W. Ford, assistant concert masters; Emilio Meriz, Jascha Veissi, Thorstein Jensen, Robert Gordochn, Rodion Mendelevitch, William F. Laraia, Modesta Mortensen, Hans Koenig, Orley See, William Wolski, Helen E. Atkinson.

Second violins: Eugene Heyes, principal; Julius Haug, Harvey Peterson, Max Amsterdam, J. A. Paterson, Julius Gold, Walter Gough, W. G. Callinan, William Wegman, Ricardo Ruiz, Henry H. Hoffman.

Violas: Romain Verney, principal; Emil Hahl, F. A. Baker, Hother Wis- (Continued on Page 2, Column 3)



HOPE HAMPTON

**The Exceedingly Attractive and Nationally Famous Operatic Star Who Will Make Her San Francisco Debut with the S. F. Opera Association as Marguerite in Faust Next Thursday Evening**

(See Page 11, Column 1)



## LA BOHEME

(Continued from Page 1)

opera stage than Ezio Pinza, who gave one of the most convincing and impressive portrayals of Colline that has been heard in this city. Specially effective was his virile interpretation of the "Coat Song" in the last act, which brought down the house, and rightly so.

Although Audrey Farncroft had ample experience when she created such a sensation with the Pacific Opera Association last year, and naturally gained confidence and ease of deportment, nevertheless she confronted quite an ordeal when cast with artists of such maturity as sang with her on this occasion. Besides we thought, before hearing Miss Farncroft, that the role of Musetta required a voice of somewhat more vigorous character than her beautifully mellow lyric soprano.

It was, therefore, a most pleasant surprise to find Miss Farncroft so eminently satisfactory in this role, which is a most difficult one. She fully sustained the confidence which her many friends and admirers reposed in her voice and art, negotiating the difficult phrases of the role with assurance and discrimination. She introduced the necessary vitality and sprightliness, both as to music and declamation, into the famous Musetta aria in the second act. The charming young artist earned for herself the overwhelming ovation which artists and 5000 music lovers so lavishly bestowed upon her.

Antonio Dell' Orefice conducted with the smoothness and precision of one accustomed to dominate orchestra, artists and chorus. Both he and the orchestra gave an excellent account of themselves. The chorus shows every time it appears greater experience and thoroughness of training. It has added to fine vocal material and emotional understanding thorough ease and comprehension of dramatic values. In other words it has escaped the former serfdom of apprenticeship and has attained the dignity of professionalism.

Last evening Queena Mario, Audrey Farncroft, Eva Gruninger Atkinson, Louis d'Angelo and Millo Pico appeared in Ravel's A Naughty Boy's Dream, while Mario, Elinor Mario, Dorothee Manski and Eva Gruninger Atkinson interpreted the second half of the double bill—Hansel and Gretel. Merola conducted the first of these operas and Karl Riedel the second.

This evening Cavalleria Rusticana and Pagliacci will be given. Maria Jeritza will appear in both operas, Eva Gruninger Atkinson will sing Lola in Cavalleria, Elinor Marlo will sing the role of Mamma Lucia, Frederick Jagel, Turridu, and Millo Pico, Alphonso. In Pagliacci Sydney Rayner will be Canio, John Charles Thomas, Tonio, Ludovico Olivieri, Beppe and Millo Pico Silvio.

The repertoire for next week will be as follows:

September 22—Mignon (French)—Mario, Gigli, Clairbert, Marlo, Pinza, Paltrineri, Sandrini. Ballet arranged by Oukrainsky.

September 23—Tannhauser (German)—Jeritza, Manski, Rayner, Thomas, Pinza. Ballet arranged by Oukrainsky.

September 25—Faust (French)—

## NATIONAL FEDERATION

## HEAD TO BE VISITOR

Mrs. Elmer James Ottoway of Port Huron, Mich., president of the National Federation of Music Clubs, will arrive in San Francisco October 20 for a stay of several days to confer with local Federation members regarding the biennial convention of that organization to be held here next June.

Mrs. Lillian Birmingham, local chairman of arrangements for the Federation's convention, is in charge of the preparations being made for Mrs. Ot-



AUDREY FARNCROFT

The Highly Renowned Prima Donna Soprano Who Scored a Brilliant Success as Musetta in La Boheme with the San Francisco Opera Company Last Thursday

toway's reception and entertainment. There will be a series of conferences covering the various phases of the local arrangements and it is also planned to give a luncheon in honor of Mrs. Ottoway.

Mrs. Birmingham is proceeding rapidly with the organization of the local committees having charge of the convention arrangements. Richard M. Tobin, member of the War Memorial Commission and an executive in both the Musical Association of San Francisco and of the San Francisco Opera Association, has been named chairman of the citizens' committee.

Hampton, Jagel, Pinza, Thomas. Ballet arranged by Oukrainsky.

September 27—Salome (German)—Jeritza, Manski, Atkinson, Rayner, Thomas, Oliviero. Matinee.

September 27—Lucia Di Lammer-

## SYMPHONY

(Continued from Page 1)

mer, Eric Weiler, Victor Lichtenstein, Henry De Graff, Victor Tolpegin.

Cellos: Gdal Saleski and Willem Dehe, principals; Otto King, Rudolph Kirs, Dorothy Pasmore, Bruno Coletti, Arthur Weiss, Rebecca Haight.

Basses: Louis J. Prevati, principal; Walter Bell, A. E. Storch, Aaron Guterson, Emil Schulze, Robert E. Schmidt, John Schipilliti.

Flutes: Anthony Linden, Walter Oesterreicher, Herbert Benkman.



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Horns: Charles E. Tryner, Herman Trutner, Walter Hornig, Paul Roth.

Trumpets: Leland B. Barton, D. C. Rosebrook, Otto Kegel.

Trombones: Fred Tait, O. E. Clark, F. N. Bassett.

Tuba: Ralph Murray.

Harp: Kajetan Attl.

Tympani: Roland E. Wagner.

Percussion: Albert Vendt, Jr., M. A. Slinger.

Librarian: Otto Kegel.

moor (Italian)—Clairbert, Gigli, Viviani, d'Angelo, Oliviero. Ballet arranged by Oukrainsky. Evening.



# Pacific Coast Musical Review

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*A weekly publication devoted to the interests of the musical profession and public of the Pacific Coast*

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ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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CIVIC AUDITORIUM AS A MUSIC CENTER

Evidently without giving the matter the slightest intelligent consideration a certain number of people promiscuously criticize the Exposition Auditorium from the standpoint of an ideal place wherein to give grand opera. Let us look upon this proposition from an unprejudiced, just and disinterested angle. In the first place the Exposition Auditorium was never intended for grand opera productions or symphony concerts. It was intended for an industrial exposition and convention hall. Who was it that insisted upon using it as an opera house or concert hall? Surely not the Mayor and the Board of Supervisors.

The reason why the Exposition Auditorium began to be used for musical performances was simply because San Francisco, a city of nearly 700,000 inhabitants, had not sufficient enterprise, farsightedness, pride or public spirit to see to it that an adequate concert hall or opera house was among the first necessary structures to be included in the building plans of the metropolis. Are we right or not?

Instead of criticizing J. Emmet Hayden, chairman of the Auditorium Committee, and his associate members for their inability to magically change the interior of an edifice intended for industrial exhibitions and conventions into a two to three million dollar opera house or concert hall the musical public of San Francisco should thank these officials, together with every supervisor and the Mayor, upon bended knee for their willingness to give them a place wherein they could hear grand opera and concerts at prices most of them could afford.

If we did not have the Exposition Auditorium where would you give opera or popular priced symphony concerts? Of course there are some people who will say that, if we can not have an adequate auditorium wherein to give musical performances in a perfectly artistic manner we should not give such performances at all. Well, they do not have to go to the auditorium at all. They are so insignificant in numbers that their financial support will not be missed. The truth of the matter is since San Francisco is unfortunate enough not to possess a few public spirited men or women of wealth who have seen to it that San Francisco, like other great cities, included a concert hall and opera house among its magnificent structures (not to forget a sufficiently financed symphony orchestra) the Exposition Auditorium has become the only home for the poor musical refugee. The architectural section of the Commonwealth Club, for instance, wants to know why Chairman J. Emmet Hayden did not succeed in putting half a million dollars worth of art work into a \$75,000 niche of appropriations, only a comparatively small part of which amount was available for painting the canopy. And what is to become of architectural and mural art beauties, intended for operatic productions and concert purposes, when the War Memorial Opera House is finished after the next war?

Do our readers realize that it costs the San Francisco Opera Association an average of \$16,000 to give grand opera under the present makeshift arrangement? With admission prices ranging from \$1 to \$6 this ably managed and supervised organization gets out of its financial maze with a small surplus. It is nothing short of a miracle that this is the case. Somebody in the organization has brains and executive ability to accomplish this miracle. But can you imagine what the prices would have to be if these grand opera seasons were given in a theatre seating 1,800 people instead of 5,000?

Once more we want to accentuate the fact that the color of the canopy or the size or shade of the lamps are insignificant in compari-

son to the satisfactory acoustic properties as noted by this writer during the summer symphony season and the present grand opera performances, the comfortable opera chairs, lighting equipment, opera seating arrangement and the opportunity it gives the large majority of music lovers with moderate means to hear first class musical productions at prices within their reach. Everyone who is fond of music and who has no axes to grind, nor jobs to get, will always be grateful to Supervisor Hayden and his associates who have improved the Exposition Auditorium so greatly over and above the condition in which they found it when they came into office.

SAN FRANCISCO'S SYMPHONY SITUATION

When writing in last week's issue of the Pacific Coast Musical Review about the symphony orchestra's pension fund, we erroneously stated that the "San Francisco Symphony Orchestra is now in its fifteenth year." As a matter of fact this organization is now in its twenty-first year. During this period it has had two conductors. Henry K. Hadley wielded the baton for five years—from 1910 to 1915—while Alfred Hertz conducted for fifteen years—from 1915 to 1930. The season of 1930-1931 which will begin next month is the twenty-first year of the Musical Association's regime. The question that we are trying to propound is: "Are we launched upon a constantly increasing measure of artistic improvement or are we permitting economic expediency to force us drifting back to the beginning and face a period of experimentation?"

The Pacific Coast Musical Review is inclined to fear that the latter fact is true. San Francisco experimented with Henry Hadley. The Pacific Coast Musical Review at first was inclined to wholeheartedly support the Musical Association in its choice of Henry Hadley, because he was an American and if he had revealed the qualifications of a first class symphony conductor, we would have consistently suggested his being retained in this city. However, when, after two years of interpreting the classics, Mr. Hadley failed to show any signs of musicianly authority we began to express our dissatisfaction which was also the dissatisfaction of the majority of San Francisco's music lovers.

It required three years of consistent aggressive educational campaigning before the Musical Association became seriously concerned with the necessity of a change. This change was finally imperative when the concert-going public of San Francisco heard the Boston Symphony Orchestra at the Panama Pacific Exposition, under the direction of Dr. Karl Muck, and so, fortunately for San Francisco, Alfred Hertz happened to be in California and through John Rothschild, then secretary of the Musical Association, was induced to accept the responsible position at a salary utterly inadequate, but necessitated because of the depleted condition of the treasury.

If at that time anyone had told the president of the Musical Association that presently the people (guarantors, subscribers and ticket buyers) would spend \$200,000 a year on the symphony orchestra and \$50,000 additional for summer concerts he would have been considered a super optimist to put it mildly. Prior to Hertz' advent \$50,000 was the total amount spent during the winter season. With the engagement of Hertz San Francisco at last looked upon its symphony seasons seriously. Houses were crowded, enthusiasm prevailed and what was originally an organization of symphonic raw material became one of the leading symphony orchestras of the country. When Alfred Hertz closed the 1930 summer season with Beethoven's Ninth Symphony he did so with an orchestra of which any community may be proud.

But the moment the hand of a disciplinarian and an authority had been taken from the helm of the orchestra rumors began to be afloat regarding retrogression to the days of the beginning. Some experienced and well trained musicians were said to be replaced by less efficient material, the necessity of only the best first-desk musicians is said not to be quite as essential as formerly and, instead of securing the services of a conductor of greater reputation, or even as great, than the one who resigned, we are going back to the introductory stage of experimentation. Hertz needed no one to recommend him when he first came to San Francisco. However, the Pacific Coast Musical Review, in justice to the Musical Association, will suspend judgment and await the arrival of Basil Cameron, so highly recommended by Sir Henry Beacham of London and Percy Grainger of White Plains, N. Y.



## SWEET AND SOUR NOTES

By A. Major

Some time ago I noticed in a Universal Service dispatch to the Examiner the following:

Radio is driving the great singers off the operatic and concert stage, Frantz Prochowski, who was Galli-Curci's vocal teacher, said today. "The great singers are disappearing from the stage and mediocre artists are taking their place," Prochowski declared, addressing a national conference of music supervisors. "The radio is responsible for this. The taste of the public has deteriorated through inferior programs on the radio. The microphone demands voices of a simpler nature, with precise diction and no considerable amount of range."

It is strange how little certain musical educators and artists know about the public and the various reasons responsible for certain singers losing their powers of attraction. It is cute to blame it on the radio, but it is also funny. Galli-Curci surely cannot blame the fact that she is not singing in opera on the radio.

Not long ago a certain number of prima donnas, who lost their positions, stated with a great deal of emphasis that opera was going to the dogs because people are losing interest in it. The truth of the matter is that the public demands today attractive personal appearance as well as dramatic ability in addition to musical qualifications. Two-ton coloratura sopranos, bow-legged tenors, long-bearded baritones are not the fashion any more. But youth lacks practical experience and so, in some instances, the connoisseurs will have to wait a little until the young artists have gained more maturity before they will revise their judgment.

Truly great or eminent vocal artists have always been scarce; if they had not they would not have received fabulous fees. In America opera hasn't even had a chance. Of the almost inexhaustible material contained among operatic literature this country has just about skimmed the top. How is it possible that the public has become tired of opera.

In a recent Universal Service wire to the Examiner from Hollywood it said:

No longer will motion picture audiences have to depend on the mood of the projection operator in the theatre for the interpretation of music recorded in Hollywood by the world's leading artists. Metro-Goldwyn-Mayer today (Sept. 11) announced the discovery of a device whereby sound projection may be automatically controlled, both in finesse or in volume, thus eliminating mistakes as are now often made in theatre camera booths. The new principle is called the "squeeze-track" and consists of a series of graduations of the film—different width of celluloid creating different volumes.

Isn't that nice? This "squeeze track" is going to be a very convenient thing. If you can reduce the volume of a voice with it then it will be most convenient to critics. There are times we would like to reduce the volume altogether, in other words "squeeze" the voice to

nothingness. On the other hand when a lyric soprano is asked to sing Aida the "squeeze-track" could increase her volume until she could drown all the other singers, the chorus and the orchestra. Seriously, however, the "squeeze-track" is a wonderful addition to talkie mechanism. I hope it can also make the singer keep on pitch.

An Associated Press dispatch from White Plains, N. Y., has something interesting to say of Percy Grainger, as follows:

Percy Grainger, concert pianist and composer, believes in exercise. He trundled four suit cases ten blocks from the station in a wheelbarrow. "A penny saved is a penny earned," he told the curious and then he explained, saying he always carries his grips from station to hotel when on tour and mankind gets too little exercise and too much food. His own diet consists of oranges for breakfast, salad for lunch and bread and butter for dinner.

Anyhow it is evident Grainger earns his bread and butter. As for oranges he could use that "squeeze-track" I mentioned before. Now concerning the wheelbarrow Grainger is very lucky. He only has to worry about one wheel. I know artists who can hardly manage all the wheels necessary for carrying their load.

Sometime ago I noticed an editorial in the San Francisco Examiner in which Jed Harris, whom the paper calls a "youthful unshaven play producer," is quoted as saying:

There is only one thing wrong with the theatres, and that is the managers. They have proven themselves to be as imbecile a group of business men as ever got together. They tell us the theatre business is in a bad way. They produce bad plays and then wonder why they have failures. Any time you give the public its money's worth, it will flock to the theatre.

I have been thinking the very thoughts which Mr. Harris so tersely expresses. The trouble with so many managers and producers is that they tell the public what it likes and give them poorly directed, badly acted, faultily constructed and stupidly produced plays and pictures and then howl their heads off because the public refuses to be told what it should like.

It was the same during the jazz regime. The public would have never cared either one way or another regarding jazz, if prohibition had not forced this synthetic type of music on them. They tired of it much sooner than the managers and eventually the managers and synthetic conductors were forced to realize that jazz was no attraction any more. It would be such a simple matter to please us all, if the theatres would just give us plays and pictures that do not insult our intelligence. But how can you expect intelligence from people who haven't got it to give you?

Some time ago the San Francisco

News published an interesting article about a singer by the name of Sybil Maduro who, arrayed in the national costume of Panama, demonstrated the jazz of Central America known in Panama as "bambuco" in the KPO studios. Says the News:

Sybil Maduro, official hostess for the Republic of Panama at the reception given the California journalists during their recent good will tour, has arrived in San Francisco. Senora Maduro (no relation to the famous Colorado Maduro—Ed.) learned the music of her adopted country and mastered the native instrument of Columbia, known as the "tiple," while flat on her back in a Panamanian hospital.

Now, while I certainly hesitate to be fastidious regarding the unfortunate condition of an artist in a hospital, no matter why he or she may have been there, I can not resist the temptation to marvel how it is possible to play "tiple" when lying on your back, even though the "tiple," as in this case, is a ten stringed guitar made of special cedar and weighing scarcely more than paper.

### ABAS QUARTET

The Abas String Quartet opens its third season under the auspices of the Civic Chamber Music Society on Friday evening, November 7, in Scottish Rite Auditorium.

The decision to return to Scottish Rite Hall came about through a desire



NATHAN ABAS  
First Violin Abas String Quartet  
Concert Master S. F. Opera  
Co. Orchestra

to make possible the attendance of large numbers of students at an exceptionally nominal rate. The students' tickets for all six concerts will be but one dollar, and many interested in the project are buying blocks of seats for the various school classes. No one over 21 years of age will be admitted to the student sections.

New officers of the Civic Chamber Music Society include Richard M. Tobin, honorary chairman; Mrs. Edward F. Glaser, active chairman; and Mrs. Leon Guggenhime, vice-chairman, and Alice Seckels, manager.

1930—Ninth Season—1931

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Conductor—MISHEL PIASTRO

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ELSA BEHLOW-TRAUTNER

The thousands of music enthusiasts who attended the performances at the Fox Theatre last week were unanimous in their appreciation of this artist's delightful interpretation of the aria Thou Brilliant Bird from the opera The Pearl of Brazil by Bizet. Mrs. Trautner's clear and well carrying soprano voice which is always true to pitch lent itself splendidly to the various coloratura passages rendered with intelligent and musicianly grasp of the beauties of the composition. The artist also pays attention to the emotional phrasing of the work adding to technical brilliancy an appealing emotional atmosphere.

A. M.

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## LARGE AUDIENCES ATTEND OPERA

**An Average of Five Thousand People Crowd Auditorium Opera House—  
Salome Reveals Lack of Familiarity on Part of Most Artists  
—Clare Clairbert Scores Artistic Triumph**

BY ALFRED METZGER

With the cooperation of the Trade Publishing Company, which prints the Pacific Coast Musical Review, we were able to publish the review of the opening performance of the grand opera season in last Saturday's paper which was mailed Friday afternoon. We shall endeavor in future to include reports of important musical events taking place up to Thursday night in the current week's edition of the Musical Review. We want to make this publication as much of a musical newspaper as its weekly appearance will permit.

Since the excellent production of Manon four more operas have been given by the San Francisco Opera Company, namely, Salome, La Traviata, The Girl of the Golden West and La Boheme. Of course last night's double bill, A Naughty Boy's Dream and Hansel and Gretel could not be included in this edition. This, together with Cavalleria Rusticana and Pagliacci, Mignon, Tannhauser and Faust will be reviewed in next week's paper.

### RICHARD STRAUSS' SALOME

We have now followed Gaetano Merola through more than seven years of steadily improving grand opera seasons. During this time we have mentioned repeatedly that were it not for Merola San Francisco at the present time would not have a grand opera association nor grand opera seasons of the present magnitude. Neither before nor since the fire has anyone else succeeded to bring all social and musical elements of influence together into one big organization. Even the Musical Association, sponsoring the San Francisco Symphony Orchestra, has not yet succeeded to do this.

Gaetano Merola has the distinction of being the only general director of a grand opera company of social prestige who has been able to show a surplus from the very beginning. He has been able to do this through ingenuity, executive ability and particularly DARING. It is this rare and necessary gift of DARING that has made Merola so successful and also has been responsible, on one or two occasions, to just enable him to glide over very thin ice without breaking through. That he has been able to do this more than once proves that he is a genius.

A few years ago Merola dared to give Boito's Mephistophele without a dress rehearsal and "got away with it." This time he presented Salome and just slipped through. He had nine rehearsals without himself having ever conducted the opera before nor without the orchestra ever having played the opera score before. Elsewhere first performances of Salome required from twenty-nine to forty-one rehearsals, preliminary to first performances of this work. In addition to this several of the singers were evidently unfamiliar with the score. Surely it took dar-

ing and courage to take such a risk. But Gaetano Merola was convinced that he had to give his public new operas, including German operas, to retain their support, and Jeritza wanted to make her American debut in the work, thus giving the production an international news value, and not having access to the money necessary for more than nine rehearsals and realizing that he could find no conductor to present the opera with the limited financial resources at his disposal, Merola with his colossal daring decided to conduct the work himself. And, lo and behold, he again glided over the thin ice without breaking through!

Anyone who knows the score of Salome will realize what a task it is to conduct the same with an orchestra of over ninety men practically none of whom had ever played the opera before. Of course, there are musicians and music lovers who are set against such a task and condemn anyone attempting such a thing. We do not belong to that element. If everything musically in San Francisco should be regarded from the standpoint of perfection this city would still be in the

babyhood of its musical life. We admire Merola for his courage and enterprise much more than some of the artists for their inability to grasp the significance of the roles they impersonated.

This is the fourth time we have heard Salome. While we gradually become reconciled to the music which reveals numerous beauties throughout the progress of the opera, we have not yet become accustomed to the gruesomeness of the libretto. It is because of this utter disregard of conventionality and of the refinement in human nature, which is graphically depicted in the orchestra score, that the opera has never been a favorite with us notwithstanding the genius of the composer. Our nature simply abhors the ugly and indecent things of life being set to music and paraded before the public. We prefer to see music idealize and beautify emotions and not to present lascivious thoughts in their repelling nudity.

As our readers are no doubt aware, we have, unlike thousands of music lovers of this city, never become convinced of the justification for the renown of Maria Jeritza. There is so much showmanship, artificiality, personal aggrandizement and disregard for traditions associated with Jeritza's performances that whatever vocal or musicianly accomplishments she may possess are submerged by her colossal

ego. If the element of personality is preferable to artistic intelligence and uncompromising musicianship, then Jeritza is truly a great artist.

Take her Salome for instance. Throughout the performance she was observed chewing. If it wasn't gum it must have been tobacco. The dance of the seven veils proved to be entirely devoid of veils. A few colored handkerchiefs, a Spanish shawl and a girtle or two were the only objects we could discern. The monotonous repetition of the phrase "Ich will Iokanaan's Kopf" (I want Jochanaan's head) did not attain that climax which Salome's gradual loss of patience at Herod's attempt to dissuade her from her gruesome purpose demands. Neither through adequate mimicry, nor vocal intensity did Jeritza bring out the maniacal lust in the scene with the severed head. In brief Jeritza's conception of the role of Salome is so utterly in contrast to the original character that it is unrecognizable. Vocally the entire reading of the score by Jeritza seemed to us a continuous succession of shouts impossible to understand either as to diction or vocal phrasing.

By far the best impersonation in the production was John Charles Thomas as Iokanaan. His voice rang forth with suave and smooth balance of tone and flexibility of quality. He bore himself with dignity and aloofness, only once revealing signs of anger. He sang the impressive phrases with intelligence and a grasp of their emotional significance. Only in the matter of German enunciation could we find the least flaw and this may have been due to the confusion created by the heavy orchestral score.

Sydney Rayner, while possessing a pleasing and even voice, seemed to us too lyric for the heavy dramatic responsibility which both composer and author place upon the character of Herod. The same may be said of Dorothee Manski in the role of Herodias. Before this edition has gone to press we shall have had further opportunity to judge the qualifications of these two artists who may prove far more predominating in other roles.

The artists who impersonated the five Jews had an entirely wrong impression of the characters they impersonated. They tried to make buffo roles of characters associated with a gruesomely tragic incident. How anyone could see a comedy element in such a situation is certainly a puzzle to us.

The chorus was excellent. Indeed we shall have further opportunity to dwell upon the marked progress made by the chorus. The orchestra showed the fine calibre of the material that constitutes it, by being able to render the difficult score with such conformity to technical requirements. If the enthusiasm of the audience at the close of the performance was any criterion for its excellence it was a brilliant success.

### A GREAT TRAVIATA

Clare Clairbert, who during the last four or five years has been the sensation of opera houses in Belgium (including Brussels) and France, made



JOHN CHARLES THOMAS

The Distinguished American Baritone Who Was Justly Acclaimed  
as Jochanaan in Salome and Who Will Appear as  
Tonio in Pagliacci Tonight



her American debut in Traviata last Saturday evening. If you belong to that class of music lovers who can only enjoy voices like Caruso's, Tetzlaff's or Melba's, that is to say vocal organs with velvety smoothness and consequently lack of dramatic timbre, except in so far as volume is concerned, then you are unable to appreciate Clare Clairbert's matchless artistry.

However, if, on the other hand, you appreciate intelligence, musicianship, range, purity of intonation, dramatic timbre and excellent histrionic genius, like Sembrich possessed, then you will admit that a new star has arisen on the firmament of operatic art. The writer has heard many a performance of Traviata in his thirty-five years of journalistic experience, but he has yet, since his enviable experience of hearing Sembrich in this role, to discover a Violetta so consistently musicianly and such an intelligent portrayal of character as Clare Clairbert.

At best Traviata becomes tedious unless it is interpreted by great vocal artists who are at the same time great actors. Violetta is only really important vocally in the first act, afterwards she figures mainly in ensembles and becomes only important vocally when her singing is adequately associated with her acting. Throughout the opera Clairbert solved the numerous artistic problems, both vocal and dramatic, which the work presents.

There are unfortunately comparatively few music lovers who appreciate the combination of brain and voice. As long as a voice has even smoothness in the highest tones, they do not care anything about the richness of the middle or low tones, the intelligent phrasing, the effective employment of the "mezza voce" or the exactitude of pitch. Let a soprano attack a high "E" and hold on to it with a strangle hold and you will hear everyone cheer and applaud. Clare Clairbert is not a vocal freak. She is an artist of the first rank, the possessor of a voice greater than that of a mere coloratura soprano. She has the timbre of a lyric soprano, with a remarkable resonance, specially in the low tones. Many admirers of coloratura voices do not appreciate these low tones of mezzo quality, but Sembrich owed much of her reputation to these tones which bring out the dramatic intensity of certain phrases with rare effect.

Clairbert's voice also has splendid high notes, of somewhat brilliant quality, it is true, but nevertheless of a scintillating beauty that overshadows a voice of effeminate "velvetness." Technically Clairbert meets all requirements as was demonstrated in her splendid Ah fors e lui aria. But when you add to this magnificent voice her remarkable acting you certainly have reason to be grateful for hearing such an artist.

We have never observed the "dying scene" performed with greater dramatic effect. Furthermore we never expect to see it done with finer realism. In addition to her artistic accomplishments Clairbert possesses youth and looks, a combination that is most welcome in opera at any time.

Gigli was at his best as Alfredo. Here his fine voice added to his intelligent dramatic declamation and the audience gave both him and Clairbert one of those sincere and noisy ovations for which San Francisco has become famous. One of the surprises of the evening was Viviani's ringing and bell-like baritone voice which brought down the house after Germont's aria in the second act.

Gaetano Merola was in his element in conducting this work which was the best interpretation of Traviata we have heard in a long while. The chorus was excellent, the rest of the cast, including Bianca Bruni, Louis D'Angelo, Giordano Paltrinieri, Eugenio Sandrini, Millo Pico and Laura Cioni, adding to the smooth ensemble. The ballet, although not conformant to historical accuracy (the dancers being gypsies, while the ballet was more Russian in character—tote dancing and everything), the two danseuses were graceful and efficient, while the male dancer was unable to whirl around according to Russian custom. To paraphrase a well known adage "one bad turn does not deserve another."

Review of *Girl of the Golden West* will be found on page 11.

#### GRAINGER LAUDS CAMERON

"A wonderful young conductor," writes Percy Grainger, pianist-composer, to a friend here regarding Basil Cameron, the noted English conductor who has been signed up for the first half of the coming season of the San Francisco Symphony Orchestra. Grainger wrote regarding Cameron after



hearing one of the latter's last concerts given in England prior to sailing for San Francisco.

"I want to write to you," Grainger's letter says in part, "of a wonderful young conductor I have just heard, Basil Cameron. He is the most electrifying stick wielder I have ever heard, has a peculiar quality of excitement and exhilaration in his readings. In trying to explain this quality to myself, I find I believe it has roots in two outstanding qualities of his work; the normalness of his tempi and the beautiful tonal balance he keeps so scrupulously."

"When the main speeds are normal and naturally grow out of the music itself, then any slight or greater deviations in speed are doubly telling and this is the case with Cameron's renderings. And only when a background of mellow tonal balance is created in an orchestra can the prominence of melodic and thematic voices be attained with flowing ease, without needless effort."

"All of these things Cameron understands as few men do, because his experience as a conductor began earlier and has been wider than most men's. He conducts an average of ten concerts a week, at Hastings, London and Harrogate, and although he is (I should guess) in his mid-thirties, he is more experienced than most men of nearly double his age."

"Here is a man who can get excellent results without a rehearsal and who, therefore, when he does have plenty of time to rehearse can perfect and polish details to a remarkable degree in the shortest possible time. He seems equally at home in all kinds of music—Schubert, Beethoven, Bach, the Russians, modern British (those various styles are what I have heard) and his musical outlook seems free from all prejudices."

"He is goodlooking, sensitive, charming, authoritative; in short, a man in his prime, and a musician to the core."

"I must repeat what I wrote in the beginning; that Cameron has an uncanny power to exhilarate one—whether in some well known time-worn warhorse or in some first-heard novelty. He has the gift of getting to the musical heart of the matter."

## Kajetan Attl

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Artur Rodzinski, conductor of the Philharmonic Orchestra of Los Angeles, who created such a lasting impression with his craftsmanlike interpretation of the classics during the summer symphony season both in San Francisco and Hillsborough, attended the opening performances of the opera season. He will conduct Salome and Tannhauser in Los Angeles.

Wolf-Farrari's Secret of Suzanne will be the feature of the San Francisco Musical Club's annual jinks in October. It will be directed by Mrs. Lillian Birmingham with a well chosen cast of resident artists, members of the club.



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## SOUNDING THE MOVIES

### BY THE OPERATOR

The following news item from Inside Facts of Stage and Screen, published in Los Angeles, will no doubt please many musicians inasmuch as there had been an atmosphere of skepticism prevalent regarding the attitude of theatre managers toward engaging of orchestras:

An agreement has been reached between the Los Angeles Musicians Association and the Theatre Managers Association regarding wage scale and working conditions. The new compact goes into effect immediately and covers a period of two years.

This action relieves the suspense of members of Local 47 and settles all of the big questions that we have been trying to answer for the past few months.

During the past year there have been as many, and probably more, musicians employed in the music business in Los Angeles than ever before.

Other locals of the A. F. of M. are very thankful that Local 47 has been able to give work to many of their jobless members who have come here on transfer seeking employment with which to pay up their installments and union dues back in the old home town.

There are now under way negotiations between the Musicians Union of San Francisco and the theatre managers and from all reports it is likely that satisfactory arrangements will be made in this city before long, if they have not already been made.

No doubt patrons of photoplay theatres read with regret of the sudden death of Milton Sills, one of the leading stars of the screen in recent years. He died of heart attack following a game of tennis with his daughter last Monday. Sills was a virile character actor and both the type of plays and the vigorous manner in which he interpreted leading roles have endeared him to a large number of people. Sills, who was a college professor before he became identified with the motion picture profession, was subject to heart attacks on previous occasions and had to interrupt his work twice before so that he could regain his strength. He leaves a widow, Doris Kenyon, who is also prominently identified with the picture screen.

The Pacific Coast Musical Review is not particularly interested either one way or another in the Daylight Savings plan which is to go on the November ballot. However, we believe that those sponsoring it must have a sufficiently intelligent reason to want such a law enacted. No doubt the reason is an industrial or economic one. While we have noted very militant opposition to the law by the moving picture theatres we have not been able to find reasons for their objection, unless mere abuse of those in favor of it can be regarded as reasons. Here is an example from Inside Facts:

On November 4, you are to be asked to vote this ridiculous measure upon our statutes. Don't do it!

Business is tough enough during the summer months without making it harder on the farmers, the theatres and labor generally. Let those who would rise and get to work an hour earlier do it of their own accord. Don't let them tamper with our clocks. It means confusion.

All this is very well and Inside Facts no doubt has a sufficiently strong reason why it is so bitterly opposed to this law. But those of us who cannot see any special viciousness in the enactment of a law that gives clerks and indoor workers an extra hour after working time to enjoy fresh air and daylight would like to be informed why such a law would be so hard on farmers, theatres and labor. It seems to us it is just as easy for those who oppose such a law to get up an hour later as it would be for those favoring the law getting up an hour sooner. Since the law seems to have worked elsewhere sufficiently well not to be repealed, it cannot possibly be such a vicious enactment.

Walter Roesner, the ingenious and original conductor of the Fox Theatre Orchestra, was particularly happy in his concert program last week. An unusually effective ending of the overture, together with a most impressive stage setting, rewarded him with prolonged applause from his big audience. Roesner never resorts to cheap tricks in his musical contributions. He selects mainly the best of music and presents it in a palatable and entertaining manner. We do not doubt for a moment that the fine orchestra and the high grade music dispensed by the Fox Theatre management, under Roesner's able direction, contributes a notable share to the business of that institution. When there is so much talk about hard times it is pleasant to note capacity houses of five thousand people consistently marking the Fox Theatre's progress.

The California Theatre is presenting a specially intriguing comedy-romance entitled Monte Carlo with musical settings. It was produced under the distinguished direction of Ernst Lubitsch and includes among its cast that charming and delightful vocal artist Jeanette MacDonald. Jack Buchanan portrays the leading male role. He hails from London where he has been greatly acclaimed. The story deals with a young millionaire who becomes attracted by a beautiful countess who became one of the victims of Monte Carlo's Casino. In order to become acquainted with the socially elect lady he has himself employed as her hairdresser and the various ensuing situations make material for irresistible humor.

The Musical Review helps resident artists. They can help the Musical Review by subscribing and advertising.

## REMOTE CONTROL

### BY THE LOUD SPEAKER

Despite the fact that television is still experimental and reception of it is extremely poor, and commercially unsatisfactory, Eastern radio stations continue to fill the air with pictures. One outfit has arranged a guessing contest whereby radio fans after peering into their receivers, are asked to write in and identify the celebrities whose "phizes" have been broadcast.

Regular television programs are now being broadcast from some of the Eastern stations on temporarily allotted television waves. The same transmitting station also transmits the voice of the person appearing before the weird flickering green light of the television, so that the receiver, if he does not get the picture, may at least receive the voice of the speaker.

The voice can be received at the lower end of the dial on an ordinary receiver. Special receivers which will tune to 107 meters, or thereabouts, must be used to receive the television waves, with some sort of a "scanning" device which will translate the fluctuations of the television wave into a visual image.

At the present time radiovision "programs" are being transmitted from station WXCD, at Passaic, on 187 meters, Monday evening from 6:30 to 7 p. m., Eastern daylight saving time. So far, none of these programs have been received on the West Coast, as far as known.

No reduction in the number of broadcasting stations in California is being considered by the Federal Radio Commission, that body stated this week. Statement, declared to be official, comes as somewhat of a surprise, inasmuch as elimination of several broadcasting units, especially in Southern California, was expected following a rigid inspection by the commission. The commission also said that a station popularity poll being conducted by a radio fan publication that states the poll results will be the deciding factor in the commission's station slashing was just a lot of "bunk."—Inside Facts.

### WHEN DREAMS COME TRUE

**Irene Kilgore of Oakland Becomes Nationally Known Through Atwater Kent Audition**

By CARL T. NUNAN

Once it was just a little Irish girl's whimsical dream—a hopeful dream to become truly great as a singing artist—between dreams she sang the native folk songs of her people—songs of the heart—Irish love songs—songs of pent up yearnings—and then one day this little Irish girl, with her mind and heart set upon victory, outsang 149,000 voices out of 150,000 and became nationally famous—and her dreams became real.

The petite colleen of whom we speak

is pretty Dove Irene Kilgore of Oakland, winner of second place in the finals of the Atwater Kent Foundation's Second National Radio Audition, held during the year of 1928.

When Miss Kilgore heard that the auditions were being held, she went to Mabel Riegelman, noted concert and operatic soprano, and had her prepare



DOVE IRENE KILGORE

her for the contest. The vehicle she chose for Miss Kilgore to sing her way into the hearts of the judges and radio audiences, was not a lilting Irish song, but the brilliant aria "Caro Nome" from Verdi's opera "Rigoletto." Miss Riegelman, with the knowledge of the artist, knew that the bell-like tones and exquisite quality of Miss Kilgore's coloratura voice were particularly adapted to singing songs of that character. And strange as it may seem, Miss Kilgore was positive of victory. She entered the contest with that result in view—and conquer she did.

And then began the struggle to complete her four-year course at the University of California in record time—she graduates this fall in three and a half years—six months less than it takes the average student, and then will go East to take up the scholarship she so admirably won.

But these are not her only accomplishments—Miss Kilgore is an exceptional dancer, plays the violin like a master and is proficient on the piano.

Inspired by her success thousands of singers this year are competing in the Fourth National Radio Audition of the Atwater Kent Foundation, being conducted throughout the nation—determined that they, too, shall become as famous as Oakland's little Irish queen, whose voice was first heard publicly over radio station KPO.

KPO offered exceptional attractions last week. Monday evening at 8 o'clock Rudy Seiger and his Fairmont Hotel orchestra, the oldest broadcast organization in the West, presented an exceptionally fine program. On Wednesday night Jack and Ethyl presented another of their dramatic Western episodes. Thursday's outstanding feature was the Lucky Strike dance orchestra from New York City at 8 o'clock.



## MUSIC CLUBS' NATIONAL FEDERATION PLANS

5,000 Federated Organizations With a Membership of 300,000 Endeavor To Make Music an Integral Part of American Life

BY MRS. E. J. OTTAWAY  
President National Federation of Music Clubs

The National Federation of Music Clubs is entering its thirty-third year of musical evangelization. Forty-seven states, the District of Columbia, Alaska, and even Hawaii with their Music Federations form the National Federation which dispenses music inspiration and education from the Atlantic to the Pacific, from Canada to the Gulf, and beyond.

Since 5,000 federated organizations and 300,000 members follow the lead of the National Federation, it follows that the principles announced and the objectives set forth must be vital, practical, and concentrated.

To make music an integral part of American life through education, legislation, organization and encouragement of American artists, composers, and all worthy music; to make America the music center of the world are the aims of the National Federation of Music Clubs. But how shall this gargantuan order be filled?

A look in at the meeting of the national board of directors, fifty in number, with as many national chairmen, and the district and state presidents' council in addition, which is to take place in New York, November 16-23, with headquarters at the Barbizon-Plaza Hotel, would fully demonstrate the lines which carry music projects throughout the United States, in large cities and small, into rural districts, and into home, school, church, theatre, and almost every social and civic institution.

Various activities are stressed by the states according to local needs. The New York Federation of Music Clubs, Etta Hamilton Morris, president, the hostess state for the fall board meeting, promulgates choral contests with the use of choruses written only by New York composers as an outstanding activity. Connecticut features Connecticut composers on state convention and club programs. Texas and Missouri are very strong in the junior division. Maine last year gave generously to the Nordica Memorial. Massachusetts sponsored programs by Massachusetts composers over the radio. Indiana put on Federation radio music memory contests, and a wide-reaching rural choral contest project in connection with the farm bureau. The Michigan Federation pioneered for a state director of public school music with the result that two state assistant superintendents are chosen from the most expert music specialists to direct the music education in the state. Maryland sponsored a choir festival, and the District of Columbia a very fine one also. Virginia starred in home music group work, and Pennsylvania in the Stephen Collins Foster memorial building project. Many of the other states carry on these activities and many others.

In this, the year of the biennial convention to be held at San Francisco, June 20-27, 1931, all states will put on young artists' contests leading to district contests and the finals at San Francisco, fully 2,000 contestants competing. Gabrilowitsch, Madam Homer, Spalding, Salmon, and Goodrich, have chosen the piano, voice, violin, violoncello, and organ required numbers. Mrs. Arthur Holmes Morse, 263 McGregor Avenue, Cincinnati, is the executive chairman who will give full information to enquirers.

The National Federation Competition for American Composers is announced with a \$1,000 prize for a symphony or symphonic poem offered by the Ohio Federation of Music Clubs, Mrs. Edgar Stillman Kelley, president; \$500 offered by Mrs. Mary K. Hail of Providence as the Gertrude Seiberling prize for a violin, violoncello, and piano trio; and \$500 offered by the National Federation of Music Clubs and by Mrs. J. R. Custer for a women's three-part chorus. The San Francisco Symphony Orchestra will perform the prize symphonic number, and the other prize compositions will also be given performance at the biennial convention.

Combined choral and assembly singing will be stressed at the convention, a "choral plan" having been mailed to all clubs calling for club, district, and state convention choral days in which not only will men's, women's, and mixed choruses do solo work, but they will lead the audience in singing such numbers as the following in a "suggested program" to be found in the Federation Choral Collection, Book Three:

### Suggested Choral Day Program

National Federation Music Clubs Collect.

Women's Chorus—List the Cherubic Host, A. R. Gaul.

Men's Chorus—Sylvia, Oley Speaks.

Mixed Chorus—Unfold Ye Portals, Gounod.

Combined choruses then lead audience in singing God of Our Fathers, Federation Hymn, the Star Spangled Banner or America the Beautiful.

Women's Chorus—Chinese Flower Fete, Cadman.

Men's Chorus—Pilgrim's Chorus, Wagner. (Solo by chorus first and then sung with audience joining.)

Federation Ritual or inspirational talk on "Singing America."

Grand Finale—Hallelujah Chorus (Mixed Chorus leading audience) Handel.

The enthusiasm of choruses for the San Francisco trip runs high. Already definite assurance has been received of the presence of the Milwaukee Male Lyric Chorus of one hundred voices, Alfred Hiles Bergen, director, and of twelve other outstanding choruses.

Chamber music also will find promi-

## San Francisco Opera Company Eighth Annual Season

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### OPENING THURSDAY

- Sept. 11 MANON (French)—Mario, Gigli, Picco, D'Angelo, Sandrini, Oliviero.  
Sept. 12 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas.  
Sept. 13—LA TRAVIATA (Italian)—Clairbert, Gigli, Viviani. Ballet arranged by Oukrainsky.  
Sept. 15 GIRL OF THE GOLDEN WEST (Italian)—Jeritza, Marlo, Jagel, Viviani, Oliviero, Picco.  
Sept. 17—LA BOHEME (Italian)—Mario, Farncroft, Gigli, Viviani, Pinza, Picco.  
Sept. 19—HAENSEL AND GRETEL (German)—Mario, Manski, Atkinson, Sandrini.  
A NAUGHTY BOY'S DREAM (French. (American Premiere.) Mario, Farncroft, Atkinson, and others.  
Sept. 20 CAVALLERIA RUSTICANA (Italian)—Jeritza, Atkinson, Jagel, Viviani.  
I PAGLIACCI (Italian)—Jeritza, Rayner, Thomas, Picco, Paltrineri.  
Sept. 22 MIGNON (French)—Mario, Gigli, Clairbert, Marlo, Pinza, Paltrineri, Sandrini. Ballet arranged by Oukrainsky.  
Sept. 23 TANNHAUSER (German)—Jeritza, Manski, Rayner, Thomas, Pinza. Ballet arranged by Oukrainsky.  
Sept. 25 FAUST (French)—Hampton, Jagel, Pinza, Thomas. Ballet arranged by Oukrainsky.  
Sept. 27 SALOME (German)—Jeritza, Manski, Atkinson, Rayner, Thomas, Oliviero. MATINEE.  
Sept. 27 LUCIA DI LAMMERMOOR (Italian)—Clairbert, Gigli, Viviani, D'Angelo, Oliviero. Ballet arranged by Oukrainsky. EVENING.

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nent place in the convention program.

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## RECENT EVENTS IN LOS ANGELES

George Leslie Smith, manager of the Philharmonic Orchestra of Los Angeles, who, with Mrs. Smith, has had the summer in Europe, attending various musical festivals, purchasing music for the orchestra library and studying the musical situation in Europe, generally, returned to the United States on the Ile de France last week. Before coming back to the coast Mr. and Mrs. Smith will pass a few days in New York and Chicago.

The Philharmonic Orchestra season begins October 23-24, at which time the first symphony pair of concerts will be given at the Philharmonic Auditorium and every two weeks thereafter until the close of the season in April. In addition to the symphony concerts the regular series of fourteen Sunday afternoon concerts will be played; the orchestra will also give concerts in San Diego, Santa Barbara, Santa Monica, Pasadena, as well as a series of radio concerts over KFI. The season sale of tickets is ahead of last year, at this time, and everything points to an even greater season for the Philharmonic Orchestra, under the able directorship of Dr. Arthur Rodzinski. — Saturday night.

The following items appeared in the Pacific Coast Musician of Sept. 13:

Los Angeles always has been a good supporter of grand opera, from that given by the less pretentious, moderate-sized traveling companies to the elaborate productions of the major organizations, including the annual season by the Los Angeles Grand Opera Association, which, cooperating with the San Francisco Civic Opera, brings to the past operatic artists of foremost international standing. The Opera Association's productions this year, at the Fine Auditorium, opening Sept. 29, promise even to exceed past productions in excellence of investiture and personnel, and that the advance sale is the largest in the history of the organization speaks eloquently for the substantial and increasing interest here in operatic performances of highest possible standard.

In this year's casts appear Jeritza, Hampton, Mario, Clairbert, Viviani,

Elinor Marlo, Gigli, Thomas, Jagel, Manski, Rayner, Pinza and other distinguished artists. The repertory includes Boheme (Sept. 29), Salome (Oct. 1), Traviata (Oct. 3), Cavalleria Rusticana and Haensel und Gretel (Oct. 4), Manon (Oct. 6), Tannhauser (Oct. 7), Mignon (Oct. 9), Girl of the Golden West (Oct. 11), Lucia (Oct. 13).

Sylvain Noack has been engaged as concert master of the opera orchestra of eighty players, made up from the personnel of Philharmonic Orchestra and constituting the largest opera orchestra ever heard here.—Pacific Coast Musician.

The Gamut Club, Charles Bowes, president, held its first dinner-meeting of the season at the Windsor Tea Rooms, 623 South Grand Ave., Wednesday evening, Sept. 17. The board of directors had some interesting and important matters to discuss. The club is in excellent financial condition, but since the demolition of its attractive clubhouse and theatre, about two years ago, it has been without a permanent meeting place for its monthly dinner-programs. At the dinner next Wednesday, Frank H. Hailey of the Western Air Express will discuss the aviation industry, illustrating his talk with motion pictures.

John Smallman again has resumed rehearsals of the various organizations under his direction. The Los Angeles Oratorio Society is rehearsing for a miscellaneous program to be given early in December, at the Philharmonic Auditorium. The Cecilian Singers, a choir of women's voices, rehearses each Wednesday evening in Beaux Arts West Hall, preparing for a concert to be given at Christmas time. The Pasadena Women's Choral Club continues its season's work, Tuesday evenings, in the new Cauldron Club Rooms, Fair Oaks and Colorado, Pasadena. The choir of the First Congregational Church, numbering 70 voices, resumed its church work last Sunday, after a two months' vacation. The Smallman A Cappella Choir is rehearsing three times a week and is preparing an en-

tirely new program for its sixth appearance at the Philharmonic Auditorium, the latter part of the fall season.

Announcement is made by Gertrude Ross, chairman of the Hollywood Bowl prize composition committee, that no award will be made this year. Eighty submitted manuscripts were examined, of which all but six were rejected. As no agreement could be reached by the judges concerning the merits of these, they were submitted to another judicial committee. The latter decided that none of the compositions quite reached the standard for a Bowl performance.

Katherine Yarnell, who donated \$5,000 for five annual one thousand dollar prizes, has consented to extend the time limit for this year's prize another year, thus making the prize available for further competition. The 1932 prize will be offered for a symphonic work. Detailed information concerning these competitions may be secured by writing the Hollywood Bowl Association, Hollywood.

A novel trio of highly gifted resident artists recently has been formed for concert and club engagements for the coming season. Its personnel consists of Lucille Gibbs, coloratura soprano, of marked concert and operatic attainments; Clarence Gustlin, well-known Southern California pianist and composer, and Martin Ruderman, a talented young flutist. The trio made its initial appearance before the City Club on Friday of this week. On Monday, Sept. 15, the group will be presented on a program at Barker Brothers' Auditorium, 2 o'clock, under the direction of Mae Norton, manager of the trio.

Olga Steeb has been secured to head the piano department of the reorganized Cummock School, which will reopen Sept. 15, with A. A. Macurda and M. C. Drisko as directors. Miss Steeb, who is nationally recognized as one of the best of American pianists, is too well known to require extended notice.

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## GERMAN GRAND OPERA CO.

Negotiations have just been concluded for a season of opera in San Francisco by the German Grand Opera Company, now on its third American tour. This famous company, which includes in its roster of artists some of the most famous names in the calendar of opera abroad and in this country, will play this city on January 24, 25, 26, 27, 28, and will present the following operas: Die Walkuere, The Flying Dutchman, Tiedland, Siegfried and Goetterdaemmerung.

Mme. Johanna Gadschi, famous Wagnerian soprano and for several years the leading artist of the German repertoire at the Metropolitan Opera House in New York, will again appear as guest artist of the company. The principal conductor this year will be Dr. Max von Schillings, formerly director and recently engaged as guest conductor of the famous Staatsoper in Berlin. Max Roth, leading baritone of that theatre and known throughout Europe for his interpretations, also will sing with the company.

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## JOHN CHARLES THOMAS

One of the conspicuous individual triumphs of the present season of grand opera now in full swing in the Auditorium, is being achieved by the internationally famous baritone, John Charles Thomas, who is making his operatic debut in San Francisco, his previous appearances having been made on the concert platform and theatre stage.

In addition to his engagements with the San Francisco and the Los Angeles Opera Companies, Thomas this year is scheduled to sing several of the roles in which he has become popular with the Philadelphia Grand Opera Company of which he is now a regular member and will also make ten guest appearances with the Chicago Civic Opera Company.

An extensive concert tour will take this popular American "busy baritone" across the continent between opera engagements and in the spring he will return to Brussels for his fifth consecutive season as leading baritone with the Royal Opera in the Theatre de la Monnaie.

There is probably no native American artist before the musical public today in this country who has won the enviable recognition and popularity in as many different expressions of the singer's art as has Thomas. His wide range of experience has developed a versatility that serves him in good stead in the interpretation of his varied operatic roles. Few, indeed, are the artists who have enjoyed the tremendous popularity which Thomas achieved first in such musical pieces as Blossom Time, May Time, Her Soldier Boy and others, when he was acclaimed as a matinee idol; later as one of the highest paid artists ever to appear on tour on the major vaudeville circuits; more recently as a concert soloist of supreme artistic achievements and now as a peerless interpreter of operatic roles.

During the current season Thomas is appearing as Jochanaan in Salome, Tonio in Pagliacci, Wolfram in Tannhauser and Valentine in Faust. Complete characterization even to the minutest detail enhances the glorious singing which Thomas gives to every role. Because of his early strenuous stage training, he is able to fuse the art of the actor with that of the singer and his roles in consequence have a reality and vitality that makes them plausible and alive for his audience.

The success of this young American artist whose early training and first recognition were gained in this country, certainly refutes the pessimism that there is no opportunity for our native talent with ability and personality, coupled with the will to work unceasingly for the desired goal.

Margaret Fish, pianist, a resident of Berkeley, was the guest of honor September 14 at the studios of Doris Osborne in Piedmont. Miss Fish is coaching with Frank La Forge in New York and will appear there in early fall recitals.

 OPPENHEIMER BEGINS  
 SERIES WITH MUZIO

Claudia Muzio, the famous dramatic soprano, who will appear at Dreamland Auditorium on Thursday night, October 2, will be the first attraction in the Selby C. Oppenheimer Subscription Series and the occasion will be made specially attractive by a representative program. Muzio's vocal artistry stamps her as one of the few predominating sopranos in the world. She is bringing with her Charles Lurvey, pianist, who on previous occasions in this city, has demonstrated his fitness to be associated with Muzio.

The program will be as follows:

Vaghiissima Sembra	S. Donaudy
Bella Bellina	Guila Recl
Stornelli	Pietro Cimara
Bimba Bimetta	Gabriele Sibella
Il neige des fleurs	Felix Foudrain
Serenade	Chas Gounod
Beau Soir	Achille Debussy
Jai dit aux etoiles	E. Paladilhe
Aria—D'amor sull'ali rose	
(Il Trovatore)	Verdi
The Virgin Slumber Song	Max Reger
I Hear You Singing	Eric Coates
My Wee Sonny Boy	Leighton Cook
All For You	Easthope Martin
Aria—Casta Diva (Norma)	Bellini

Muzio heads an unusual season resplendent with renowned names. In the Oppenheimer Series, Muzio is to be followed in the order of their appearance by Walter Giesekeing, the pianist, on Nov. 12; Maier and Pattison in a farewell tour of two piano music, Nov. 19; the glorious Elisabeth Rethberg on December 1; Edward Johnson, the Metropolitan's tenor, on December 15; the muchly praised Brahms Liebeslieder Ensemble comprising Paul Althouse, tenor; Jerome Swinford, baritone; Esther Dale, soprano, and Fernanda Doria, contralto, assisted by the De Mario Little Symphony Orchestra on January 12; the sensational negro baritone, Paul Robeson, February 26; Harold Bauer, the master pianist, on March 12; Mischa Elman, violinist, March 23; and the fascinating Claire Dux, April 13.

Muzio has just returned from a season of opera at the famous La Scala in Milan where large audiences were electrified by her Tosca, Aida and Madeleine in Andrea Chenier. She will appear in Northern California only in San Francisco, Oakland and Berkeley this season, returning immediately to assume her duties with the Chicago Civic Opera Company.

Muzio tickets as well as season tickets are now on sale at the Oppenheimer box office in Sherman, Clay & Company's store.

Nelle Gothold, formerly representative of the Pacific Coast Musical Review in Los Angeles, and now representing the Musical West in that city, was a visitor in San Francisco recently. Miss Gothold is also an excellent vocal artist being specially prominent in the radio field. While in San Francisco many receptions were given in her honor, among them some by Mrs. Horatio Stoll, president of the California Federation of Music Clubs, Mrs. Mildred Shipman, editor of Musical West, and Dixie Marsh, a widely known radio artist. While here Miss Gothold sang over radio KPO with unparalleled success.

Hugo Newhouse, president of the Pacific Opera Association, returned from several months' visit to Europe where he attended a number of operatic performances in principal cities of Germany and France. He is already busy planning for next spring season of the Pacific Opera Company and has been shaking hands with his host of friends since his return.

Mr. and Mrs. Albert Lang returned from Europe last Thursday. They were gone about six months and have thoroughly enjoyed their trip. Mrs. Lang, who is an excellent musician and a fine judge of artistic efficiency, had many opportunities to enjoy first class performances of opera and concerts during her stay in Austria, Italy, France and England. Mr. Lang, who is a very in-

dustrious concert and opera goer, also found his experience in this country of valuable as having given him some standards by which to judge the excellent performances he was able to witness.

The San Francisco Music Teachers' Association, of which Henrik Gjerdrum is president, will give its annual reunion dinner Monday evening, September 29, at the Sir Francis Drake Hotel. Notable guests of honor will be present, including some of the celebrities now visiting in San Francisco. Max Schwartout, state president of the association, will attend, coming from Los Angeles. A special program has been prepared for the occasion to include well known singers and instrumentalists and a dancer.

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## HOPE HAMPTON IN OPERA

Distinguished Photoplay Star With Grand Opera Honors Becomes Center of Interest During Current Season

Hope Hampton, lyric soprano prima donna, whose picture appears on the title page of this issue of the Pacific Coast Musical Review, is one of the centers of interest of the present season of the San Francisco Opera Company.

There are various reasons for this unusual interest not the least of which perhaps is the public's acceptance of her reputation as being "the most beautiful woman in grand opera." Coupled with this is the fact that she is the movie world's sole gift to grand opera.

But to know the story of lovely Miss Hampton's transition from the Klieg lights of the Hollywood studios to the operatic footlights of Europe and America the term "gift" would appear to be a misnomer. Although her preparation for the operatic stage was made in a little more than two years, it was only through her almost superhuman efforts that she covered the difficult ground which in the case of many artists required many times this period.

However, Miss Hampton's experience on the legitimate stage and in light opera certainly was not a hindrance. Her first appearance was a year ago with the Philadelphia Opera Company. Subsequently she appeared in various eastern cities, winning everywhere recognition for the quality of her voice and her mastery of the art of grand opera.

A trip to Europe a year ago last summer greatly enriched this experience and brought to her greatly added fame. She comes here direct from her second triumphal tour of Belgium and France. In less than two months she appeared in Brussels, Liege, Paris, Aix Les Bains, Vichy and elsewhere. In Paris she was presented with a decoration by the Minister of Beaux Arts of France.

Miss Hampton's Pacific Coast debut is to be made as Marguerite in Gounod's "Faust" Thursday night, September 25, in the Civic Auditorium. In Los Angeles she will sing the role of "Manon." Although Miss Hampton's favorite role is "Manon," critics in both Belgium and France were extravagant in their praise of her interpretation of the role of Marguerite. Her departure from the traditional Marguerite in creating in the place of this a sweet but buoyantly youthful creature was commended as not only daringly original but highly acceptable as compared with the usual interpretation of this role.

In private life Miss Hampton is Mrs. E. Brulatour, the wife of a wealthy eastern motion picture magnate. However, her career is first in her scheme of things. Her loveliness, her youth and charm as well as the artistry of her voice are destined to make the present season of grand opera the richer for her participation in it.

## GIRL OF THE GOLDEN WEST

Jeritza, Jagel and Associates Make the Best of a California Pioneer Story Set to Italian Music

BY ANNA CORA WINCHELL

To attempt an adequate description of *The Girl of the Golden West*, musically, historically, scenically, is attempting a feat. It is like no other composition of the operatic stage, having mixed motifs and strange inconsistencies. San Francisco heard this work several years ago, and now, with Jeritza in the title role supported by other excellent artists, there was the anticipation of a more organized production.

When all is said and done, however, *The Girl* can only be a freakish combination of beautiful music and an outlaw story, which to Californians—in particular those having the blood of pioneers in their veins—forms little more than high musical comedy.

This takes nothing from the artists themselves. Jeritza was never better cast than as Minnie. Her natural ebullience of spirit fitted her well for the rough and ready girl of a miners' camp; there was offered every legitimate opportunity for her unrestricted ideas of demeanor; she had not to force a situation nor overdo in order to call attention to herself as Jeritza. Her powerful voice rose above everything, as she followed the dramatic elements of the score, and her tones were often more touched with a sweet quality than in *Salome* or *Tosca*.

Frederick Jagel made his first bow to San Francisco as Dick Johnson, bandit, and his voice is an addition to the company, having clarity, a rich tonal quality and an easy flow in its production. His very gentlemanly type, as Dick, placed him in strong contrast to the crude Minnie who, nevertheless, overpowered his affections and made him reliant upon her. One may feel that Jagel, in a more dominating role, will reveal greater histrionic and vocal abilities, and undoubtedly Faust will give him deserved opportunity.

Gaetano Viviani repeated his success in last Saturday's *Traviata* in the part of Jack Rance, the sheriff. His swagger was assuring and his determination lacked nothing. Viviani's vigorous and mellow baritone notes were appealing, and more than once the drama was forgotten for the song. In its entirety, orchestrally, dramatically, vocally, the opera was well given. The chorus, all men, found more harmony within itself than the preceding operas of this season have shown, and no integral part of *The Girl of the Golden West* calls for adverse comment. But it does not weld; oil and water are no further apart than this story and this musical score. Not to speak harshly, there seems to be a certain desecration in attempting to fit Puccini music to the husky adventures of a mining camp. Whisky glasses, barroom dancing, raucous oaths are not for this composer. He writes of tragedy, yes; but not of crudities or the rudely primitive. The Puccini music as applied to such scenes is like wrapping a cobweb about a chestnut burr; torn without reason. Not all the fortissimos in the world in a



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Puccini score can convey the sense of toughness. He can be maddening or exquisitely passionate but never awkward. *The Girl*, as it stands from the pen of an American librettist, is not material for an Italian composer, and it is credit to the latter that he does not know how to twist his delicate gifts.

Conductor Merola advanced his orchestra players with dynamic force and smooth rhythms, and Armando Agnini pictured our redwoods, with mountain background, in commendable faithfulness.

### MUSICAL NEWS IN BRIEF

Mr. and Mrs. Thomas Hal Boyd entertained at a large reception and tea at their home on Joaquin Miller Road, Oakland, September 7 in honor of Mme. Abby Whiteside of New York. The latter, well known pianist and coach, has been in California during the summer and is returning East this month. Musicians of note, representing the Bay region, greeted Mme. Whiteside.

Luisa Silva, contralto, gave her first recital in San Francisco September 1<sup>st</sup> at Scottish Rite Auditorium. She is native of Hawaii and has been singing and studying abroad several years. Her program was chosen from classic and modern literature, with the Donizetti aria, *O Mio Fernando*, climaxing occasion. Edward Harris was at piano.

Curran Swint, dramatic editor of the San Francisco News, and for years one of the leading reviewers of music and the drama in local journalism, is again able to be among his friends upon his recovery from a victim of an automobile accident several months ago which resulted in numerous painful injuries. He has been confined to his bed and at first his life

Everyone who knows Curran Swift is happy to see him out of danger and no doubt he will soon resume his duties on the News staff.

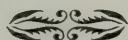
Merle Armitage, manager of the Los Angeles Opera Association, can be seen occasionally at the opera these days. He was present at the debut of Clare Clairbert and joined the enthusiastic throng that admired that artist's fine voice, intelligent musicianship and excellent technique as well as dramatic instinct. Mr. Armitage is looking forward with a great deal of interest to the success of the Los Angeles season.

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# Eleventh Biennial Prize Competition *for American Composers*



## National Federation of Music Clubs

MRS. ELMER JAMES OTTAWAY, President

Port Huron, Michigan



## American Music Department

MRS. CHARLES DAVIS, Chairman, Black Rock Point, Bridgeport, Connecticut



## American Composers' Competition

COMMITTEE

Executive Chairman, MRS. CHARLES COOPER, 2147 Union Street, San Francisco, California

MISS VIRGINIA BOYD ANDERSON, 22 Rhode Island Avenue, Providence, Rhode Island



## Announcement of the Prize Competition for 1931

### FOREWORD

Federation of Music Clubs announces the Eleventh Prize Competition for American Composers. The last competition  
argest number of manuscripts yet received. Prizes will be awarded only for those compositions which will be worthy  
music literature.

reputation will be chosen.

I instruct the judges to reject any composition that does not meet these requirements, and prizes will be awarded  
the unanimous vote of the judges in each class. In case of disagreement, the Chairman reserves the right to appoint  
decision will be final.

rded prizes will be performed at the Seventeenth Biennial Convention, San Francisco, June 20-27, 1931.

### CONDITIONS OF THE COMPETITION

o all American citizens.

ent to the chairman unsigned and with a private mark. A sealed envelope shall accompany each manuscript,  
rk used, with the number of the class in which it is entered, the name and birthplace of the sender, date of  
n birth), present address in full, and stamps or money to cover the expense of returning manuscript. An addi-  
closed to provide for the expense of forwarding to the several judges, and one dollar if the manuscript be large.

arly written in ink. No composition which has been previously published or publicly performed shall be

. have English titles and vocal numbers must have English text.

mitted before December 1, 1930.

Federation of Music Clubs cannot enter two successive competitions in the same class.

o safeguard manuscripts in every possible way, but the Federation cannot be held responsible in case of  
in a duplicate copy of manuscript.

ake every effort to be present at the premier performance of their compositions and personally receive

### PRIZES TO BE AWARDED

tem	\$1,000
n of Music Clubs, Mrs. Edgar Stillman Kelley, President.	
n's Voices	\$ 500
of Chicago and the National Federation of Music Clubs.	
m difficulty and moderate length, and suitable for presentation by music club choruses.	
d Piano	\$ 500
ered by Mrs. Mary Hail of Providence, R. I.	

### JOVE CLASSIFICATIONS PERFORMED AT CHICAGO BIENNIAL CONVENTION

by C. Hugo Grimm, Cincinnati, Ohio.

ber Songs of the Madonna, May A. Strong, Ann Arbor, Michigan.

Piano, Gustave Strube, conductor of Baltimore Symphony Orchestra.



Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

VOL. LV. No. 5

SAN FRANCISCO, CALIFORNIA, SATURDAY, SEPTEMBER 27, 1930

TEN CENTS

## OPERA SEASON WILL CLOSE TONIGHT

With a Performance of Salome This Afternoon and Lucia Tonight the Eighth Annual Grand Opera Season of the San Francisco Opera Association Comes to a Most Satisfactory End

BY ALFRED METZGER

With this afternoon's production of Salome and tonight's performance of Lucia the eighth annual season of the San Francisco Opera Association will come to an end. It has been a remarkable season in many ways. It was possibly the most successful from a financial and artistic standpoint so far given. In a resume of the entire season, which will appear in this paper next week, we shall endeavor to go into details regarding the strong and weak spots of the season and also give adequate credit to those responsible for its triumphant success. At this time we shall devote ourselves solely to a brief mention of the double bill, A Naughty Boy's Dream and Haensel and Gretel and the Mignon performance, Cavalleria Rusticana—Pagliacci and Tannhauser is reviewed by Anna Cora Winhell on page 5.

L'Enfant et les Sortilèges by Maurice Ravel, presented Friday evening, September 19, is really an operatic fantasy rather than an opera. Its music is principally confined to the orchestra, while the characters confine themselves to exclamatory vocal interpretation. Although there are twenty-one characters in the production hardly any one has anything vocally important to do. The boy, portrayed by Queena Mario, and the three characters—The Fire, The Princess and the Lark—essayed by Audrey Farncroft, seem to be the only characters of the cast to whom prominent vocal responsibility has been entrusted.

Queen Mario interpreted the role of the boy with that intelligence of dramatic and vocal values which characterizes everything she does. It would be difficult to find an artist more competent to essay a role of this kind than Mario. It is a most difficult part and its rickiness is not easy to overcome. The artist deserves hearty commendation for her sincerity and convincing powers.

If Audrey Farncroft had not contributed anything but the call of the Lark that required the F she would have been entitled to enthusiastic approval. She possesses a voice in a million, the velvet quality of which is as rare as it is thrilling. She sang with the assurance and poise of a matured

artist. We have heard many prima donnas of far greater experience and fame who were not able to sing the difficult phrases with as fine facility. There is a great future in store for Miss Farncroft in an age when genuine colorature sopranos are at a premium.

We can not say that the music, although ingeniously scored and skillfully conceived, lends itself easily to operatic treatment. The work seems to us to be better suited for pantomime with musical setting than an opera. Nevertheless it is a valuable contribution to modern musical literature. The work was excellently staged and cost-

(Continued on P. 3, Col. 4)



KAJETAN ATTL

Seventeen Consecutive Years Solo Harpist with the San Francisco Symphony Orchestra and Successfully Conducting a Number of Orchestral Concerts in California Last Season  
(See P. 6, Col. 1)

## CAMERON ARRIVES FROM ENGLAND

First of Two Conductors to Lead the San Francisco Symphony Orchestra This Winter Ready to Start Rehearsals Next Monday—First Concert Will Take Place on Friday, October 10

BY ALEXANDER FRIED

(S. F. Chronicle, September 22, 1930)

Basil Cameron, English conductor, arrived in San Francisco yesterday (Sunday, September 21). He will begin a new part of the career of the San Francisco Symphony Orchestra when he conducts the concerts of the first half of its twenty-first season this fall. Cameron is short, slim, and straight of build. In ruddy coloring and cast of feature he represented plainly the Scottish type suitable to his name. He is a man in his forties, if one may be so personal as to estimate age. He underwent the ordeal of reception, interview, and photography not without show of shyness.

"Naturally, I am looking forward

with keenest expectation to my San Francisco experience," he remarked. "Abroad and in America I have been told of this city's splendid orchestra."

### FIRST VISIT TO U. S.

Cameron is on his first visit to this country, but in New York there was Percy Grainger to give him warm personal greeting, while old friends made him at home in Chicago, too, during his direct trip from England.

"I confess to no partialities of musical school," he responded to a question. "My training has been diverse. I have conducted much in England, also on the continent. Before the war I was for some years a student in Berlin. I love the classics."

Cameron is devoted to the works of contemporary composers, too, the British among them. Elgar's Enigma Variations will be part of his first program at the Curran Theater, October 10. He is an admirer of Frederick Delius, whose On Hearing the First Cuckoo of Spring will be part of his inaugural concert.

### BEETHOVEN OVERTURE FIRST

Sibelius, of Finland, is another of the composers of our day toward whom he is especially reverent. His individual approach to standard musicians is manifest in the fact that Dvorak's unfamiliar Fourth Symphony is to be played in his first program. Cameron's conducting will be introduced to San Francisco with Beethoven's Leonore Overture, No. 3.

For some seasons Cameron has been director of music at Hastings. "That is where William the Conqueror landed," he supplied the information to one who found it needful. "It is sixty miles from London."

London, as well, has heard his music. Sir Thomas Beecham, one of England's most celebrated conductors, is an admirer of his talents. Assurance of his coming striking American success is expressed also by Sir Henry Wood, dean of British musicians.

Cameron will meet the personnel of the San Francisco Symphony Orchestra for his first rehearsal on the morning of September 29. J. B. Levison, president of the Musical Association, and A. W. Widenham, manager, headed the welcoming party.



## NEWS AROUND THE BAY

The Berkeley Piano Club, Mrs. McCorkle, president, gave a morning of French composers at the clubhouse in Haste Street, September 17. The program was most finished in its presentation, with songs by Mrs. Henry May, soprano, who is qualified to appear before any critical audience, and her young daughter, Elizabeth, who accompanied at the piano, showed a most musical temperament and facility. Mme. Margaretha Van Loben Sels, pianist, gave a charming set of miniatures from the album of Charles Koechlin, *Pay-sages et Marines*, played exquisitely. She was also heard, with Mrs. John Del Valle, in a Ravel *Berceuse* and the Debussy *Nocturne, Fetes*, for two pianos. Jessie Moore, pianist, and Natalie Bigelow, violinist, gave the exacting Cesar Franck *A major Sonata*.

Theodor Salmon, for many years a resident of San Francisco and a pianist of exceptional accomplishments, devotes quite a considerable part of the



Theodor Salmon

year to travel, giving concerts and establishing classes elsewhere. Last winter he made his third trip to Honolulu and remained there three months playing at public and private musical functions and conducting a class of piano students. From Honolulu he went to Long Beach and then to New York, Washington, D. C., Chicago and finally British Columbia, where he gave a number of public and private recitals. Since his return to San Francisco he has resumed his studio work, his pupils being gratified to be able to resume their studies with him.

The San Francisco Musical Club opened its 1930-31 season Thursday morning, September 18, at the Community Playhouse. Mrs. Paul C. Westerfeld made her first appearance as president of the club, giving cordial welcome to the membership and guests. Under the chairmanship of Mrs. Harry Steele Haley, the music program was excellent and presented interesting participants and compositions.

An outstanding feature, educational and urgent in tone, was given by Redfern Mason, who outlined the necessity of having music of America subsidized by our government. In face of a new charter here, now being prepared by the board of freeholders, Mr. Mason earnestly suggested the members of the

club to place the matter of subsidization before the board, and reminded them of the woman vote and its power. His revelation that American students may go to France, Germany, and elsewhere abroad and receive musical tuition for a nominal fee was startling in its effect. "These countries," he said, "not only educate their own students, but extend the same privilege to Americans, whereas the latter have no such

will be toastmistress, and a music program will be given by Marguerite Raas Waldrop, soprano, with Uda Waldrop accompanying; Valerie Huff, classic danseuse, and Juan Lopez, pianist.

### HOTHER WISMER CONCERT

Hother Wismer, who during many years has given annual violin recitals which have attracted large audiences, announces this regular event for Tues-



BASIL CAMERON

The Distinguished English Conductor Who Arrived This Week to Begin Rehearsals for His Three Months' Engagement With the San Francisco Symphony Orchestra  
(See P. 1, Col. 4)

privileges, to speak of, in this country. America should educate its young musicians free of charge, and this can be brought about by determination on the part of the citizenry to demand it." Mr. Mason pointed out that New York City, with over two million inhabitants, had given \$48,000 in subsidies last year, while San Francisco, still under one million, gave \$100,000. "The National Federation of Music Clubs has 600,000 voters and has a plank in its platform to ask the Federal Government for a subsidy for music."

The musical numbers were those by Flora Snider Boyd, pianist; Elsa Behlow Trautner, soprano; Elizabeth Hackett, contralto, and the Debussy Trio. The latter comprises Suzanne Petty, violinist; Winston Petty, cello, and Marjorie Gear, piano. Elise Maury Young and Beatrice Anthony were the vocalists' accompanists.

Max Van Lewen Swartout, president of the Music Teachers' Association of California, will be the guest of honor at the annual reunion dinner, given by the San Francisco branch, September 29. The affair will be held at the Sir Francis Drake Hotel, with Henrik Gjerdrum, president of the local branch, presiding. Mme. Rose Relda Cailleau

day evening, October 7th. The Pacific Coast Musical Review ever since its inauguration twenty-nine years ago has repeatedly commended Hother Wismer for his sincerity of purpose, his affection for the classics, his love for playing and the unusually large following he has established for himself.

To look upon a Hother Wismer audience is like finding Whos Who in music assembled on one auditorium. Furthermore Wismer knows how to make his programs interesting. He usually has a few novelties that are heard for the first time and, together with the numerous encores, he is always asked to play, his programs are exceptionally varied and extensive.

Wismer also manages to always introduce a splendid accompanist. It was he who brought Margo Hughes first to San Francisco so that we had an opportunity to admire her and from here she went to New York where at the present time she meets with well merited success. This time Hother Wismer has as his accompanist Mrs. Elizabeth Alexander than whom there is no more refined or musically accompanist before the public. Again a representative program of classics has been selected by Wismer which we expect to print in our next issue.



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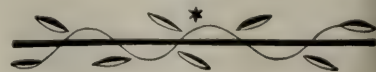
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# Pacific Coast Musical Review

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and public of the Pacific Coast*

ALFRED METZGER, Editor  
ANNA CORA WINCHELL, Assistant Editor

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## THE PIANO AS A MUSICAL NECESSITY

During these days of musical innovations and novel designs to enthrall the public and tempting it to spend its money on modern inventions of a musical nature there is heard occasionally a note of pessimism regarding the future of the piano. Naturally such attitude on the part of certain people is not justified. The piano is to musical education what the bass violin is to the orchestra. It is the foundation upon which every artistic endeavor rests. It is the pillar upon which every musical achievement leans. Neither singer nor player can possibly get along without the piano to guide him through the gamut of his studies.

Thousands of people would never have enjoyed nor will they ever enjoy the gratification of performing musical compositions, nor experience the exhilaration of expressing their emotions through means of tone, were it not for the fact that they had been able to acquire proficiency by means of the piano. The study of practically every instrument is prohibited to thousands of people because of difficulties associated with its use. Among these difficulties is the necessity of tuning it. Where there is one person with sufficient musical perception to tune a violin for instance, there are many more people who are not able to acquire the knack of performing this essential task.

The piano is already tuned, or should be in as perfect condition as naturally as it is humanly possible to be. The player has only to acquire the knack of technical facility before he can express his own feelings regarding the work he wants to perform. Technical proficiency can be acquired through practice. Therefore the piano is accessible, as a means of interpretation, to thousands of people to whom instruments requiring tuning every time they are used are either out of reach or only controlled after tedious and laborious study. No artist is able to interpret a solo without a piano accompaniment. For this reason the piano is in every sense of the word a popular instrument and will remain so as long as men and women are anxious to permit their musical thoughts to express themselves.

Anyone who owns an automobile has no doubt experienced the glorious feeling when he or she is able to drive the machine. It is all very well to ride in a car and have someone else drive it, but there is no greater joy than to be able to do the driving yourself. It is the same with music. If you have any music in your soul, and fortunately the great majority of people are musical at heart, you like to express your sentiments yourself. The intricacies of piano playing in so far as they appertain to the average performer, we do not mean of course the brilliancy of virtuosity, are easier to solve than practically those of every other instrument.

Requiring a means to express your musical feelings, naturally the instrument becomes a necessity. And the instrument that can be readily played without too great a demand upon one's ingenuity appeals to the greatest number of people. Therefore the piano, being the favorite instrument with so large a proportion of musical people, becomes a musical necessity. In addition to those who wish to acquire the knowledge of playing the piano there are those who without the piano would be entirely unable to express themselves musically, like singers, violinists and others who require an accompanist. Once you have acquired sufficient knowledge to play the piano without apparent physical effort you simply will never be satisfied with merely hearing someone else perform, whether it is by means of the radio, the concert hall, the talkie or other mediums. The urge to play will inevitably stir your musical impulse. And to say that today, because of new musical inventions, the truly musical person's disdain the piano is simply to state an erroneous conclusion.

The piano is as much of a popular instrument today as it was at the time when the slogan "a piano in every home" proved such an

effective advertising medium. If there are not as many pianos sold today as there were years ago the reason is not to be sought in the fact that the instrument has lost in popularity. There are various causes that have contributed to such a state of affairs. In the first place pianos cost more today than they used to by reason of increased cost of production. Millions of homes have purchased pianos in the past and since the life of many pianos is very long indeed most people consider their instrument sufficiently satisfactory to retain it. Indeed we know of many people who regard their piano with pride and will tell you they prefer it to the best and newest in the market.

We do believe, however, that the time of the badly constructed and "cheap" piano has passed. As the radio and the talkie are gradually eliminating mediocrity in artistic performance so the superior piano is crowding out the inferior instrument. While there may be less pianos sold today than in the past, in the long run there will be more excellent pianos sold than there ever have been before. We are absolutely convinced that the piano is here to stay and no genuinely musical person can afford to be without it.

## MUSIC CLUBS' NATIONAL CONVENTION

The National Federation of Music Clubs will hold its eleventh biennial convention in San Francisco during June of 1931. This will be the first time that San Francisco has been able to entertain the delegates of music clubs from all over the country and when it is known that this National Federation includes a membership of 300,000 it will be realized that the forthcoming convention is one of the most important events ever held in this city. The fact that San Francisco has been selected as the next meeting place is largely due to the efforts of Mrs. Lillian Birmingham who has had to overcome considerable competition by other large cities in the country.

There has possibly been no other musical agency that has accomplished as much for musical progress and the establishing of musical taste in America than the National Federation of Music Clubs. Unlike most agencies that promote the musical interests of the community the National Federation reaches right into the home. It is the home where music must be appreciated if America wants to be known as a musical nation. Among the most noteworthy victories which the National Federation of Music Clubs has won are raising the standard of musical education in the public schools and gaining recognition for the American artist and composer.

During the coming convention winners from the eleventh prize competition will be heard. These are participated in by American composers and many a composer of distinction has been introduced to the musical world through these competitions. In 1915 it was one of these prize competitions that brought out Horatio Parker's opera, *Fairyland*, and that opera again brought Alfred Hertz to the Pacific Coast where he has spread the message of the best music during these fifteen years. So San Francisco owes its present enviable musical standing indirectly to the National Federation of Music Clubs. It is, of course, evident that a membership of 300,000 can send quite a large number of delegates to the convention and Mrs. Birmingham is telling of choral societies that will participate in this convention program from all parts of the United States.

The program will be quite ambitious and we shall await Mrs. Birmingham's announcement before saying any more about the plans that are rapidly taking form. There isn't a student, teacher or artist who will not benefit from the presence of this convention in San Francisco. Supervisor Emmet Hayden, in the name of the city administration, has assured the national officers of the hospitality of this city and he is joined by the entire city government which certainly, owing to its great interest in music, will cordially receive the representatives of 300,000 music loving people from all over the United States. The problems to be discussed on this occasion will concern every angle of the musical life of the nation and the results of the discussions will eventually exercise a guiding influence in every community.

Mrs. Birmingham has been placed in charge of conducting the San Francisco end of the convention plans. It requires considerable financial backing to put such a national convention upon a basis where it will be able to successfully carry out its numerous aims to better and assist in the various movements whose purpose is to create opportunities for American artists and composers and constantly improve and encourage musical education and those responsible for its proper application. Now is the time to think and act about this forthcoming convention.



## SWEET AND SOUR NOTES

By A. Major

If I wanted to use incidents during the recent opera season as material for this department I could write several pages without in the least injuring the dignity of the enterprise nor reflect upon the artistic character of the performances. However, one of the episodes that I simply can not overlook took place during the performance of *Cavalleria Rusticana* with Jeritza as Santuzza. Always eager to make an impression and monopolize attention Jeritza introduced a new "stunt" or two in this work.

After everyone has gone into the church, and she has had her agreement to disagree with Turridu, Jeritza, runs up the steps and her lover wins the race by getting ahead of her, and prior to entering the church, collides with her reserved seat causing her to roll down the five steps until she lands with a thud on the stage. Jeritza could make this scene even more effective by having the snare drummer play a "roll" during her progress down stairs and the bass drummer accentuate her sudden arrival on the stage floor by a fortissimo beat. Such a musical accompaniment would even create a sensation in the vaudeville theatres.

During one scene in *Salome* Jeritza asks six pages to stand around her while she changes her costume and incidentally drinks a glass of milk. But in spite of being surrounded by six pages she does not turn over a new artistic leaf.

One more incident of a Jeritza performance and I shall stop with this subject. During the rendition of the *Balatella* in *Pagliacci*, Jeritza discovers that she is not a coloratura soprano and instead of letting someone else sing *Nedda*, who can sing this aria, she decides to improve upon the composer's work and simply cuts out the coloratura passages, thus enabling her to "get away with it." But later on it is found that having had to transpose the entire aria a half tone lower, it is impossible for the harpist in the orchestra to play the beautiful harp passage and this, too, had to be omitted. We watched *Vojmir Atli* during this scene and noticed that he suddenly left the first harp and accompanied the aria on the second, evidently being forced to play the accompaniment half a tone lower and not being speedy enough to suddenly tune the first harp a half tone lower. So you see Jeritza even causes extra work for the musicians in the orchestra just to humor her moods.

In next Saturday's issue you will find a most delightful article by Walter Schenk, Berlin correspondent of the *Christian Science Monitor*, describing a modern music festival in Berlin. Among other things he describes certain compositions and among these he finds:

One was a cantata entitled "Water." It attempts to teach us

what water is. Water may be submitted to chemical analysis or considered from the point of view of physics and still remain a mystery.

So does some of this modern music. Imagine analyzing in music the chemical and industrial significance of water! We know all about water in America, with or without music. It contains less than one half of one per cent inspiration, but mixed with certain unmentionable (from a prohibition standpoint) ingredients, it is not so bad to take. You can put that to music and present it during one of the contests for the biennial convention of the National Federation of Music Clubs which Mrs. Birmingham is having brought to San Francisco this summer.

And so Marion Tally contemplates returning to grand opera, but hesitates to say so. Some time ago she discovered that as an opera singer she was a fine farmer, and now she begins to realize that as a farmer she is fine opera singer. She reminds me of Mayor Rolph during his campaign for governor. Supervisor Hayden told me that when the mayor arrived at a certain small town in the North of the state, he discovered that there was a cow-milking contest and, always having his political weather eye upon an opportunity to secure political support, he participated in this milking contest and discovered that as a milker he was a fine mayor. However, he got the votes as the result of the election proved. And now Marion Tally, after having done some farming, may tour the farming districts during her next concert tour. I am glad to see that she is studying with Frank La Forge. If anyone can teach her something it certainly is Frank La Forge, to my mind the greatest accompanist I have ever heard.

After the performance of *Tannhauser* by the San Francisco Opera Association the five thousand people who attended the performance were astonished when leaving the auditorium to find that it was raining heavily. I want to assure the readers of this department that the rain was by no means an indication that the performance was all wet.

At a luncheon given by the Music Committee of the Musical Association of San Francisco to the critics for the purpose of introducing Basil Cameron, Redfern Mason referred to the flute playing of President J. B. Levison as being not usually the characteristic of a business man. Maybe Mr. Mason is right about the flute, but we have known business men who could blow their own horn mighty well and still one could not accuse them of being musical.

While Jeritza was singing *Dich Theure Halle* in *Tannhauser* last Tuesday evening the lights suddenly went

out and immediately were turned on again. For a moment I thought this was a new stunt of the ingenious prima donna who was blowing out the lights to draw special attraction to the scene.

### OPERA SEASON

(Continued from P. 1, Col. 2)  
tuned and skillfully directed by Gaetano Merola.

We had already occasion last season to hear Queena Mario and Elinor Marlo in the respective roles of Gretel and Haensel. This year both sustained their artistry and fine vocal treatment of the characters. Dorothee Manski contributed fine vitality to the role of the witch and Eva Gruninger Atkinson sustained the role of the mother both vocally and histrionically with mature musicianship. Karl Riedel conducted with authority and discrimination. In both instances the chorus proved most competent.

The performance of Ambroise Thomas' *Mignon* last Monday evening was, according to the writer's opinion, the best presentation of the season. The cast included such an array of stellar interpreters as Queena Mario (Mignon), Clare Clairbert (Filina), Beniamino Gigli (Guglielmo) and Ezio Pinza (Lotario). It is hardly possible to imagine a cast better equipped to give this delightfully melodious and refined opera a more artistic interpretation.

Queena Mario, both physically and vocally, is in every way fit to interpret the part with that youthful buoyancy and vocal smoothness which appeals so greatly to music lovers. Gigli succeeded in applying his dramatic vocal equipment to the lyric character of the part. Clare Clairbert surpassed herself in the famous *Polonaise*, which she rendered with a thoroughness of technical skill and judgment of interpretation rarely heard on the operatic stage today. She received a tremendous ovation. Ezio Pinza further cemented his place as an artist of the first rank and vocalist of superior standing. Elinor Marlo interpreted the role of Frederico with fine histrionic and musical instinct. Wilfred Pelletier conducted the work effectively and with thorough grasp of its musicianly advantages.

Thursday's performance of *Faust* and tonight's presentation of *Lucia* will be referred to in next week's paper, as will also a number of resident artists who proved a credit to themselves and the management. Although we shall go into details regarding the season just ended next week we wish at this time to heartily congratulate Gaetano Merola, H. I. Bentley and Wilfrid Davis for the dignified and "metropolitan" manner in which the entire season was conducted.

J. B. Levison, president of the Musical Association of San Francisco, and the full membership of the music committee were hosts at a luncheon given for the purpose of introducing Basil Cameron, the new conductor, to the San Francisco music critics.

1930—Ninth Season—1931

## MUNICIPAL SYMPHONY CONCERTS

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Conductor—BASIL CAMERON

Nov. 29—Heifetz  
Conductor—BASIL CAMERON

Jan. 14—Lillian May Ehrman  
AND GRAND BALLET OF FIFTY  
Conductor—MISHEL PIASTRO

Feb. 11—Horowitz  
Conductor—Issay DUBROWEN

Mar. 19—Werrenrath  
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1930 - Twentieth Season - 1931

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Alfred Hertz, for fifteen years conductor of the San Francisco Symphony Orchestra, left for New York on Sunday, September 6, following his memorable conducting of Beethoven's Ninth Symphony at the close of the 1930 summer symphony season. From New York Mr. Hertz will go to Europe where he has not been able to enjoy a winter music season ever since he became conductor at the Metropolitan Opera House, New York, nearly thirty years ago. Mrs. Hertz will remain in San Francisco until March when she will follow the distinguished musician. Both will return to San Francisco next year to resume their residence making this city their permanent home.

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## CROWDED HOUSES FEATURE OF OPERA SEASON

John Charles Thomas Gets Great Ovation After Fine Rendition of Prologue to Pagliacci—Elizabeth in Tannhauser Jeritza's Best Performance of Engagement—Operas Well Mounted

BY ANNA CORA WINCHELL

The great ovation of the San Francisco Opera season, at this writing, goes to John Charles Thomas, who, in the immortal Prologue of Leoncavallo's *I Pagliacci*, swept the house to a storm of delight Saturday night. In this song, we know, always carries a certain enthusiasm within itself, which never fails to convey that same spirit to audiences, but there are personalities who add to its fervor and human appeal, and Thomas is one. The tribute accorded him stood boldly out as being by far the greatest offered any singer this season, with the exception of that given Viviani in *Traviata*, which was equally welcoming.

Having departed from the continuity of events in the current opera, we shall turn to the characters of last Saturday in orderly fashion. One's imagination was challenged in forecasting Jeritza in two opposing roles, as offered through Santuzza in *Cavalleria Rusticana* and as Nedda in *I Pagliacci*. The former would seem suitable, as we have seen Jeritza's intensity of nature; the second, more gentle, coquettish, could not be visualized. As Santuzza, she was less fiery than have been other actresses; in the final scene Mama Lucia was more accented, swooning away, while Santuzza became a quiet comforter, with the spotlight, nevertheless, on her, the act closing almost as a tableau. Elinor Marlo sang the other role well enough.

Eva Gruninger Atkinson was Lola, quietly defiant, not at all coquettish, entirely assured of her triumph over Santuzza in holding Turridu. Her voice showed a softer note in its warmth and smoothness. Frederick Vogel, as Turridu, was not ferocious in his attitude towards Alfio, but, rather, contemptuous with some spirit of villainy in reserve. His voice, tenor of considerable strength, is pleasing and musical without sensational attributes. Alfio, as Alfio, assumed more of theasant makeup than was seen in his companions, and he seemed not deeplyrieved by Lola's defections. The production as a whole ran well musically, with the acting more placid than one attaches to the primitive emotions of those concerned with rustic affairs. The greed and despair, vindictiveness and defiance that stamp this opera with dramatic intensity were too greatly modified, even Jeritza showing unnecessary restraint.

The chorus was in excellent form, and the prayer, before entering the church noble in its antiphonal phrasing, impressive and beautiful, especially aided to by the tones of the organ, seldom heard in our operatic seasons, and inspiring reverential emotion. Conductor Dell' Orefice has a swaying motion, too rhythmical at times to be successful.

*I Pagliacci* yielded us for the first time this season the new tenor, Sidney

Rayner (except for the inadequate moments he sang in *Salome*). At that time he was not to be judged, being entirely overshadowed by drama and the star. As Canio, Rayner exhibited lyricism with effectiveness, the timbre of his tones having an admirable combination of color and sweetness, but scarcely meeting with the tremendous dramatic demands. In the *Vesti la Giubba*, Rayner sang as though he felt the immensity of grief, and if his acting had an over touch of the melodramatic it must be attributed to sincerity of purpose, for the house gave him most cordial approbation. He was youthful and romantic in style, giving a highly agreeable picture of the strolling player.

Jeritza, still becalmed, gave a Nedda new to tradition. We have convictions, brought about by many years of opera attendance (perhaps now inhibitions), that Nedda should be small and dainty. Jeritza achieved a clever simulation of that type but memory plays tricks and carries us, even unwillingly, to the large dominant type which Jeritza undoubtedly is. All Nedda's graces and occasional delicacies could not eliminate the sense of largeness surrounding her, though in the second act, adorned in beautiful furbelows, illusions and tinsels, Jeritza's Nedda was a work of art, the credit for which may be as much due a clever costumer—not meaning to misplace any praise.

Jeritza failed to accommodate her vocalization to Nedda's caprices, for there must be flexibility and spontaneity in the *Balatella*, and those elements were lacking, while, it must be added, Mme. Jeritza was frequently off pitch. Thomas maintained himself as an artist throughout his impersonation of Tonio, his loutishness even carried in costume until the second act when entrance into the inner theatre gave him the clown's habiliments.

The Silvio of Picco was adequate without being startling, and Oliviero was a lively Beppe—indeed the most sprightly and energetic of the actors, as he fleetly pursued Canio to prevent him doing murder. Dell' Orefice was again the conductor.

The community of opera goers seemed to focus its special attention on Tannhauser, to judge from the occupancy of the Civic Auditorium, with side aisles filled and standees within legal limits. The production was in every way worthy of anticipation, brilliant in setting, with a cast that gave its sincerest talents to the portrayal of characters not easy to depict, either musically or dramatically. The titular role, through Sidney Rayner, found a most excellent artist. Having his first adequate opportunity this season, Rayner rose to his height and gave a dominant Tannhauser—that soul veritably

war torn by emotion and frequent indecision.

Rayner was both masterful and suppliant, rising with forceful spirit in the first act from the seductions of beauty, finding solace in things of the spirit, only to fall back again when called by the sensuous. His declaration before the throne of Elizabeth of devotion to Venus had its effect upon the great audience as it realized the momentous situation and marveled at a resistance which had so lately seemed redeemed. The scene in the hall in every detail was impressive; magnificence of costuming, the regal air of Hermann and Elizabeth and the devotional attitude of the followers towards the path of self immolation. Jeritza, as Elizabeth, displayed dignity with a noble appearance. Her personal equipment, as to height, stride, action, found its best outlet. She would have bordered on arrogance, except for the restraining influence of the character's spiritual convictions, and her beseechments towards Tannhauser were couched with a depth seldom offered by this singer-actress. Her big vocalization was noteworthy and appropriate, Jeritza's voice rising clearly above orchestra and chorus whose ensemble, here, was no small matter of sound.

Dorothee Manski made of Venus a creature of power and allurements not to be disdained. She, too, had ample opportunity. This production of Tannhauser has allowed us to see some of the season's artists at their best, where, in former roles, they have scarcely hinted at possibilities now disclosed. Rayner and Manski each come under this comment.

John Charles Thomas, as Wolfram, was superb, and it was gratifying to countenance him so continually, the role giving him long arias and frequent presence on the stage. He has natural grace and sings with that ease and security that bring true joy to musical hearts; one wonders why all singers, trained as such and claiming gifts, do not bring the balm which is the very soul of music. But we are thankful for the rare Thomases, and the same credit can be voiced towards Pinza, that fine artist who never strains nor appears to do anything except through unconscious impulse, giving to us the sense of restfulness as we listen to luscious tones.

A paper's columns do not permit of space for the best reviewing of a work such as Tannhauser. It should not be treated lightly, but must be sketched, nevertheless. This eighth opera season of the San Francisco Company gave us a splendid picture, not only of the work in question but of Wagner's interminable vision, almost an obsession, of the intertwining of good and evil forces. He is an adept at glorifying the beauties of evil and almost an ascetic in presentation of spiritual power finally triumphant. The theme is subject to vast picturizations, and Wagner has left little unsaid or uncovered. Perhaps his mighty choruses are the most imposing in their effect on the mind; they are filled with grandeur and the uplifting element, and the choralists of the stage this week have had a stern

training that voiced much of the deep inner harmonies Wagner so determinedly played with. The Pilgrim's Chorus, familiar in itself, was additionally illumined by the orchestra's entrance. The smaller chants vibrated with the religious spirit, and the march of the knights was effective.

The ringing quality of Jeritza's voice was advantageous in the *Dich Theure Halle*, and she softened her tones tastefully in her final prayers where grief brought about death. Wolfram's Song to the Evening Star left us with the feeling that we had not heard it for many days and that many more days will pass before it is similarly sung. Enchantment manifested itself in the second scene, with the peace of woods and hills heightened by shepherd's notes. The young figure in *Zaruhi Elmassian* (even the name is atmosphere) played her horn insouciantly and dangled herself with abandon from a tree limb. Her art seemed nature itself and almost blotted out the sense of theatre. Here and there mild cow bells inserted themselves and rounded the scene to a pastorate, and the light of sky with restless shadows was well achieved.

Karl Riedel at the baton was challenged to meet the difficult requirements of this score. On the whole it would be captious to dwell on deficiencies which were not fatal. Unevenness between orchestra and chorus was, at times, apparent—not to be avoided, for innumerable rehearsing is needed for such scores, but the test lay in the fact that the real spirit of the music, as conceived by Wagner, passed unceasingly over the footlights from singers to recipients.

## CURRAN THEATRE

"Young Sinners," hailed as a comedy of youthful indiscretions and now in the second year of its highly successful run in New York City, will be the next attraction at the Curran Theatre, San Francisco, where it opens its engagement next Monday night.

The story deals with a cynical and irresponsible young man whose wealth and much-tried parent attempts somewhat heroic measures to rehabilitate his profligate son and save him from ruin and disgrace. Despite the best laid plans, reckless youth has its fling, with results that are reported to be thoroughly amusing and the manner in which the young man's salvation is ultimately worked out is said to be engrossing and entertaining.

Belasco and Curran, who have sponsored many high class stage attractions, including Pauline Frederick, Ina Claire, Fay Bainter and Lenore Ulric in delightful vehicles, are presenting this frank comedy of modern youth. The cast is headed by Marian Marsh, John Darrow, Cecil Cunningham and Molly O'Day. Among others in the company are, Polly Ann Young, sister of Loretta Young, Ben Taggart, Emmett King, Robert Lake and Marguerite Warner. Edgar MacGregor, one of the foremost of American stage directors, was especially engaged to stage "Young Sinners."



## KAJETAN ATTL'S SUCCESS AS ORCHESTRA LEADER

Besides His Triumphs as Harp Soloist  
He Has Conducted a Number  
of Orchestral Concerts in  
California Last Season

Throughout the Pacific Coast Kajetan Attl, for seventeen consecutive years harpist of the San Francisco Symphony Orchestra, has established for himself a reputation as a harp virtuoso of the first rank. He has appeared in many concerts practically before every important music club in the Far West and he has attracted to himself thousands of admirers because of his virtuosity as well as his personal magnetism and thorough musicianship.

However, while thousands of people have had an opportunity to hear him both as soloist and orchestral player, many have not yet become acquainted with his career as orchestra conductor. He has applied himself to this phase of musical art specially in more recent times. Like a number of excellent European and American conductors, Kajetan Attl, after many years of thorough orchestral experience under the world's greatest masters of the baton, has been affected by the urge to express his musical ideals in a broader way than by means of the harp alone.

Herein his magnetic and energetic personality has proved of great advantage. He conducted several orchestral concerts in California, and impressed everyone with his decisive beat, his ready command of the personnel and his intelligent grasp of musical values.

During these days when photoplay theatres are beginning to raise the standard of music, and, according to authentic reports, are becoming interested in the introduction of larger orchestras that will interpret the best class of music, an interpretative artist like Kajetan Attl should find a ready outlet for his great ambitions.

That Mr. Attl is unusually versatile may be gathered from the fact that the C. Fisher Co. of New York published his Harp Method several years ago, which publication had an exceptionally large sale and which many reviewers regarded as the best work on harp study ever printed. As an instructor Mr. Attl also enjoys special success, his pupils including many prominent harpists active in the profession. His harp studio is located in the Sherman, Clay & Co. Building.

## MUNICIPAL CONCERTS

Public interest in the ninth season of the Municipal Symphony concerts is greater, according to the announcement of Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, than it has ever been before. This is to a great measure due to the superior selection of high class added attractions that form the list of the season. Bonelli, baritone; Borgioli, tenor; Heifetz, violinist; Horowitz, pianist, and Werrenrath, baritone, are among the internationally famous soloists that will

entertain the capacity audiences that usually attend this series every year.

In addition to these soloists there will be two unique attractions. One of these, a modern ballet ensemble, with Lillian May Ehrman as premier danseuse, will inaugurate the municipality's interest in the art of dancing affiliated with the San Francisco Symphony Orchestra. The season will close with the presentation of the famous Requiem by Brahms to be interpreted by the Municipal Chorus of San Francisco under the direction of its noted conductor, Dr. Hans Leschke.

The first two concerts will be conducted by Basil Cameron of London, who will also direct the San Francisco Symphony Orchestra concerts during October, November and December and the two following concerts will be under the direction of Issay Dubrowen who has been selected as the conductor of the second half of the Musical Association's symphony season.

Season tickets for all these five concerts are now on sale at Sherman, Clay & Co. and the nominal price of admission has caused large numbers of music lovers to reserve their seats. Since the rush for tickets will rapidly increase as the first concert approaches it is wise to purchase tickets as early as possible in order to secure favored locations.

## S. F. MUSICAL CLUB TO OBSERVE FOUNDERS' DAY

Founders' Day will be observed by the San Francisco Musical Club next Thursday, October 2, at 2:30 o'clock in the Community Play House of the Western Women's Club. A luncheon at 1 o'clock precedes the program. Members and guests will be admitted to the Play House by luncheon card only. The president, Mrs. Paul C. Westerfeld, and the board of directors will be hostesses. Mrs. Harry S. Haley is chairman of the program committee and the program promises to be very interesting.

Leo Cooper, well known dramatist and interpretative reader, will give several readings, accompanied at the piano by Mrs. Elise Young Maury. Wolf Ferrari's charming one-act opera, The Secret of Suzanne, will be presented under the able directorship of Mrs. Lillian Birmingham, who has most kindly consented to direct the opera and will also play a part. Mrs. Jacques Resleure, soprano, will be the dainty Suzanne and Alberto Terassi, baritone, sings Count Gil. Mr. Terassi is with the Pacific Opera Company and his beautiful voice was heard recently in the Greek Theatre, Berkeley.

## BETTY BRONSON AT GEARY

Betty Bronson, of Peter Pan fame comes to the Geary in Little Orchid Annie tomorrow night. Supporting her will be a cast of unusual merit; Mabel Forrest, Georgia Harris, Julia Blanc, Arnold Walsh, Isabel Keith, Camille Rovel, Earl McCarthy, Ray Largy, Eddie Kane, Albertine Pickens, John



Manning, Byron Alden and Virginia Thornton.

Sophisticated farce is the keynote of Little Orchid Annie, and the authors, Hadley Waters and Charles Beahan, have written a tale that is just one continuous laugh from curtain to curtain. Miss Bronson has been declared the ideal type to play Annie, a role that gives her full scope of her histrionic ability.

There are many unusual and amusing scenes in Little Orchid Annie.—One is a Christmas Eve party in which the guests come attired in baby clothes. A fashion show is another interesting feature. In this scene eight beautiful mannequins will display the latest in gowns supplied by the City of Paris. The producers, Rowland and Pearce, have given Little Orchid Annie a lavish production and the attraction promises to be one of the most interesting and amusing of the season.

## U. S. MARINE BAND TO PLAY AT AUDITORIUM

An event of extraordinary musical importance will be the two concerts to be given by the United States Marine Band, known as the President's band, at the Civic Auditorium on Sunday afternoon and evening, October 19. This organization is regarded foremost among great military and concert bands of this country, if not of the entire world. Wherever and whenever it plays immense crowds flock to hear it. The spirited manner in which this famous band renders military march music stirs everyone with patriotic pride.

The United States Marine Band is the premier military musical organization of the national capital, where it plays for all the big state functions at the White House. The President of the United States has granted permission for the present concert tour. Having been in existence for 128 years, the United States Marine Band is the oldest military musical organization in the country. It was organized in 1801 immediately following the moving of the capital to Washington. It has had in all nine leaders—Tyre, Pons, Scala, Fries, Schneider, Sousa, Fanciulli and Santelman, who, after wielding the baton for 29 years, turned over the

## Kajetan Attl

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leadership to his successor, Captain Taylor Branson, on April 27, 1927.

There is no more brilliant and inspiring sight than this aggregation of talented musicians with their scarlet coats and highly polished instruments. Every member is not only a citizen of the United States but a musician of unusual ability, having been compelled to pass the most rigid tests before being accepted. Supervisor J. Emmet Hayden promises the people of San Francisco one of the greatest musical treats in their life from reports he has heard regarding concerts given by the band in Washington and other cities.

## GIGLI LOSES MOTHER

Just before he stepped on the stage Monday night for the performance of Mignon, Gigli received a wire telling of the serious illness of his mother, the family villa in Italy. He was greatly troubled throughout the evening, but went on. Tuesday morning Gigli received the word of his mother's death which had taken place in the night. He was eighty years old. Gigli stated that rather than cause inconvenience to the San Francisco and Los Angeles Opera Companies he would fulfill his engagements in both cities through the season.

Frank Anthony O'Neill, a 21-year-old blind baritone of Merced, entered the recent Merced Audition of the National Radio Audition, a country-wide search for deserving young singers being conducted by the Atwater-Kutner Foundation, and sang to win.



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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Editorial Note—Our readers will remember that John Haraden Pratt has an unusually interesting series of articles in the Pacific Coast Musical Review of December 5, 1927, which also was its Silver Anniversary Edition. These articles were continued until the Pacific Coast Musical Review ceased publication in September, 1928. They were also published in the various editions of the Western Musical Times until April 25, 1929. They proved of such universal interest that we have asked Mr. Pratt to continue his articles until the History of the Musicians Club is complete.)

On the evening of the last day, July 7, George Kruger played Beethoven's Sonata in C major, op. 53. Homer Henley sang "Triste Corneo," by Barchelemy, Frederick Maurer accompanying. Mrs. Alice Davis Northrup sang to the accompaniment of Gyula Ormay follows: "Bonjour Susan," Thome; "Contemplation," Widor; "Liedchen," Strauss, and another group: "L'us'ngie p'u care," Han-; "Interno all idol mio," Casti, and "Shepherd; thy demeanor y," arranged by Lane Wilson.

Through the influence, I think, of Alfred Metzger, that phenomenal singer, Alexander Heinemann, who was in town, sang two long pieces of songs with Mr. Maurer's assistance. Mr. Kruger had the honor of closing with two numbers: "La Campanella," Paganini; and "Etude de Concert," Rubinstein.

Everybody helped, which I believe is the tradition with the Music Teachers' Association. The convention had a brilliant ending.

Up to 1914 Mr. Tolmie had been the only president from the Oakland side of the bay; but, beginning with January, 1914, Alexander Stewart took the helm and presided for three years. Frederick M. Biggerstaff, as vice president, took charge of the dinners, it being necessary that some one on this side attend to them. Such an arrangement relieved the president and secretary of considerable trouble, for, in wandering around from pillar to post, much care was taken in finding the right place to dine in. When Achille Artigues succeeded Mr. Biggerstaff as vice president, he assumed that duty, and many were the pleasant evenings we spent under his guidance, especially at the Bellevue Hotel.

The dinner January 24, 1914, was at Jules restaurant in the Madnack Building. An invitation of the Alameda County Music Teachers Association to be present as its guests Tuesday evening, January 3, was unanimously accepted. Those who attended heard Perlet's Quintette again. It was played this time by Mr. Perlet, Herman Martonne, Sidney Pollak, Nathan Firestone, and Herbert

At the January dinner, Frederick G. Schiller was elected a member. He was another newcomer in the city. Since then we have learned to know him well and enjoy his frequent conducting in the Civic Auditorium. He belongs to the long line of Choraguses, from the Greeks of Greece down to Steindorff, and Leschke. He is not alone a conductor, but in a paper read before the club, he showed himself versed in humor and wit.

The circular of February 3, 1914, announced the date of 14th for dinner, which was again at Jules'. One paragraph of the invitation reads: "As it is expected that the question of securing permanent club rooms will come up for final discussion at this meeting, it is desired that there be a full attendance of members. So important a matter should not be decided except by a large and representative body of the membership."

These were the words of the new president, Alexander Stewart. No further reference to club rooms was made for a long time, the effort to bring the matter to a head, like several previous trials, just laboring.

Greetings were sent to our three absent members in Berlin, Dr. Tolmie, Mr. Fickenscher. At this dinner Mr. Mason spoke on "Tonality." Mr. Glenn Wood was elected a member. Dr. Tolmie was the guest of honor.

The March dinner was at the Bay State restaurant, 263 O'Farrell Street, price \$1. Joseph Redding talked most interestingly of "How the Opera Is Staged." Mr. Ernst Wilhelmy (an organ builder of Oakland) was elected an associate member of the club in May, 1914. There was nothing of note transpired until after the summer vacation, as there was no dinner between May and September.

We were now looking forward with keen expectancy to the opening of the P.-P. I. Exposition in February, 1915. Great musical prizes were hoped for, and the privilege was to be ours to hear foreign orchestras, bands and orchestras. Nevertheless were we not forgetful of our own artists of distinction.

The September dinner on the 9th of the month, 1914, was given in honor of our constant member, Signor Santiago Arrillaga. Along

with him as guests, came Mr. Y. Costa, and Mr. J. C. Cebrian, who has done so much for the libraries of San Francisco, and the University at Berkeley. The place was at Coppa's Restaurant, 453 Pine Street.

In his urbane and dignified manner Signor Arrillaga spoke to us of Spanish music and of the contrast between it and that of other European nations. He also gave us an idea of the peculiar character of Basque music; being a Basque, he was better able to afford us a glimpse of it at first-hand, by touching the piano in a few selections. The address, given extempore, was a pleasure to all. When, after the talk, he went to the piano and played several compositions, our pleasure was still greater. Among them was one by Gottschalk, which, like all his works, partakes of the Spanish manner. This recital *en famille* of florid and somewhat bravura style showed us how remarkably Signor Arrillaga had retained his memory and flexibility of technic.

At the October meeting, also at Coppa's, Nathan Landsberger, who had dropped out of the Club, reappeared among us, and Arthur Conradi, also a violinist, became a member. Karl Gruenauer, a violoncellist of tremendous energy and a large repertory, was present. He was living and teaching here at the time.

Mr. Tolmie had just returned from Germany. In an account of his visit there, and in telling of his impressions, he said that he was disappointed with the musical atmosphere in Berlin. The old charm was lost that fascinated him when formerly he studied with Leschetizky in Vienna. His subject was "Musical conditions in Europe prior to the war."

The president, Alexander Stewart, had been planning to hold a dinner in Oakland, and finally, on November 21, 1914, we met in the Key Route Inn, 22nd Street and Broadway. This was a dollar dinner, like those at Coppa's. Our beloved Herman Perlet was present with his slogan "Let's do something." The attendance must have been gratifying to our president. Here are the names:

Steindorff, Pratt, Tolmie, S. Arrillaga, Carruth, Mayer, Pasmore, Perlet, Dr. Stewart, Alex. Stewart, Fickenscher, Artigues, Savannah, Biggerstaff, Weber, Mason, McManus, Lucy, Perry.

Guests: Chas. F. Keefer and Adolph Rosenbecker.

Mr. Keefer was the husband of Olga Steb.

Mr. Rosenbecker was concert master of the San Francisco Symphony Orchestra. He was in San Francisco years before from Chicago with a good orchestra, and gave here several fine concerts. I remember drinking a glass of beer with him at the Old Louvre, O'Farrell and Market (that splendidly managed place for relaxation, nourishment and beer).

Mr. Rosenbecker said to me that evening—"I want to belong to that club."

Mr. Artigues talked to us about "Modern French Music" and was dubbed "A Travelogue in the Musical Atmosphere of Paris." As he pursued his studies there, he could tell of his impressions with authority.

An event that makes that dinner stand out in memory was the departure from among us of Dr. Stewart, who was leaving to take up his post as City Organist in San Diego. I don't remember what were his words to the club, but to me privately he said that the offer of the position at San Diego was too good a thing to be missed. He is still there, after fourteen years.

In that remark I saw that he was not so glad to leave San Francisco and the environment of the Bohemian Club. But duty calls.

A welcome was extended to Arthur Fickenscher and Henry L. Perry, who had returned from abroad—the one from Berlin, the other from London. Those who could leave the seat of war were coming back to America.

The nominating committee, consisting of Robt. Tolmie, chairman; S. Arrillaga and Julius Weber, reported the following ticket which was elected in December:

President, Alexander Stewart.

Vice-president, F. M. Biggerstaff.

Secretary and treasurer, Johannes C. Raith.

Directors, Achille Artigues and J. H. Pratt.

Although the war was well on in Europe, everybody here was elated at the prospects of the Exposition and carried away with the beauty of the buildings and grounds. Artists were enthused because they were given, as never before, it seems, an opportunity to carry out their ideals. They had *carte blanche* to revel in them.

(To Be Continued in Next Week's Issue)



## REMOTE CONTROL

BY THE LOUD SPEAKER

Donald Novis, the young California tenor who won the 1928 National Radio Audition of the Atwater Kent Foundation and instantly sprang into fame by way of talking-singing motion pictures, has scored another smashing hit in the new Paramount picture "Monte Carlo" which will be shown at the California Theatre the week starting Friday, September 19.

Novis's remarkable rise to fame has inspired thousands of young singers who are at present participating in the Fourth National Radio Audition which is being conducted throughout the nation by the Atwater Kent Foundation. In every town and city of importance local contests are being held and the best amateur voices of both sexes are

and co-starred with such screen favorites as Lupe Velez, Norma Talmadge, Ronald Coleman and others. While on Broadway with the Hammerstein musical comedy Novis will spend his spare time studying under the direction of the famous composer-coach, Frank LaForge.

And that is the history of one victor of the Atwater Kent Foundation's National Radio Auditions which are now in their fourth year, and which musical leaders and influential people in all walks of life have supported with wholehearted enthusiasm. Practically all of the national winners in the past three years have "arrived," but space does not permit of extolling their distinctive successes.

### ATWATER KENT AUDITION

National fame and the open door to a musical career are beckoning to hundreds of young men and women singers throughout Northern California. Local contests in the nation-wide audition for 1930 sponsored by the Atwater Kent Foundation are now being held, in some communities already completed, and the state test looms as the next step for the winners of the local auditions.

California has been divided into two sections, north and south, for the purposes of the preliminary stages of the national tryouts. The audition for Northern California will be held over KPO, San Francisco, on Monday evening, October 20 at 10 o'clock, when the winners of the local auditions will strive for the honor of entering the district contest for the nine western states, embracing California, Oregon, Washington, Arizona, Wyoming, Montana, Idaho, Utah and Nevada, which will also be held over KPO, Monday evening, November 17.

In the state and district auditions the identity of the singers will be concealed and they will be announced over the radio by number only, so as to insure an impartial vote for the singers based entirely on the quality of their voices. The vote of the radio audience will count 40 per cent and those of the official judges 60 per cent in determining the winners.

Cash prizes in the amount of \$25,000 and one and two years' tuition in leading American musical conservatories are being competed for. Five boys and five girls will share the awards, the first boy and girl each receiving \$5,000 in cash, two years' tuition and gold decorations. The second place boy and girl receiving \$3,000 each; third place \$2,000 each; fourth place \$1,500 each; fifth place \$1,000 each, together with one year's tuition.

Among the winners thus far announced by the various local audition chairmen are the following:

San Francisco, Ester Folli, soprano, and James Wightman Smith, baritone;

Santa Rosa, Gertrude Schuckman, mezzo-soprano, and Eugene E. Saylor, baritone; San Luis Obispo, Morine Frances Bill, soprano, and William Roy Matchan, baritone; San Mateo, Mrs. Emily Nordstrand, soprano, and Martinus Van Waynen, baritone; Modesto, Alma McKnight, soprano, and David Gray, baritone.

As soon as the vote in the Oakland audition, recently broadcast over KLX, is counted the winners of Alameda and Contra Costa counties will be announced.

A notable fact in the selection of the singers by the judges is the consistency shown in judging the voices. In many instances the winners of last year are repeating their victories, as is the case of Miss Folli and Smith of San Francisco, William Matchan of San Luis Obispo and Gertrude Schuckman of Santa Rosa.

Emma Fitch, during the last few years a leading vocal teacher of Fresno, and one of the most artistically equipped contralto soloists in the Far West, announces that she has decided to return to Berkeley where she was active for some time prior to taking up her residence in Fresno. However, she will retain her class in the central part of the state devoting two days a week to her studio there. Mrs. Fitch's many friends will be glad to welcome her back to her old home and her efficiency as teacher as well as artist will make her a valuable addition to the bay district's musical colony.

### ROESNER FLIES TO N. Y.

TO OPEN ROXY REVIEW

Walt Roesner, the popular maestro who presides over the Fox orchestra, last week laid aside his baton. He embarked to New York via the air route on Thursday September 18, in order to be present as master of ceremonies when Fanchon-Marco stage presentations are inaugurated at the Roxy Theater, October 3.

The overtures Roesner presented weekly which were outstanding features of Fox programs, will be introduced by him at the Roxy. According to A. M. Moles, Fox West Coast chief, Roesner has been granted a three weeks' vacation, at the termination of which he will return to the elevated musicians stage at the Fox—S. F. Examiner.

Mrs. Jessie Dean Moore, for many years one of the most active and successful vocal instructors in the bay district, died on Friday, September 8. Although she had been ailing for many months she gave her last vocal lesson one week before her death. Mrs. Moore had a large following and a great many friends who admired her for many fine personal qualities as well as for her sincerity in her work. Mrs. Moore is survived by two daughters, Mrs. Edith M. Gossart and Ruby Ann Moore. She resided in Berkeley since 1906.



Donald Novis

being heard. Last year over 150,000 singers took part, this year the number of participating singers is expected to far exceed that record. In Northern California, the winners of various local auditions will be heard over KPO, Monday night, October 20, starting at 10 o'clock. They will strive to win the privilege of representing the state in the district audition which is to be held Monday, November 17. One boy and one girl will be chosen.

That fame and fortune beckon to the lucky survivors of the local, state, district and national finals, is evidenced by the success of young Novis, who is to be presented in person in New York, during the early fall, in a musical comedy under the management of Arthur Hammerstein. Novis is now in New York rehearsing for the opening of the production.

In the two years since Novis won the Atwater Kent Foundation's audition and drew national attention through his victory, he has appeared in such distinctive motion picture hits as Bulldog Drummond with Ronald Coleman; Kathleen Mavourneen with Sally O'Neil; New York Nights with Norma Talmadge and in Irish Fantasy, a musical picture based on the music of Victor Herbert, arranged by Dr. Hugo Riesenfeld. Novis is now under contract for appearances in six pictures for the United Artists Feature Picture Corporation in which he will be starred

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## RECENT EVENTS IN LOS ANGELES

The following excellent article on public school music in Los Angeles by Bertha McCord Knisely in Saturday Night of September 26th is of exceptional value to those interested in public school music education:

Los Angeles has reached a new milestone in the progress of public school music. With the appointment of a general music director to integrate the work of the four hundred schools in the city a program of unprecedented opportunity is made possible. Mr. Louis W. Curtis fills the new position. Prominently associated with the music department of the schools here for several years, Mr. Curtis is particularly remembered for his outstanding work in the Lincoln high school, where he not only directed the music but was co-principal. Opera productions at Lincoln, including works composed by Mr. Curtis to conform to the peculiar qualifications of high school talent, attracted wide notice. Mr. Curtis left Lincoln high for a period of study and recreation in Europe, from which he returned to take the present position.

In an interview with the new music director-general certain interesting facts on the present city-wide program were obtained. First of all it was the purpose of the director so to organize the music courses that there might be no break in continuity from the elementary schools right through high school and into junior college. His plan has been followed in the program now in progress in the four hundred schools which opened September 2—incidentally, there are 250,000-odd pupils enrolled this year. Chorus, bands and orchestras loom in the larger scheme as the great welding forces. Los Angeles was the first city in the United States to start a school orchestra. What has been accomplished in that line has been beautifully demonstrated in the annual concerts of the elementary schools orchestra, more than a hundred young players selected from various schools for exhibition playing at Philharmonic Auditorium. Orchestras and bands in the several high schools have been steadily gaining in accomplishment.

Two additional orchestral enterprises are now under way. Supertalent of junior and senior high schools is being gathered into a central orchestra, with a staff of capable directors, for regular twice-a-week rehearsals at the Junior College on Vermont avenue. The orchestra will perform only work of symphonic classification. Then there will be an orchestra, similarly conducted, for high school alumni. What we may expect from these orchestras exceeds the imagination. When asked about the difficulty of securing certain of the more rarely played instruments, Mr. Curtis said that difficulty did not exist. There is, for instance, an exceptionally fine bassoonist from Garfield high; from two other schools come excellent oboists; French horn seems to have become a favored instrument for young players—the son of Mr. and Mrs. Clifford Lott, prominent Los Angeles musicians, is said to be one of the good high school horn players.

Chorus work is to have a fresh impetus, with a major program to be worked up for the annual convention of the National Educational Association, which comes to Los Angeles next July—the first time in a quarter of a century. The orchestras, too, will have an important part in the convention program. I believe it is Fremont high school which has a promising a capella choir. Miss Bach, director of music at Fremont, nationally prominent, goes each summer to Northwestern University to conduct music-educational courses. Los Angeles has, singularly, (from the eastern standpoint), been the laboratory for much of the experimentation which has blazed the trail for better music methods in schools of the nation. Carolyn Alchin (of Polytechnic high) is responsible for a harmony textbook which has met nation-wide demand. The children's orchestra has received invaluable impetus from the pioneer work of Jennie Jones. Many others, known beyond our borders, could be mentioned.

It is now possible for a high school student to take one-fourth of his course in music, and to be regularly accredited for that work as part of a college preparatory course. Two years of harmony

study are available to students after a good foundation of theory or piano. A certain amount of creative work is required—melodic invention and harmonization. Instruction is given to small groups in piano and string instruments. Lincoln high, for instance, has a staff of nine teachers in the music department—three academic teachers, two piano teachers, one string specialist, one orchestra specialist, one band specialist and a glee club director. Night courses are offered at certain of the schools—notably, at Polytechnic.

So may we boast of our prowess, or rather pay tribute to the group of teachers who have successfully labored to place Los Angeles in the enviable position of having the best public school music in the world. I say this advisedly, for investigation shows that only two eastern cities—Cleveland and Pittsburg—can compete with us, and Europe has nothing to compare with our public school music. Mr. Curtis found England the most advanced of trans-Atlantic countries in this field, but there, too, was not much organized effort. I may add that Louis Curtis is a native Californian, a graduate of Los Angeles high school and of the University of California at Berkeley. His preparation at the university was classical—Greek and Latin, his majors—with music, however, clamoring for equal attention. Mr. Curtis, after securing his degree at Berkeley, passed a few years in New York, where he studied composition with Bruno Huhn. We are, indeed fortunate to have at the head of our school music department one who so thoroughly belongs to California, and in the same person, one whose musical vision so finely corresponds to the most advanced educational ideas of our time.

Here are a few items of musical in Los Angeles which will be of interest to San Franciscans, also culled from the music page of Saturday Night:

Songs and violin pieces of Mary Carr Moore and a Bessie Bartlett Frankel song were excellently presented by Lorraine Harrison Scott, soprano, and Marion Walter, violinist.

at a recent informal gathering. Mrs. Frankel's "Bereft" was particularly effective—the music admirably fashioned to the words which, I was told, had an interesting history. The poem by Lucius Harwood Foote, was found by Mrs. Frankel among old papers of her father's (the late Albert G. Bartlett.) It was written, probably, in the early fifties and its author was one of the '49ers. Mrs. Frankel wrote to Sacramento trying in vain to trace descendants or heirs of Lucius Harwood Foote. The poem reads:

A bird came down the wind, one morn,  
And rested in our tree,  
That very day our babe was born,  
And then we numbered three.

But when the summer slipped away,  
Our roses turned to rue,  
The bird took wing one autumn day,  
And we are only two.

Mrs. Moore's song begins and ends with short vocalises and a few bars of the same folk-like vocalising prepare the mood of the second stanza. Her latest song in modern vein, is called "Wings of Flight." It was written for her aviator son's birthday a few weeks ago. Words and music are Mrs. Moore's. The song rises above an accompaniment simulating the

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sound of a speeding plane. "The Tryst," an effective song of earlier workmanship, and "June Requiem" were heard with much pleasure. "Pastorale," "Romanza" and "A Message to One Absent," short violin pieces of facile melodic line, further revealed Mary Carr Moore's musicality.

Margaret Goetz' pictured programs of "Manon" had capacity and overflow audiences, the two Manons, Misses Sylvia Beardall and Pearl Felton, won much applause for their fine renditions of the vain little Parisienne. The next programs are Saturday, September 27, "La Boheme," at 3:30, and "Tannhauser" at 8:15 p. m., in the auditorium of the Los Angeles Conservatory of Music. These condensed reviews of the opera are visualized with pictures of scenes and artists who have been identified with these operas in Europe and New York. One of the assisting artists, George Walker, has sung with the Berlin Royal Opera and other European companies for seventeen years. He will sing the Landgraf Hermann, of Thuringia, in "Tannhauser." The Misses Felton, Gardnef, Wa'key and Marion Mabee; Messrs. Cardeli Bishop, Eben Coe and David Reece, tenor, will sing, with Pauline Cohen playing the piano excerpts and accompaniments. Further information may be obtained from Miss Goetz.

#### CONCERTS IN SAN RAFAEL

A group of ladies in Marin County are determined that their territory shall have its own music season. Through the efforts of Mrs. Frank Howard Allen, Jr. a number of music lovers have united to plan for a concert series which will be known as the Marin County Artist Concert Series. Provided the proper support is secured throughout Marin and neighboring counties, this series of concerts will take place in Angelica Hall of the Dominican College School of Music.

Carefully going over the list of attractions available for this season, Mrs. Allen and her co-workers which includes Mrs. Almer Newhall, Mrs. Maude Fay Symington, Mrs. William Babcock, Mrs. J. K. Armsby, Mrs. Milton Esberg, Mrs. John Selfridge, Mrs. J. C. Raas, Mrs. Harry D. Johnson, Mrs. Benjamin Dibblee, Mrs. Seward McNear, Mrs. Stanleigh Arnold, Mrs. John Forbes, Mrs. Sherwood Coffin, Mrs. A. W. Foster, Mrs. William Kent and Mrs. Norman Livermore, have chosen such world famous celebrities to inaugurate the first season as Kreutzberg and Georgi, dancers; Madame Margaret Matzenauer, contralto; Louise Arnoux, soprano, who gives recitals in costume; Mischa Elman, violinist of international repute and the Brahms Liederslieder Ensemble and Little Symphony Orchestra.

As part of its fiftieth anniversary celebration, the Boston Symphony Orchestra this winter will play four Beethoven concerts in Washington, D. C.

Sixty concerts will be given by the Jacques Gordon String Quartet this season.

#### AMERICAN NEWS

In conjunction with the showing of John McCormack's picture, Song O' My Heart, the New York Roxy Theatre featured a musical program including the appearance on the stage of Lewis Richards, concert harpsichordist.

Isadore Phillippe, famous French piano teacher, has taken up residence in New York.

Otto Erhardt, of the Dresden State Opera, is engaged as new stage director of the Chicago Civic Opera Company. He has had twenty years of musical and stage experience in opera.

Miniature golf is being played on the main floor of the Auditorium Theatre, Chicago. The theatre, until the recent completion of the new opera house, was used for many years by the Chicago Civic Opera Company.

Sir George Henschel, aged English composer, singer, and conductor, will come to America for the first time in forty-six years this winter to lead the Boston Symphony Orchestra in two concerts in celebration of its fiftieth season. Henschel, who is eighty years old, was first conductor of the organization.

Conducted by J. Fred Wollé, the famous Bethlehem Bach Choir, of Bethlehem, Pa., will give four concerts in Harrisburg and Westfield, N. J., this season.

Negro composers were given awards in a contest sponsored by the Robert Curtis Ogden Association, Philadelphia, lately. Songs, dances, spirituals, and chorales were the fields of competition.

Radio interests are trying to persuade Paderewski to broadcast a concert for a fee of \$25,000, it is reported by Variety. The Polish pianist has never played on the air.

Operas of the repertory of the Philadelphia Grand Opera Company this season are Aida, Le Jongleur de Notre Dame, Pagliacci with Gianni Schicchi, Lucia, Boris, Tosca, Traviata, Thais, Hansel and Gretel with Puppenfee, Lohengrin, Rigoletto, Butterfly, Faust, L'Heure Espagnole with Cavalleria Rusticana, Carmen, and Tannhauser.

Jan Smeterlin, Polish pianist, will make his American debut in New York in October.

After examining eighty submitted symphonic scores, the Hollywood Bowl prize composition committee this summer decided that no work among them was worthy of the \$1,000 Katharine Yarnell prize. The contest will be held again next season.

Giacomo Lauri-Volpi, tenor of the New York Metropolitan Opera Company, will sing in concert in this country for the first time this season, and

will be heard three times in Havana, too.

New York will hear five lectures by Walter Damrosch this season on Wagner operas exclusive of those in the Nibelungenring.

Aida will be the opening performance of the Philadelphia Grand Opera Company in October. Anne Roselle will be the title character, and Aroldo Lindi the tenor. Both these artists have appeared in productions of the San Francisco Opera Company in past seasons.

Albert Spalding, American violinist, will play with the Boston, Philadelphia, Chicago, Minneapolis, Detroit, and Los Angeles orchestras in the course of his recital tour this season.

Saint Mary's College, located in Contra Costa County, will give an unusually interesting program on February 12 of next year (Lincoln's birthday) which will be called Palestrina's Day. Richard M. Tobin has been chosen as president of the day. Great plans are now under way to make this one of the most important musical events given in California during the present season. A select chorus of fine voices is now being organized to interpret works by Palestrina and a number of committees are being formed to assist in the preparatory work. Further particulars of this event will be announced in this paper in subsequent issues.

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# Musical Review

ESTABLISHED OCTOBER 15, 1901

Vol. LV—No. 6

SAN FRANCISCO, CALIFORNIA, SATURDAY, OCTOBER 4, 1930

TEN CENTS

## MUZIO OPENS OPPENHEIMER SEASON

Large Audience Pays Splendid Tribute to Vocal Art of One of World's Distinguished Exponents of Song Literature — Program Consists of Italian, French, German, English and American Composers

BY ALFRED METZGER

Express a comprehensive opinion of the vocal art of Muzio, who opened the season with a carefully prepared artists' program at the Selby C. Oppenheimer at the Auditorium last Thursday evening. Having heard her renowned in opera and concert, one of the personal attendants lived in that except for the fact that she is in the meantime in London, for singing, retrograded. Quixote, Feodor Chaliapin that ved a fee of \$3,000 at Covent Garden. That is about his American artist.

After appearances in Spain, Fritz Kreisler, famous violinist, spent the summer at Salzburg, Austria, with his friend Max Reinhardt, famous stage actor. He tours now in Europe for several weeks, and will return to America in October.

Gustave Charpentier, composer of "Louise," was honored in a festival in French provinces recently.

Fernand Anseau, tenor of the Brussels Opera and formerly of the Chicago Opera, has established a government scholarship fund of 40,000 francs for singers in Belgium.

Sir Thomas Beecham this summer conducted Die Meistersinger in Cologne, and was one of the first English conductors to be heard in Germany since the war.

Umberto Dal Monte, Italian coloratura soprano, starred this summer in an Italian opera season in Vienna, singing Verdi's Barber of Seville and Verdi's Otello.

René Maison, tenor of the Chicago Opera Company, will be heard in Paris, Vienna, Vichy, Ostend, and London this winter.

Francesco Malipiero, Italian composer, has written Variations Without a Name for two pianos played by six hands.

News abroad are that Arturo Toscanini is to be a permanent conductor of the Bayreuth festivals of Wagner's operas. This summer he was there for

her performance becomes a source of pure enjoyment and delight.

It is true there are missing from her program certain classics of German and Russian origin that other artists present to us, but it is this judgment of selection as to what she considers best suited to her own art which adds to Muzio's artistic discrimination. The true excellence of an artist is not so much prevalent because of the character of compositions included on the program, but it is based upon the fact that whatever is interpreted contains the element of intelligent proficiency. In other words Muzio does not do anything that is faulty. Whatever she does she presents in a manner con-

V. I. St. Bl.  
Il. Ser. Beat. Jai.  
Aria (II)  
The I. He. My V. All R.  
Aria

As the first of the which ble at king, Muzio day nig rapid s their ap Pattison piano m: vember give one o day night, Metropolit comes Mong

attraction the highest artistic ideals. pears Mondayways regarded Claudia known as the of the pre-eminent vocal semble which day, added to which we tet including ut admire a strikingly Esther Dale, quality, and at this time ford, baritone, on to alter our opinion.

## SYMPHONY SEASON BEGINS FRIDAY

Musical Association of San Francisco Will Inaugurate Its Twenty-First Year of Continuous Activity at the Curran Theatre — Basil Cameron to Conduct — Program Includes Dvorak's Fourth Symphony

Basil Cameron, the new guest conductor of the San Francisco Symphony Orchestra, who arrived here last week from England, has announced his program for the season's opening concert, Friday, October 10, at the Curran Theatre.

This concert will consist of four numbers, two of which will be presented here for the first time. These are: Frederick Delius' tone poem On Hearing the First Cuckoo in Spring and Dvorak's Fourth Symphony. The other numbers on the program are Overture Oberon by Weber and Elgar's Enigma Variations. Cameron is not superstitious although the circumstances surrounding his selection of the Weber number might so indicate. This

First Cuckoo in Spring, has found great favor with English audiences. Delius was born in 1863 of German parents who had settled in England. His parents destined him for a mercantile career but his taste for business life was so strong that in his twentieth year he left home and started orange planting in Florida. After several years there he returned to Europe and studied in Leipzig where he became a close friend of Grieg. While in Leipzig he also became acquainted with Alfred Hertz, who was one of the first conductors to introduce Delius' works in Europe.

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sound of a speeding plane. "The Tryst," an effective song of earlier workmanship, and "June Requiem" were heard with much pleasure. "Pastorale," "Romanza" and "A Message to One Absent," short violin pieces of facile melodic line, further revealed Mary Carr Moore's musicality.

Margaret Goetz' pictured programs of "Manon" had capacity and overflow audiences, the two Manons, Misses Sylvia Beardall and Pearl Felton, won much applause for their fine renditions of the vain little Parisienne. The next programs are Saturday, September 27, "La Boheme," at 3:30, and "Tannhauser" at 8:15 p. m., in the auditorium of the Los Angeles Conservatory of Music. These condensed reviews of the opera are visualized with pictures of scenes and artists who have been identified with these operas in Europe and New York. One of the assisting artists, George Walker, has sung with the Berlin Royal Opera and other European companies for seventeen years. He will sing the Landgraf Hermann, of Thuringia, in "Tannhauser." The Misses Felton, Gardner, Walkey and Marion Mabey; Messrs. Cardeli Bishop, Eben Coe and David Reece, tenor, will sing, with Pauline Cohen playing the piano excerpts and accompaniments. Further information may be obtained from Miss Goetz.

CONCERTS IN SAN RAFAEL

A group of ladies in Marin County are determined that their territory shall have its own music season. Through the efforts of Mrs. Frank Howard Allen, Jr. a number of music lovers have united to plan for a concert series which will be known as the Marin County Artist Concert Series. Provided the proper support is secured throughout Marin and neighboring counties, this series of concerts will take place in Angelica Hall of the Dominican College School of Music.

Carefully going over the list of attractions available for this season, Mrs. Allen and her co-workers which includes Mrs. Almer Newhall, Mrs. Maude Fay Symington, Mrs. William Babcock, Mrs. J. K. Armsby, Mrs. Milton Esberg, Mrs. John Selfridge, Mrs. J. C. Raas, Mrs. Harry D. Johnson, Mrs. Benjamin Dibblee, Mrs. Seward McNear, Mrs. Stanleigh Arnold, Mrs. John Forbes, Mrs. Sherwood Coffin, Mrs. A. W. Foster, Mrs. William Kent and Mrs. Norman Livermore, have chosen such world famous celebrities to inaugurate the first season as Kreutzberg and Georgi, dancers; Madame Margaret Matzenauer, contralto; Louise Arnoux, soprano, who gives recitals in costume; Mischa Elman, violinist of international repute and the Brahms Liebeslieder Ensemble and Little Symphony Orchestra.

As part of its fiftieth anniversary celebration, the Boston Symphony Orchestra this winter will play four Beethoven concerts in Washington, D. C.

Sixty concerts will be given by the Jacques Gordon String Quartet this season.

AMERICAN NEWS  
In conjunction with the showing of John McCormack's picture, Song O' My Heart, the New York Roxy Theatre featured a musical program including the appearance on the stage of Lewis Richards, concert harpsichordist.

Isadore Phillippe, famous French piano teacher, has taken up residence in New York.

Otto Erhardt, of the Dresden State Opera, is engaged as new stage director of the Chicago Civic Opera Company. He has had twenty years of musical and stage experience in opera.

Miniature golf is being played on the main floor of the Auditorium Theatre, Chicago. The theatre, until the recent completion of the new opera house, was used for many years by the Chicago Civic Opera Company.

Sir George Henschel, aged English composer, singer, and conductor, will come to America for the first time in forty-six years this winter to lead the Boston Symphony Orchestra in two concerts in celebration of its fiftieth season. Henschel, who is eighty years old, was first conductor of the organization.

Conducted by J. Fred Wolle, the famous Bethlehem Bach Choir, of Bethlehem, Pa., will give four concerts in Harrisburg and Westfield, N. J., this season.

Negro composers were given awards in a contest sponsored by the Robert Curtis Ogden Association, Philadelphia, lately. Songs, dances, spirituals, and chorales were the fields of competition.

Radio interests are trying to persuade Paderewski to broadcast a concert for a fee of \$25,000, it is reported by Variety. The Polish pianist has never played on the air.

Operas of the repertoire of the Philadelphia Grand Opera Company this season are Aida, Le Jongleur de Notre Dame, Pagliacci with Gianni Schicchi, Lucia, Boris, Tosca, Traviata, Thais, Hansel und Gretel with Puppenfee, Lohengrin, Rigoletto, Butterfly, Faust, L'Heure Espagnole with Cavalleria Rusticana, Carmen, and Tannhauser.

Jan Smeterlin, Polish pianist, will make his American debut in New York in October.

After examining eighty submitted symphonic scores, the Hollywood Bowl prize composition committee this summer decided that no work among them was worthy of the \$1,000 Katharine Yarnell prize. The contest will be held again next season.

Giacomo Lauri-Volpi, tenor of the New York Metropolitan Opera Company, will sing in concert in this country for the first time this season, and

will be heard three times in Havana, too.

New York will hear five lectures by Walter Damrosch this season on Wagner operas exclusive of those in the Nibelungenring.

Aida will be the opening performance of the Philadelphia Grand Opera Company in October. Anne Roselle will be the title character, and Aroldo Lindi the tenor. Both these artists have appeared in productions of the San Francisco Opera Company in past seasons.

Albert Spalding, American violinist, will play with the Boston, Philadelphia, Chicago, Minneapolis, Detroit, and Los Angeles orchestras in the course of his recital tour this season.

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# Pacific Coast Musical Review

ESTABLISHED OCTOBER 15, 1901

LV—No. 6

SAN FRANCISCO, CALIFORNIA, SATURDAY, OCTOBER 4, 1930

TEN CENTS

## MUZIO OPENS OPPENHEIMER SEASON

Large Audience Pays Splendid Tribute to Vocal Art of One of World's Distinguished Exponents of Song Literature — Program Consists of Italian, French, German, English and American Composers

BY ALFRED METZGER

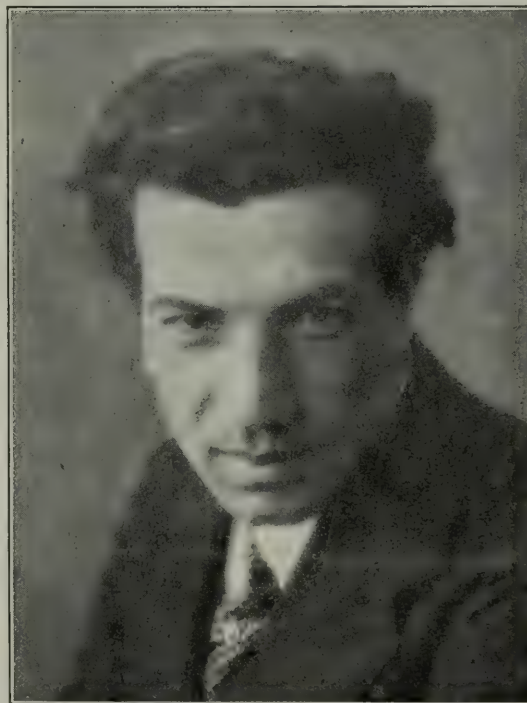
to express a comprehensive opinion Claudia Muzio, who opened the excellent and carefully prepared artists' season of Selby C. Oppenheimer at the Leland Auditorium last Thursday evening, after having heard her recently both in opera and concert. She does not require personal attendance at her concert, except for the fact that her art may have, in the meantime, either progressed or retrograded. An exceedingly large audience that attended her on this occasion testified to the high esteem in which this artist is held by the concert-goers of this city.

There is no noticeable change in Muzio's delightful art. While a vocalist prominently identified with the work of the city's foremost interpreters of song, Claudia Muzio may, by adding new songs to her repertoire, show qualities hitherto apparent, in the main this distinguished exponent of vocal art, with many years of practical experience, has attained a standard of efficiency which could hardly reveal any marked technical or artistic changes for the future inasmuch as her faculties have been developed to an extent sufficiently great to restrict any improvement purely intellectual phases of her

program, being confined to seasons of a character precisely similar to those presented here on previous occasions—a group of Italian, French and operatic compositions augmented by a miscellaneous group of German, English and American composers—was no tangible cause for revealing any intellectual growth which we have not already observed during her previous visits. That there is no retrogression will readily be admitted by anyone with sufficient discrimination to make an intelligent judgment.

her performance becomes a source of pure enjoyment and delight.

It is true there are missing from her program certain classics of German and Russian origin that other artists present to us, but it is this judgment of selection as to what she considers best suited to her own art which adds to Muzio's artistic discrimination. The true excellence of an artist is not so much prevalent because of the character of compositions included on the program, but it is based upon the fact that whatever is interpreted contains the element of intelligent proficiency. In other words Muzio does not do anything that is faulty. Whatever she does she presents in a manner con-



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formant to the highest artistic ideals.

We have always regarded Claudia Muzio as one of the pre-eminent vocal artists of the day, added to which we cannot help but admire a strikingly attractive personality, and at this time we have no reason to alter our opinion.

## SYMPHONY SEASON BEGINS FRIDAY

Musical Association of San Francisco Will Inaugurate Its Twenty-First Year of Continuous Activity at the Curran Theatre — Basil Cameron to Conduct — Program Includes Dvorak's Fourth Symphony

Basil Cameron, the new guest conductor of the San Francisco Symphony Orchestra, who arrived here last week from England, has announced his program for the season's opening concert, Friday, October 10, at the Curran Theatre.

This concert will consist of four numbers, two of which will be presented here for the first time. These are: Frederick Delius' tone poem On Hearing the First Cuckoo in Spring and Dvorak's Fourth Symphony. The other numbers on the program are Overture Oberon by Weber and Elgar's Enigma Variations. Cameron is not superstitious although the circumstances surrounding his selection of the Weber number might so indicate. This

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## NEWS AROUND THE BAY

H. B. Pasmore spent his vacation in Los Angeles and, as usual, continued his musical activities even during vacation. While in the south he played portions of his new opera, Lo-Ko-Lah (no doubt there is nothing suggestive in the first two syllables) to a number of musicians and players, some of whom belonged to the moving picture colony and others all prominent among concert and opera circles. The opera was received enthusiastically and according to an item in Redfern's Mason's music page of the Examiner: "On one point all were agreed and that was that it should not be subjected to the vivisection of the movie-tone directors—it is too perfect and complete, dramatically and musically to be the victim of such indignities as might be inflicted upon it by the wielders of the scissors, they said."

Hubert Clyde Linscott, an excellent vocal artist, who is well known throughout the Pacific Coast, recently gave a concert in Santa Cruz of which Marcella Rostron wrote as follows in the Santa Cruz News:

With an artistry that combines not only a deep understanding of music but also a remarkably intelligent use of his voice, Hubert Clyde Linscott, baritone, presented a program in the First Congregational church last night, that was in its choice, an evidence of his splendid musicianship. Selecting from his unlimited repertoire, numbers that were not only musically fine but reflected in a measure, the singer's keen understanding of life, Mr. Linscott thrilled his audience with his vibrant voice and his sympathetic reading of his numbers which were sung in German, French, English and Italian. One great charm in Mr. Linscott's work is his friendly and informal manner of introducing his numbers, translating and telling interesting incidents that make them the more enjoyable for his audience. \* \* \*

Always sharing the applause with his accompanist, Hope Swinford, Mr. Linscott graciously acknowledged her ability which was particularly evident last night. Wolfe's "De Glory Road," has an accompaniment that requires the most sympathetic understanding and finished technique of the pianist, and Mrs. Swinford's playing created a background for this number that will linger long in the memories of those who heard it.

The San Francisco Mannerchor of 125 voices, with Gertrude Weidemann, soprano, soloist, closed the Half Hour of Music series at the Greek Theatre of the University of California last Sunday afternoon. In announcing this event the Berkeley Gazette had this to say:

The Mannerchor ranks among the largest and most active musical organizations of its kind in the country. The conductor is Frederick Schiller, who has been a prominent figure in the musical life of San Francisco for 15 years. He conducted a spectacular per-

formance of "Aida" in the Greek Theatre several years ago, and was for some years director of the Berkeley Twentieth Century Club.

Schiller also conducted a series of municipal orchestral concerts in the exposition auditorium, and was general music director of the great Pacific Saengerfest held in San Francisco this summer. Under his leadership the Mannerchor in addition to other trophies, won a prize of ten thousand dollars at the song festival of the Pacific Saengerbund in Tacoma in 1927, the highest award for male choruses offered in the United States. At the Saengerfest in San Francisco this summer it again shared first honors. In 1932 the chorus will tour throughout this country and in Germany. The concert in the Greek Theatre last year attracted an audience of 3,300, the largest attendance at any Half-Hour under the management of the committee on music and drama.

There was a large audience in attendance. Miss Weidemann sang with that excellent quality of voice and intelligent interpretation which has made her such a favorite in musical circles and the Mannerchor sang with that vim and vitality that distinguished it during the recent Sangerfest.

Sydney Rosenbloom, a composer-pianist who came to California from London three months ago, will be introduced to San Franciscans in a recital under Alice Seckels' management on Friday night, October 17, in the Community Playhouse. Mr. Rosenbloom completed a tremendously successful tour of South Africa before sailing for America, and has given recitals in most of the schools and colleges throughout a large part of the British Empire. The pianist will offer compositions of his own and in addition plans to bring forward some modern European works new to America.

Vladimir Drucker, formerly first trumpet of the San Francisco Symphony Orchestra, now occupying the same position with the Philharmonic Orchestra of Los Angeles, was in San Francisco during the last three weeks having been engaged as principal trumpet with the San Francisco Opera Orchestra in which capacity he did some splendid service. Drucker is one of the foremost masters of his instrument in this country and it is devoutly to be wished that he will return to San Francisco in the near future to give us the benefit of his art.

The Music Club Magazine, the official organ of the National Federation of Music Clubs, devotes considerable of its space nowadays to news regarding the 1931 biennial convention which will be held in San Francisco next June. Attractive views of this city illustrate a number of interesting articles by Mrs. Stillman-Kelley, national biennial chairman; Mrs. Lillian Birmingham, San Francisco chairman of the convention, and Richard M. Tobin, under the heading of Welcome to San Francisco, and other subjects of interest to the convention. From all ac-

counts this event will prove the most important musical convention ever held in San Francisco.

Cary & Co., prominent London publishers, have issued two delightful Indian songs by Fredrik Blickfelt of this city, which have been introduced as theme songs in the latest photoplay by Sabatini. The songs are written in the Indian idiom and are decidedly romantic in character. The text is charmingly poetic and couched in fine language and the music adequately exemplifies the sentiment of the lines. The first, entitled Indian Song at Parting (Indian Love Song), is taken from the Sioux Indian text, while the other, named My Bark Canoe, also an Indian love song, is from the Ojibwa Indian. Both are pleasingly melodious and couched in fine sentiment.

Doris Barr, soprano, and Carrie Jones Teel at the piano, will be heard in recital Tuesday evening, October 7, at the Tupper and Reed studios in Berkeley. Miss Barr's program is composed of classics and modern works and will include Rameau, Duparc, Faure, Debussy, Brahms, Wolf, Schubert, Honegger, Poulenc, Schonberg, Milhaud.

### NINO MARCELLI'S SUCCESS

The San Diego Civic Orchestra, Nino Marcelli, conductor, completed on Tuesday evening, September 23, a season of nine symphony concerts, given at the Spreckels Organ pavilion in Balboa Park. This was the third and most successful season the Civic orchestra has enjoyed, the concerts having been attended by capacity audiences.

Outstanding points of interest during the season were the appearances of two guest conductors, Ulderico Marcelli, of Chicago, and F. X. Arens, of Los Angeles; the rendering by the orchestra of the Ravel "Bolero," and the appearance as soloist of Irene Klosterman, concert pianist, playing the Grieg Concerto in A minor, opus 16, with the orchestra. The orchestra has a personnel of ninety and has been under direction of Nino Marcelli since its organization.

### MUNICIPAL POP CONCERTS

Chairman J. Emmet Hayden of the auditorium committee of the Board of Supervisors has announced that season tickets for the 1930-31 series of municipal popular concerts are now on sale. The usual popular scale of prices will be maintained, as Hayden feels that the traditions of the city will be maintained by continuing the scale established nearly 10 years ago.

The municipal series will be started under way this fall on the night of October 30, in Exposition Auditorium, with Dino Borgioli, the Italian tenor, and Richard Bonelli, baritone, of the Chicago Civic Opera Company as stars. The unique feature of the series will be the appearance on the night of Jan. 15 of the entrancing premier danseuse, Lillian May Ehrman, in a brilliant ballet under the direction of Betty May Horst.



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# Pacific Coast Musical Review

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*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## WHAT'S THIS THING CALLED CRITICISM?

One of the dearest indoor sports that many artists, students, men, yea—and even critics—rejoice to revel in, is to tell the world at they think of critics. As a rule they think plenty. If a writer is the world in the highest eulogistic terms that an embryo artist passes in artistic excellence the best developed accomplishments the foremost apostles of the art the artist thus enthusiastically endorsed, cheerfully admits that he is the best critic of them all. If on the other hand a critic finds it necessary to point out technical faults in the performance of an artist he immediately comes guilty of not knowing anything about music.

There are, of course, exceptions, but they are restricted to a class of people sufficiently intelligent and well equipped with artistic discernment to know whether the criticism was based upon knowledge or not. We have also with us a large number of laymen who regard themselves as a competent judge who always agrees with their own opinions and who, the moment he does not agree he becomes a writer whose words are not worthy of serious consideration. As a matter of fact everyone who faithfully hears concerts or operas is to a certain extent a critic, as long as he knows definitely what he likes and what he does not like. The only difference between an amateur critic, as it were, and a professional critic is that the former does not know why he likes or does not like a performance while the latter does know the reason why, although very frequently he forgets to mention these reasons in his reviews.

Anyone who expresses an opinion in print has a grave responsibility. He can either make or ruin an artist, if he writes for a publication of sufficient circulation to create public opinion. For this reason every critic should hesitate to express an adverse opinion unless he has not only good reasons for his judgment, but to suggest reasons for his opinion, and how improvement can be attained in order to prove satisfactory to a critic, requires not only technical musical training, but sufficient practical experience either by listening intelligently or by discussing interpretative art with experts so as to give the artist an opportunity to acquire knowledge and improve according to the critic's view. Unless a suggestion of possible improvement is made at the same time an adverse criticism is written such opinion is neither benefit the artist nor does it give the reader a definite idea of what the article is intended to convey or what is in the writer's mind.

Any review of an artist's work that does not include such suggestions for improvement is not in the strictest sense of the word criticism. It is merely a report of a concert containing the opinion of someone who has heard many artists and who has no more authority to express an opinion than anyone else who also has attended concerts for many years. No doubt after a concert you have listened to various people express a variety of opinions regarding the impression they received. They usually are very positive. Some of them will tell you he or she is the worst artist they have heard or they will maintain he or she is the finest artist they have heard. Either opinion has practical value, because it does not specify why such artist is the best or worst they have heard.

There are also people attending concerts who are afraid to express a definite opinion. For instance they hear an entirely new composition or an artist who appears for the first time in a community. They hesitate to express their own opinion before hearing someone else's. Usually in a case of a new composition they will tell you it is wonderful, but in the case of a new artist they will either say he did not like him or that he is the worst they ever heard. This criticism is usually based on timidity, fearing that he who expresses

such opinion might be considered ignorant if he came out definitely for or against the musical value of a work or an artist. If people could only make up their minds whether or not they like an artistic performance! No one else knows better what he likes or dislikes than he who hears it.

Very frequently it happens that one may enjoy an artist or composition at first and gradually, discovering faults, may change his opinion and vice versa. This is specially true of musical literature. Many competent critics did not like Beethoven, Wagner or Richard Strauss after a first hearing, but gradually when the apparently hidden beauties of a work become revealed such critic, if he is fair and just, will admit his gradual conversion. It is only he who has formed a prejudice impossible to overcome that will refuse to change his opinion. In the same way artists are not always in the pink of condition. They may be nervous, they may be on the verge of sickness, they may have a cold or they may not be in the right mood. Therefore it is not just to form a definite conclusion as to an artist's qualifications at a first hearing. If a critic would judge a singer or player on the same basis as he or she judges a colleague such critic would be regarded as a useless member of society.

The question has often been asked, specially by managing editors of newspapers, as to whether or not a music critic is of any use at all. He is of the utmost use, if not necessary, in the cultural development of a community. The majority of music or theatre enthusiasts, while subconsciously realizing what they like and what they dislike, have no means to give any cogent reasons for their opinion. Hence when an intelligent discussion of a performance takes place in their presence they are helpless to participate, although in their heart they have formed an opinion. In such cases a criticism by an authority that has the confidence of the readers decides their stand and frequently they quote such authority. It gives them an immeasurable amount of satisfaction to back up their personal opinion with that of one in whose judgment they repose confidence.

But unless a competent critic, who can express himself in terse and understandable language, is given carte blanche by his paper to truthfully state the facts about a performance he cannot possibly be of advantage either to the paper or to the musical and theatrical profession. It is a mistake to assume that business is hurt by unfavorable criticism. The contrary is a fact. A critic that is able to express an expert opinion in a manner understood by the reader is the best solicitor for business a theatre or concert manager can hope for. While he may injure the box office with an unfavorable criticism, he can also be of inestimable value when he praises a performance. If he constantly gives every artist a perfunctory laudatory notice the public will have no confidence in his opinion whatever with the result that both the theatrical and musical public does not pay any attention to a critical review from such a source, but invariably awaits the judgment of friends who have attended the performance. In the case of a truly deserving production it frequently requires considerable time before the entire community has awakened to the fact that the play or artist is worthy of their patronage and thousands of dollars are lost. At other times, even though criticisms may be adverse, the public through its "underground" information decides in favor of a performance. The latter is only the case if the critic has proved by past performances that his opinion is chronically at variance with that of the people.

A few weeks ago we saw in the lobby of a moving picture theatre a board upon which were fastened criticisms clipped from the various newspapers. These reviews extolled the picture thus recommended to the public in the most extravagant terms. However, the public did not "bite," and the picture proved a financial failure. It is not always the fault of critics when they invariably write favorably of certain performances. It is more than likely that the policy of a newspaper demands of its critics to be lenient with an industry, because it spends thousands of dollars a month advertising. This policy is no doubt based upon what are believed to be sound economic reasons. As a matter of fact the policy is unsound. Honest expression of opinion by an authority who possesses discrimination is the most valuable asset the entertainment world can possibly wish for.

It is not always the artist who talks most about himself that knows the most and it is also not always the artist who says the nastiest things about another that can stand the scrutiny of severe investigation. True greatness usually reveals itself through tolerance and dignity of bearing. There is nothing so indicative of lack of intelligence as indiscriminate condemnation of prominent artists by professional colleagues.



## SWEET AND SOUR NOTES

By A. Major

In the Santa Rosa Press-Democrat of recent date we find the following item: "Paul Marcucci, Jr., who has just returned from the east where he spent several years perfecting himself as an artist, has opened a studio in his father's home and will instruct classes in the playing of jazz 'the right way' on all instruments." And as if this was not enough the article continues: "The studio he has arranged is very artistic. He plans to do all he can to make Santa Rosa the music center of the north bay counties. By that, he explains the place where leading teachers of struction." The last words are exactly copied and do not represent a typographical error on our part.

What we wish to accentuate in this article, is first this gentleman went east to "perfect himself as an artist" and he returns to "instruct classes in the playing of jazz. He says the "right way." Unfortunately even the "right way" sounds usually as if it were the "wrong way." The trouble with jazz has always been that it is so uniquely constructed that it is difficult to distinguish the right way from the wrong way. Most of the time the writer "borrows" from the classics which is always the wrong way.

As to making Santa Rosa the music center of the north bay counties I always used to think Santa Rosa had already that distinction. With an excellent conservatory associated with the Ursuline Convent, Miss Minnie Mills connected with music in the public schools and a music club of excellent standing Santa Rosa does not seem to need a new musical Messiah. If the north bay cities include San Rafael, then we fear the music center is there with the splendid Music School of the Dominican College as nucleus.

No doubt some of you read a story in the daily papers to the effect that A. W. Widenham, manager of the Musical Association of San Francisco, was to meet Basil Cameron, the new conductor of the San Francisco Symphony Orchestra, in Sacramento. At the last moment, however, he found he was unable to keep this appointment. Evidently Mr. Cameron did not receive the message cancelling the appointment and thus, when arriving in the state capital, he left the train to look for Mr. Widenham whom he had never seen. He looked so diligently and carefully that he missed his train. He thereupon, realizing that a delegation of symphony officials, newspaper reporters and photographers were waiting at the San Francisco end, engaged a taxi and spent \$35 to be on time. And still they tell me Basil Cameron is a Scotchman.

I am informed that some time last season a number of friends took a prominent artist sightseeing in San Francisco. Among the places they thought worthy of visiting was Coffee Dan's, the famous Bohemian basement coffee shop on O'Farrell and Powell

streets. When the party was espied on the stairs leading down to the basement the guests, crowded in the space, vociferously applauded both with their hands and with their coffee cups on the table tops. The artist bowed right and left, being astonished that he should be so well known. The party took seats and proceeded to indulge in the pastime of inhaling coffee and doughnuts. Pretty soon another party came down the steps and again there was an enthusiastic reception. The artist in question suddenly remembered that he had a very important engagement and expressed a desire to go home.

There is nothing more amusing to me than to watch the box office during the course of an opera season. Everyone waits until the best seats are sold before standing in line. I usually am telling my friends several weeks before the box office sale opens that if they let me know how many seats they want and where they like to have them located I will try to secure the seats for them as soon as they are ready to be reserved. Some of these friends of mine tell me that they would never go to the Civic Auditorium any more to hear opera, that the list of artists does not contain any name they like to spend money on, that the repertoire of operas is old-fashioned and that the new operas do not appeal to them so they decide they do not need my assistance.

But the moment the line begins to form and they see people buying tickets and the indications are that there will be crowded houses my telephone begins to ring from early morning on. Of course, by that time the best seats are disposed of. But my friends do not believe it. They insist the box office people are holding out blocks of seats for friends of President Robert I. Bentley, or of Gaetano Merola's or of other officials and committee members and the public has no chance to buy them. They all want aisle seats in the center, five or six rows from the stage.

Some of them want one dollar seats and afterwards are surprised when they are far away from the stage or somewhere where the vision is obstructed. In some instances I have heard the ticket seller tell a purchaser that the seats he desired were located somewhere behind a post or too far in front so that it is impossible to see the entire stage. The buyer, thinking the ticket seller did not want him to buy the seat because he had someone else in mind to sell it to, buys the ticket and afterwards complains because he could not see from there. So what's the use?

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### GIESEKING AGAIN WELCOME

Because of the unusual period of time elapsing between the Muzio concert given last Thursday night and the appearance here of Selby C. Oppenheimer's second international star, Walter Gieseeking, the pianist, that manager has decided to defer to public demand and prolong the sale of season tickets for the remaining nine artists to come under his management until the time that Gieseeking plays at Dreamland on Wednesday night, November 12. Many patrons of this popular artist series still remain out of town on their summer vacations and it is but fair to accord them the same privilege they have had in the past. Therefore, for the next four weeks Oppenheimer season tickets are made available at a pro rata price for the nine events which will be reduced to conform to the same proportionate rates as charged for ten.

Gieseeking, who will be the first great pianist to visit the West this season, is a known tone poet on his instrument. He was born in Lyons, France, but is, however, thoroughly German by blood and training. His sensational debut in San Francisco two years ago when three great programs were presented at Scottish Rite Hall will be well remembered and since his Dreamland appearance this year will positively be his only recital in San Francisco for this season, he will undoubtedly be greeted by many thousands of his admirers. Gieseeking has submitted an extraordinary program for the event, the high-light of which is the Beethoven Sonata C Minor, Op. 111; three Sonatas by Scarlatti; the second Bach Partita and works by Brahms, Marx, Szymanowski and seven Debussy preludes.

The advantage of securing season tickets for Oppenheimer concerts includes the same seat for each event and entails a great saving in financial investment. To follow Gieseeking the splendid artists include: Maier and Pattison and Harold Bauer, pianists; Elisabeth Rethberg and Claire Dux, sopranos; Edward Johnson, tenor; Paul Robeson, baritone; Mischa Elman, violinist, and the Brahms Liebeslieder Ensemble and Little Symphony Orchestra.

### ELIZABETH SIMPSON CLASS

The first studio concert of a series of nine that will mark the season of the Elizabeth Simpson studio in Berkeley was held Saturday, September 20, at the Webster street studio of Miss Simpson. The program was given by members of the coaching and advanced class, among the outstanding numbers being Variations, Book I and II; Paganini-Brahms, played by Elwin Calberg; the Concerto in C major, Beethoven, played by Gertrude Wepfer, and the Concerto, D minor, Mozart, played by Doris Osborne with an orchestral accompaniment on a second piano by Grace Jorges Ball. There were also other numbers of virtuoso calibre, both the classical and modern schools being represented.

### GADSKI TO SING TIEFLAND

The role of Marta in Eugen d'Albert's opera, Tiefland, which the German Grand Opera Company will present on its third American tour will be sung alternately by Johanna Gadski, famed soprano and guest artist of the company; Margarethe Baumer, dramatic soprano whose work with the company last season excited such unanimous approval that she has been re-engaged and Emilie Frick, dramatic soprano of the Wiesbaden Staatsoper who has just been added to the roster of the company.

Mme. Gadski will return to this country in December. She has passed the summer and autumn at her home near Berlin. She sang the role of Marta years ago in Germany and has been restudying the part during her vacation. Both Mmes. Baumer and Frick are known throughout Germany for their interpretations of the role.

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# RESUME OF NINTH ANNUAL GRAND OPERA SEASON

**Manon Selected as Best Performance — Five Novelties Presented — Clare Clairbert One of World's Great Colorature Sopranos — Excellent Chorus — Ballet Might Have Been Better — Fine Orchestra Material — Pinza and Thomas Score in Faust — Excellent Presentation of Lucia — Merola Again Reveals Executive Ability**

BY ALFRED METZGER

The eighth annual season of the San Francisco Opera Association has passed into history and, as far as an outside observer could judge from the appearances of the audiences and the enthusiasm that prevailed, there is every reason to believe that it was the most successful from a financial and artistic standpoint given up to date. There were fourteen operas presented in twelve performances, namely—*Manon* (Massenet), Thursday evening September 11; *Salome* (Strauss), Friday evening, September 12; *La Traviata* (Verdi), Saturday evening, September 13; *The Girl of the Golden West* (Puccini), Sunday evening, September 15; *La Boheme* (Puccini), Wednesday evening, September 17; *A Naughty Boy's Dream* (Ravel), and *Haensel and Gretel* (Humperdink), Friday evening, September 16; *Cavalleria Rusticana* (Mascagni) and *Pagliacci* (Leoncavallo), Saturday evening, September 20; *Mignon* (Thomas), Monday evening, September 22; *Tannhauser* (Wagner), Tuesday evening, September 23; *Faust* (Gounod), Thursday evening, September 25; *Salome* (Strauss), repeat, Saturday afternoon, September 27, and *Lucia di Lammermoor* (Donizetti), Sunday evening, September 27.

## MIGNON BEST PERFORMANCE

The writer attended every one of the performances excepting that of the *Girl of the Golden West*. According to our opinion *Mignon* was the most delightful of the operas closely followed by *Lucia*, *La Boheme*, *La Traviata*, *Manon*, and *A Naughty Boy's Dream* and *Haensel and Gretel*. The principal artists participating in these operas which we regard as being the best presented were: Beniamino Gigli, Queena Mario, Millo Picco, Louis D'Angelo, Clare Clairbert, Gaetano Viviani, Audrey Farncroft, Ezio Pinza, Eva Grunger Atkinson, Elinor Marlo, Dorothea Anski, and Lelia Gambi.

## UNSATISFACTORY OPERAS

The operas that we considered faulty from the standpoint of artistic finish, failure to adhere to traditions of important character, lack of rehearsing and intelligent artistic interpretation were: *Salome*, *Cavalleria Rusticana* and *Pagliacci*, *Tannhauser* and *Faust*. The artists participating in these operas who were principally responsible for the unsatisfactory interpretation of these operas were: Maria Jeritz, Sydney Farncroft and Hope Hampton. Artists who somewhat softened the unsatisfactory interpretation of those mentioned were: John Charles Thomas, Eva Grunger Atkinson, Elinor Marlo, Frederick Jagel (excepting his *Salut* measure in *Faust*, where he faltered at the high "C"), Millo Picco and Ezio Pinza (whose *Mephisto* in *Faust* was particularly praiseworthy).

Not less than five operas were given that had never been presented by the San Francisco Opera Association before, namely, *Salome*, *The Girl of the Golden West*, *A Naughty Boy's Dream*, *Mignon* and *Tannhauser*. Of these Ravel's operatic fantasy *A Naughty Boy's Dream* had its American premiere.

## CLARE CLAIRBERT'S TRIUMPH

One of the distinct features of the engagement was the American debut of Clare Clairbert, the exquisite Belgian colorature soprano, of whom we shall speak at length in our review of *Lucia*. The outstanding fiasco of the season was Hope Hampton's debut in *Faust*. Before we proceed with this resume we want to call attention to the artists assuming minor roles who almost in every instance acquitted themselves worthily of their tasks, fitting in without marked discord into the distinguished company of experienced operatic artists. They were in the order in which they appeared in the various operas: Ludovico Oliviero, Eugenio Sandrini, Zaruhi Elmastian, Charlotte Hodge, Du Blois Ferguson, Suzanne Torres, Andre Ferrier, Dan Steger, Johann Riedel, Tudor Williams, Russell Horton, Giordano Paltrinieri, Nullo Caravacci, Bianca Bruni, (whose *Flora Bervoix* in *Traviata* was decidedly noteworthy), Laura Cioni, Evaristo Alibertini, Alexandra Kovaleff, Zoia Dimitrieff, Fanetta Gionas, Helene Strause, Joyce Zickhardt, Adolfo Dini. Among these were, of course, experienced operatic artists as well as resident artists some of whom made their first appearance. We are obliged to put them all together, because we do not know which of them belonged to San Francisco. However, most of them evidently were from here. We could not include some of the exponents in *The Girl of the Golden West* as we did not attend that opera.

## CHORUS EXCELLENT

The chorus was exceedingly satisfactory this year with the possible exception of *Tannhauser*, and *Faust*. But in both instances only the men are subject to this remark. In *Tannhauser* they failed to interpret the *Pilgrim Chorus* adequately and in *Faust* the soldier chorus sounded very weak in volume in contrast to the excellent showing of the girls. There is, however, the possibility that some of the men did not sing all the time or that there were more women than men. In any event we feel obliged to call attention to this weakness. Aside from these two exceptions we found that the chorus has improved astonishingly and gave fine artistic satisfaction.

## BALLET NOT SO GOOD

We could not rave over the ballet. Here the girls were superior to the boys, but the only ambitious work they had to do was in the *Bacchanale* of

*Tannhauser* and whoever directed that ballet had not the slightest idea of the significance of the scene. As has always been the case the scenic and lighting equipment was excellent. On one or two occasions, like in *Lucia*, there was considerable economy of variety, but there must have been a good reason for this, otherwise it would not have been done. Possibly the fact that the scenery had to be on the train, which left after the last performance for Los Angeles, had something to do with it.

## FINE ORCHESTRA MATERIAL

The orchestra was selected from the best material in San Francisco and contributed some of the most musicianly periods to the performances. Notably excellent was Nathan Abas as concert master whose fine violin tone and emotional discrimination repeatedly caught the fancy of the hearers. Vojmir Attil (not Kajetan Attil as Redfern Mason had it) contributed several delightful harp solos and accompaniments notably in *Tannhauser*, *Mignon* and *Lucia*, the latter earning him a well merited ovation by the crowded house. Walter Oesterreicher contributed some decidedly enjoyable flute obbligatos. Walter Ferner's luscious, well balanced and precise tone and intonation, with its warm phrasing, frequently caused enthusiastic comment. Vladimir Drucker, than whom there is no superior first trumpet anywhere, proved a tower of strength to Gaetano Merola's splendid forces. His brilliant, mellow tone and his vitality of interpretation was a delight to listen to. Caesar Addimando whose flexible oboe tone is always pleasant to hear. Leslie Schivo whose English horn was splendidly prevalent on several occasions. E. Kubitschek, a bassoon player of the first rank, who never failed to gain artistic effects. The brass choir behind the scenes and the band in *Faust* also added to the artistic ensemble of the productions.

## THE CONDUCTORS

We have left the conductors to the last. We have so much to tell you about Gaetano Merola and his responsibility for the success of this enterprise that we can only say his contribution as conductor is of the utmost importance. He set himself the Herculean task of conducting *Salome*, *The Girl of the Golden West* and *A Naughty Boy's Dream*, three operas never before presented under his direction and one of these an opera entirely new to this country. The brevity of the season naturally precluded sufficient rehearsals and most of these had to be set aside for *Salome*. That under such conditions Mr. Merola was able to obtain the results he did in itself a task worthy of the highest praise. Of course, we could say that, knowing the difficulties to be overcome, works that require such painstaking preparation should

not be given, but the success of an opera season does not depend on us who criticize. It is Mr. Merola's duty to see that his organization does not face a deficit and that the organization has to be sustained until the opera house is finished, giving him a chance to present opera under easier conditions. We take off our hat to Mr. Merola and forgive him any discrepancies that may have crept in because of his truly miraculous executive and staying powers.

Among the other conductors we thought Wilfred Pelletier specially competent. He conducted both *Mignon* and *Faust* with the thoroughness and judgment of an experienced master of the baton. Karl Riedel also had his troubles with *Tannhauser* for which he cannot be held responsible. He is an excellent musician who shows that he is no novice in the game. His interpretation of *Haensel and Gretel* was musicianly. Antonio Dell'Orence, both as chorus master and conductor, was deserving of hearty commendation. He certainly succeeded in training the chorus according to the finest artistic principles, not only obtaining satisfactory vocal results, but also adding adequate deportment on the stage. He conducted *La Boheme*, *Cavalleria Rusticana* and *Pagliacci* with a thoroughness of perception and an easy mode of transmission of ideas which gained him the respect of his hearers.

There have appeared in the Pacific Coast Musical Review records of every performance but two, namely *Faust* and *Lucia*. In order to make the record complete we shall now, although it is a week past the closing of the season, give a brief review of these two performances for the benefit of those of our readers who are inclined to compare notes.

## FAUST

Beyond question the two artists that stood out prominently in this performance of *Faust* were John Charles Thomas and Ezio Pinza. Since the role of *Mephistopheles* is the more prominent of the two we shall refer to Pinza's art first. We have now been attending opera seasons and concerts in a professional capacity as reviewer for thirty-five years. During that time we have heard most of the world's greatest artists and have heard opera in Germany, before leaving there, and in America from the Metropolitan Opera Company since 1890 in New York until its trips to San Francisco before the fire. Our standard by which we have hitherto judged the role of *Mephisto* was Pol Plancon and we do not hesitate for a moment to place Ezio Pinza from a vocal as well as histrionic standpoint in that class.

The voice is of unusual smoothness, has a range of exceptional dimensions, is specially clear and pleasing in the high tones and is used with careful discrimination and musicianly skill. Pinza's conception of *Mephistopheles* is classic. It is refined, satirical and suave. He does not resort to clownish crudeness to accentuate humorous phases nor does he deteriorate into melodramatic coarseness to accentuate the dramatic climaxes. Pinza is in every



way the graceful, shrewd, calm Prince of Darkness to whom human beings are just so much trash and who, under the torture of the cross, permits his suffering to be shown only through his facial expression and not through unnecessary bodily contortions. It was one of the most artistic portrayals of Mephisto we have seen upon the operatic stage.

The Valentine of John Charles Thomas was noteworthy because of the clear, somewhat high baritone, employed with careful shading in the few arias allotted to the character and combined with an histrionic finesse that came specially to the fore during the dying scene which was one of the finest demonstrations of dramatic expression we have witnessed. The artist was certainly entitled to the outburst of enthusiasm which the audience so lavishly exhausted on him and if Pinza had also come before the curtain after the third act he would have shared this honor. It is a pity Pinza did not respond to the demands of the audience that sat through the entire intermission calling him by name. Evidently he was offended at the association with another artist to whom we shall refer later.

Frederick Jagel as Faust revealed a lyric tenor of much clarity and ringing power, which, barring a faltering at the high "C" which should not be too heavily emphasized, was heard to advantage in several arias and ensemble numbers which the tenor sang with fine taste as to interpretation. There might have been a more vivid attempt to bring out the dramatic part of the role; vocally, however, Jagel proved unusually well equipped.

Suzanne Torres as Siebel showed herself to be the possessor of a pleasing voice and was sure of herself. Dublois Ferguson repeated her histrionic success of last year. Eugenio Sandrini did the little role of Wagner satisfactorily.

#### HOPE(LESS) HAMPTON

We come now to the most unpleasant task of the season. The Pacific Coast Musical Review considers its responsibility as a music journal seriously. We will at times for the sake of constructive assistance in musical educational work regard with a lenient ear the efforts of resident artists. We take into consideration their lack of experience, their desire to please, their evident recognition of their relation toward great artists, and their need for encouragement.

All of this we readily do in the case of purely local concerts or of the interpretation of minor roles in opera, or in case of moderately priced performances. We have, however, no desire to make concession in the case of a leading role such as Marguerite in Faust when the admission prices are as high as \$6. Those who engaged Hope Hampton must have known that she was inexperienced on the operatic stage, that she lacked adequate vocal training, that she had not the slightest conception of the significance of the role and that in brief she was an operatic amateur in the strictest sense of the word. It was not fair to the audience, nor to the distinguished artists who essayed

other important roles, nor to Miss Hampton herself. She was permitted to entertain the idea that she is an efficient vocal artist which she is not, even under the widest stretch of the imagination.

In the first act when she makes her entrance she was so far out of tune that she sang almost in a different key from the orchestral accompaniment. She was uncertain of the words. Actually after hearing these entrance bars we feared she would never be able to get through the second act without a breakdown. That she was able to do so was one of the pleasant surprises we had on this occasion. The King of Thule aria as well as the Jewel song was sung in a style that even a pupil should have been ashamed of. There are no middle or low tones in the voice at all. The high tones are practically always a shade off key. The voice is small and is forced to an extent where it deteriorates into an unpleasant vibrato or, what is worse, tremolo. Unless a vocal miracle happens Hope Hampton, as far as her operatic career is concerned should be named "Hopeless" Hampton.

We are sorry to have to resort to such severe strictures. But if we permit influences to force inexperienced artists upon our public that is honestly endeavoring to uphold the traditions of our city then anyone with sufficient money can be forced upon an audience that has paid heavily to hear the best music under the best possible conditions. Many things can be overlooked in an operatic season of such short duration and under such difficult circumstances, but surely not that of incompetency to interpret important roles. We know of several artists residing in San Francisco who could have sung Marguerite better, and surely either Queena Mario or Clare Clairbert would have been better suited to sing with Ezio Pinza, John Charles Thomas and Frederick Jagel. We might just as well add that if there is any artist whose practical experience in opera or concert is not sufficiently solid to bear the strictest scrutiny he or she cannot depend upon favorable commendation in these columns whether they advertise or not.

Wilfred Pelletier conducted with skill and intelligence bringing out Gounod's intriguing melodies with instinctive elegance of style. Chorus and orchestra did excellent work (with the exception of the soldiers' chorus already referred to), and the scenic equipment was adequate. We want at this time to compliment Armando Agnini for his stage management which, with the exception of Tannhauser, was worthy of commendation and the incidental dances of the Oukrainsky ballet were the best this ensemble did during the season.

The final performance—Lucia di Lammermoor—was specially notable because of the matchless triumph of Clare Clairbert. While this artist was not in the best of voice at her initial appearance in Traviata, she showed, even at that time, consummate artistry and considering the fact that it was the first time she sang the role in Italian, her first appearance with strange art-



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ists, in a strange country, under a strange conductor, it is not surprising that she might have been a bit nervous. However, there was no nervousness evident in her stage deportment.

Last Saturday night, however, she showed herself at her best. We repeat, what we said before, that since the days of Sembrich we have not heard a coloratura soprano with such high musical intelligence as Clare Clairbert. Her voice possesses a scintillating beauty all its own. It has vigor and vitality. It has resonance and warmth. It has brilliancy and penetration. Clairbert is a consummate artist as far as technical skill is concerned. She sings deliberately so that every fault could be detected if there was one. Every note is sung with precision. Her intonation is flawless. She took a high F with ease and accuracy. She acts with elegance and refinement. She sings without apparent effort and her ease of deportment is a delight to behold. Beyond the slightest doubt she is, in our estimation, one of the greatest coloratura sopranos we have ever had the pleasure to hear. There is one thing about our San Francisco audiences that cannot be denied. They know what they want. You can not stampede them into applauding when they do not want to. You cannot hold them back if they want to bestow their approval. The crowded house, like one man, recalled Clairbert ten times after the mad scene—something that we have not witnessed since the old Tivoli days, when Tetrizzini held sway.

Beniamino Gigli was at his best on this occasion. Usually the role of Edgar is not suited to a dramatic tenor, but Gigli succeeded in using his voice with such delicate tenderness and with such artistic finish that throughout the opera he made the part a work of utmost vocal excellence. Gaetano Viviani again delighted with his smooth baritone voice and its bell-like ring, but both histrionically and from the standpoint of contrasting emotional phrasing he did not come up to the fine quality of his voice. Louis D'Angelo, Ludovico Oliviero, Giordano Patrineri and Lelia Gambi sustained the respective roles of Raymond, Lord Arthur, Norman and Alice with that dependability which they exhibited throughout the season.

We cannot conclude this resume of the opera season without our annual tribute to Gaetano Merola, the guiding genius of these opera seasons. If there were no Gaetano Merola there would be no San Francisco Opera Association and although we realize that everybody's place can be filled, we doubt very strongly that in case Merola would have withdrawn during the last seven years as general director of the San Francisco Opera Association, San Francisco would have been without opera seasons of its own. His tenacity, his perseverance, his judgment, his organizing genius, his cleverness in retaining the constant interest of the public, his expertness in the financial manipulation of the business so that no large deficits discourage the founders and members and finally his great optimism combine to make him indispensable under the present conditions that for the association to give opera in an auditorium not intended for it. Certainly here is a case where the right man in the right place and may he remain there for many years to come!

We have given credit and placed blame where it was deserved insofar as the artistic personnel is concerned. There are, however, people associated with the success of an opera season whose names are not blazoned forth in public prints and whose work is not known to the people at large. Yet their work contributes greatly to the success of the enterprise.—Among those who work quietly but efficiently and effectively is Robert I. Bentley, president of the San Francisco Opera Association, whose name lends prestige to the organization and whose conservative, business-like and confidence-inspiring advice is of the greatest value to the association's success.

Edward F. Moffat, secretary-treasurer, whose business management in the early stages of the opera's history was such a decisive factor in its financial soundness, continues to lend his valuable suggestions to the organization. Wilfrid Davis, a young executive whose management has carried out many suggestions of the officers and general director, but who also contributed a number of new ideas which proved of inestimable value and whose energy and vital activities are reflected

(Continued on Page 9, Col. 1)



# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

The club convened in December at the Grand Central Hotel Grill, Tenth and Market streets. The place was not gilt-edge but the price again suited us. When a little later Mr. Hertz was invited to meet us there, some of the members thought the place not good enough for him; but he took "potluck" with us in the most reasonable and friendly manner, and showed himself to be what San Francisco has found him, a good mixer. Right there he told us that it was no easy task to build up the San Francisco Orchestra, but he would do what he could.

Mr. Arthur Lewis was elected at the January dinner, the 15th.

The entertainment committee asked me to speak at the next meeting on the subject, "Memories of the Musicians Club: Its Infancy and Growth."

The ceremonies of opening the P.-P. I. Exposition were held on Saturday, February 20, 1915, so that our dinner that month came off on Thursday evening, the 18th. Here follows the invitation to the March dinner, which will be of interest:

## THE MUSICIANS CLUB

San Francisco, March 8, 1915.

Our last dinner, held at the Grand Central Hotel Grill, brought out the following attendance of members and guests: Lucy, Savannah, Weber, Mason, Martinez, Tolmie, Pasmore, Bretherick, Raith, Pratt, Artigues, Biggerstaff, Chamberlain, Stewart (Alex.); Antonio di Grassi, Paul McCarty, Walter Anthony, Frank Carroll Giffen, guests.

Mr. Pratt's "Memoirs of the Musicians Club, Past and Present" proved to be of rare interest, both to those who personally experienced some of the old days and to those whose connection with the club has been of more recent date. All present were deeply impressed with the honorable and vitally interesting history of the club during the almost twenty years of its existence. So pleased were those present with the value of Mr. Pratt's sketch that it was voted as the desire of the club that Mr. Pratt prepare these reminiscences for publication and circulation among the membership of the club. The board of directors have appointed Mr. Pratt historian of the club and he will in future keep an official detailed record of its activities.

Resolutions were adopted at this meeting expressing the loss which the club has sustained in the passing of Santiago Arrillaga. The committee which prepared the resolutions, consisting of Mr. Mason, Mr. Pratt and Mr. Artigues, was instructed to convey in person to the family of Mr. Arrillaga the sympathy of the club members, along with a copy of the resolutions.

Mr. Emil Steinegger has been elected to membership. Joseph McIntyre, Signor Antonio di Grassi and Paul McCarty have been proposed for membership. In accordance with the usual custom, these names will be acted upon by the council at its next meeting.

The announcement of the next dinner will prove of special interest to the members. The place is the "OLD FAITHFUL INN" in the Yellowstone concession of the Exposition. The date is SATURDAY, MARCH 20, the hour 6:30 O'CLOCK, and the price of the dinner \$1.25, which includes free admission to the Yellowstone concession. The dinner will be served in the gallery overlooking the splendid concert hall of the "Inn" where the Exposition Orchestra of eighty pieces will give a concert program, commencing at 6:30 o'clock.

The club has invited as its guests of honor for the evening Auguste Bosc and Max Bendix, the conductor and assistant conductor, respectively, of the Exposition Orchestra. The council has decided to make this a ladies' night to the extent that members are privileged, if they desire, to invite lady guests. This is in no sense obligatory, however. There will be no set program other than the concert of the orchestra as announced above. As it is thought that members may desire to spend part of the day on the Exposition grounds, evening dress will not be required. The Yellowstone concession is located at the east end of the Zone, near the Van Ness entrance to the Exposition grounds.

JOHANNES C. RAITH,

Secretary.

ALEXANDER STEWART,

President.

It is not to bring my name into the account that I call attention to my talk, but to show how the idea originated of having a historian. Later I forgot that I had really been appointed, and did not feel obligated to exert myself. Yet, when from time to time the members jogged my memory, particularly Mr. Pasmore, who would stand up and move that I write up the history of the club. I always promised, though the promise rested very lightly on my conscience. Not being a historian how could I write a history. Mr. Chamberlain afterwards urged I should begin, in words containing a veiled hint that sometime it might be too late. Mr. Henley also encouraged it. However, it was the generous offer of Mr. Metzger to issue it serially in his paper that not only made the thing possible but started me on the way.

At the dinner in the Old Faithful Inn of the Exposition, March 8, 1915, there was an attendance of 32 members and 24 lady guests. The dinner was served in the German style, during which the Exposition Orchestra gave a program directed by the French conductor, Auguste Bosc. Max Bendix, by request, conducted the Vorspiel to "Die Meistersinger" at the close. The lower floor was given up to members, who dined at tables ranged along the sides of the hall, while the club ate in the gallery. We had both conductors up in the gallery for a short time, as guests, and also Mr. Lawrence Moore.

Other novelties of the evening were the sights of the place, which we "took in" by strolling through tunnels in which pictures of the Yellowstone Park were displayed, and in a special room we beheld the geysers spouting, the "Old Faithful" being the chief attraction. This was the only time that the club had a meeting in the Exposition Grounds. Yet one who went often to the place could not fail to meet members of the club hanging around Festival Hall, where something good was continually going on in the musical line. That hall was so beautifully adapted in size and friendliness for music that never, I believe, will the conditions be repeated. It can truly be said one was fortunate to have lived at the time to enjoy them.

At the April dinner we were entertained by Mr. Savannah, who told us of the wonders of astronomy, showing that he was well versed in that science, which is seldom studied but, as we know, belongs in with music. The stars sing together in the music of the spheres.

The Barrere Ensemble gave its first concert in San Francisco on Sunday afternoon, April 25, 1915. It was under the management of Mr. Will Greenbaum. New members of the Club were Messrs. Joseph McIntyre, Antonio di Grassi, and Paul McCarty. Dr. Magnus was planning to hold a Beethoven Festival in August during the visit in San Francisco of several German singing societies.

The event of the month of May was the dinner in honor of Dr. Karl Muck, which took place on Saturday evening, May 15, 1915, in the Clift Hotel. Dr. Muck was here with the Boston Symphony Orchestra, and drawing large audiences at Festival Hall. The dinner was a welcome to him by the men of the musical profession in our community, as expressed in the invitation sent out by Alexander Stewart, the president of the club. Those attending were:

Artigues, Biggerstaff, Bretherick, Carruth, Dellepiane, Clarence Eddy, C. E. Ellis, manager of the Boston Symphony, Fickenscher, Dr. Frederick, Gough, di Grassi, Kreuger, Lavinson, Levinson, Lucy, Lundine, Dr. Magnus, Mason, Manning, Martonne, Mayer, Metcalf, McIntyre, McManus, Dr. Muck, Nowlan, Pasmore, Perlet, Pettis, Pratt, Raith, Rauhut, Dr. Lieber W. Rohl, Rosenbecker, Rosenstein, Sabin, Savannah, Steindorff, Alex. Stewart, Geo. W. Stewart, musical director at the Exposition, Tolmie, Welden, Wismer, Wood.

What transpired at this dinner is best expressed in an article in the Examiner of the next morning, doubtless written by its critic, Redfern Mason. Here it is:

Dr. Karl Muck was the guest of the Musicians Club at a dinner given at the Clift Hotel last night. It was a congratulatory getting together of music lovers. Alexander T. Stewart, president of the club, felicitated the club on the coming of the Boston Symphony and of the great man who is its director.

Speeches were also made by John Haraden Pratt, Robert Tolmie, J. B. Levison and others. Levison spoke hopefully of the effect of the coming of the world's greatest orchestra to the Coast and expressed the belief that its effects would be far reaching.

John W. Metcalf, who was a student at the Leipsic Conservatory while Dr. Muck was there, recalled old student days and a photograph was passed round which Dr. Muck, then a poetic looking youth of twenty, gave to Metcalf, one of the club members, in those days gone by.

Asked to welcome Dr. Muck on behalf of the German community in San Francisco, Dr. Max Magnus widened the scope of his welcome so as to include all good music-lovers, taking the ground that music is not a national trait, but a virtue inherent in the whole human race. Max Bendix also welcomed the great leader.

The company would fain have had a few words from their guest; but, like Molke, he is silent in a variety of tongues, reserving his eloquence for the language of the orchestra.

C. E. Ellis, manager of the Boston Symphony, responded on his behalf. George W. Stewart was another silent orator. He dislikes public speaking. Besides, bringing the symphony to San Francisco spoke for him with sufficient eloquence.

Max Bendix related to me what the concert master in Theodore Thomas' Orchestra in Cincinnati said to him. Referring to Thomas, he remarked: "He's a Leader ohne Worte." This was suggested by the fact that he had several leaders of that kind at the Muck dinner. Mr. Hertz protested that he was no speechmaker when he was a guest at the Grand Central Hotel; later I preached on several occasions that we needed such a leader—a savior, to give us a permanent and wonderful orchestra in San Francisco. That was a hope which found fruition, and incidentally one may be permitted to say that Mr. Hertz is no longer a Leader ohne Worte, but permits himself to tell us in extended talks about the experiences in his life of conducting, and what he has seen in his trips to Europe since the war. Now, at this writing, on May 9, 1929, as president of our club, he has been with us fourteen years. Having a keen sense of humor, he is able to laugh over all that is past and promise us more fun for the future.

(To Be Continued in Next Week's Issue)



## SOUNDING THE MOVIES

### BY THE OPERATOR

Under the heading "Music Holds Love of Fan," Josiah Zuro, so well known to San Franciscans for his splendid work during the exposition of 1915 and prior thereto, and who is now at the head of the music department of the Pathe Studios in Culver City, writes in Inside Facts of last Saturday:

Much has been said for and against the use of music in pictures. A year ago it seemed that all picture actors and all prospective candidates for stardom would have to develop their voices and sensitize their ears to musical nuances.

Old favorites were to be discarded. One had to sing to be successful, and the songs that paved the way to glory must emanate from the highly publicized "tin pan alley." Potential Carusos, George M. Cohans, and Sophie Tuckers were being unexpectedly discovered. And then—

The public awoke to a sudden realization that all the old stars could not sing and that the new singers could not act. The new Hollywood-made tunes were no different from the songs they had formerly heard on their phonographs and radios. Stories on the screen were halted to introduce inane theme songs, until the public served notice that it would have no more of it.

Knowing as we do the importance that music plays in the daily life of humanity and its importance in the entertainment field, it is short-sighted and thoughtless to assume that music will not find its rightful place in the cinema, the greatest and most far-reaching medium of public entertainment.

Present day confusion may be credited to the lack of any acquaintance on the part of producers with the art of musical production and an equal lack of knowledge of the musical needs of the public. In their naive faith that music would save a faltering industry, they failed to recognize the many important and delicate details essential in the production of a musical show.

There has been a decidedly injudicious choice of musical compositions and a lack of musical variety that was as sinful as it was unwarranted.

Last but not least, was the performance of music that too often had been entrusted into hands not fitted for the task. Compositions that deserved a better fare suffered undeservedly.

Outcome of the initial experiment is history. The public is about ready to give the producer another chance to try his hand at music.

If mistakes of the past will be carefully checked and results noted by the producers, it will be found that music is waiting for an opportunity and a time to renew its popularity.

Another interesting article concerning music in the movies appearing in last week's issue of Inside Facts is the following:

Heinz Roemheld, general musical director of Universal Studios, is firmly convinced that the present lull in musical screen productions is only temporary, and advances some interesting opinions as to the future relation of music and motion pictures.

"There will always be pictures that require music," says Roemheld, "just as there will always be pictures that require extras, costumes, sets and props. Better pictures will call for better music. The poor type of musical productions which have been released, had no need of high grade music. The cheaper kind was more in keeping.

"Ultimately, I believe the musical director will be allowed to improve the quality of the music to satisfy the average musical intelligence. This does not mean that the music should be paramount to the story, but it should certainly not be of an inferior grade.

"As I see it, music should be used to enhance the beauty and accentuate the dramatic appeal of a picture, never detracting in any way, however, from the force of the story nor interrupting the continuity."

Since there is nothing specially worth while to record from San Francisco motion picture theatres this week I might just as well quote another article from last week's Inside Facts. This one is by Carl Laemmle, Jr., and emphasizes the fact that music is a factor in film success. Here is the article:

"It is a well established fact that music, properly blended with screen action, and used only when necessary, is a vital contributor to success of a motion picture."

Carl Laemmle, Jr., came out with the foregoing statement this week, in connection with Tolstoy's "Resurrection," which Universal is making.

Laemmle reveals that Universal is pinning great faith to the musical aspect of the coming film. He says, in part, in a statement issued to the public:

"Thanks to the new medium of sound films, we will be able to give 'Resurrection' an exquisite musical setting as created by Dimitri Tiomkin, noted Russian composer, all of his music perfectly blending with the action of the story and used only when essential.

"Tiomkin fully senses the dramatic qualities of Tolstoy's immortal epic, and has governed his music strictly in accordance. The thought of some that 'Resurrection' will be a musical production is in great error, and Universal is extremely anxious to so acquaint the public."

Mrs. Jeanne Fowler, contralto, a student at the San Francisco Conservatory of Music, has established a vocal studio at Merced. Reid C. Cochrane, a graduate of the summer school of music of Michigan State College, has opened a studio at Modesto.

## REMOTE CONTROL

### BY THE LOUD SPEAKER

Last week the radio industry celebrated its annual official Radio Week commemorating its 10th birthday, and in connection with this event, the San Francisco News published the following interesting story:

It is estimated that 18,000,000 sets have been manufactured in that short period. This is exclusive of sets made by amateurs, which probably would bring the total up to 21,000,000. Last year, in spite of the beginning of the business depression, the buying public spent \$850,000,000 for radio sets, exceeding the amount spent in 1922 by \$845,000,000.

The number of American homes equipped with radio is variously estimated. No exact figures are expected until census tabulates and gives out the totals obtained in answer to the census question, "Have you a radio?" According to one survey made by a large life insurance company, the American radio audience is said to number some 40,000,000 listeners. Other estimates place it even higher. According to Harold J. Wrape, chairman of the advisory council of the National Federation of Radio Associations, even more money will be spent for radios during the coming year.

"With the seasonal upward trend, both of employment and of the public

payroll now under way, the purchasing power of the public will be greatly increased," thinks Wrape. A. Atwater Kent, whose factories this week turned out their three millionth set, says: "I have a deep, abiding faith in the future of this big, fast, exciting business. My belief in its future is today stronger than ever."

### RADIO WINNER

Even the long weary hours spent toil over accounts—hunting for transpositions of figures and proving of trial balances, failed to dim the hope and ambitions of pretty Alice Barrow, bookkeeper for a Santa Cruz garage.

The little Santa Cruz girl, winner of the Santa Cruz local audition of the National Radio Audition being conducted by the Atwater Kent Foundation, has proven the old adage "where there is a will, there is a way." After tedious hours spent over her books, the little brown haired girl, who was born in England 21 years ago, applied herself to the task of learning to sing, determined and confident—and in the Santa Cruz audition which was held September 13, her soprano voice was picked by the judges as the best in Santa Cruz County.

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## RESUME OF OPERA SEASON

(Continued from Page 6)

the smoothness of the box office section, subscription department and general office management.

We want to specially compliment W. Yates, director of publicity, for the dignified and far-reaching policy at the end of the work. We admired especially the "A" board posters that attracted attention to the opera season in a terse and convincing fashion. No doubt they sold many tickets. Another executive office that was splendidly run was that of house manager which M. Meade filled to everyone's satisfaction specially insofar as the well selected array of charming ushers in their tasteful kimonos was concerned. Frank Siggillia, in charge of ticket sales, had an unusually difficult task to try to please the greatest number of people that did not want to be pleased. With Loring, manager ticket department, and Ramona Jennings, office secretary, had most responsible positions to endeavor to keep subscribers and ticket buyers in good humor. Mrs. Marcus S. Koshland, as chairman of the Women's Committee, did some very effective work adding to her numerous social and fraternal duties another task of magnitude. Miss Alice Skelton did some fine educational work through her arrangement of the opera season. However, we simply have not space at command to refer to everyone of the numerous association members who contributed to the success of the season.

It only goes to show that one person cannot make a success of such a large enterprise. It requires cooperation in many, each of whom must do their share. That organization will eventually go to pieces whose officials depend upon one or two people to do all the work. You can make a success of any worthy enterprise if you get the right people who will work who will not employ their gift of criticism of others as the only means of assisting in conducting the affairs of the organization they are heading. As long as all the officers and committee members of the San Francisco Opera Association are working together to promote one common cause the fate of the organization is firmly assured.

## MUSIC TEACHERS' REUNION

## Annual Dinner at Sir Francis Drake Hotel Proves Brilliant Occasion

By ANNA CORA WINCHELL

The San Francisco Branch of the Music Teachers' Association held its annual reunion dinner at the Sir Francis Drake Hotel Monday evening, September 29. Henrik Gjerdrum, president, presented Mme. Rose Relda Cailleau as toastmistress, who announced a most interesting program of music and speakers. It has been the custom for many years to assemble members of all available branches of the bay region and adjacent communities at this dinner where it is also the custom to mingle humor with seriousness and informality with the social order of affairs. Few organizations are so friendly in affiliation with others, inviting friends and guests at large and joining hands with every good and progressive movement concerning the education of students and laymen towards music matters.

The guest of honor on this occasion was Max Van Lewen Swartout of Los Angeles, president of the State Association, and there were present representatives of the teaching profession from Berkeley, Oakland, Alameda, Piedmont, besides a generous sprinkling of the ubiquitous press, and a notable attendant was Henry Bretherick, long and affectionately known as the "father of music teachers," having organized the body many years ago.

Mr. Gjerdrum gave welcome in a manner not to be doubted in its sincere feeling of musical brotherhood. Mr. Swartout spoke at length on the necessity of continuous raising of teaching standards, and advocated the registration of teachers with the intention of legislating on the competence of teachers. He reminded that the American Automobile Association began a registration of all car owners, gradually increasing their responsibility towards human kind by making examination standards higher and harder to pass. "Music teachers can surely be subjected to a similar test, and with a board of competent examiners preparing questionnaires, the incompetent lights of the teaching profession will

gradually be eliminated." Some of Mr. Swartout's own experiences in listening to pupils' recitals were amusing when not pitiful.

Redfern Mason, music critic of the Examiner, spoke briefly though with great pertinence, on the responsibilities of teachers, saying the association should have a much larger membership and that it must determine standards to draw more and better teachers within the circle.

"Teachers have a sacred mission; it is to teach beauty and the appreciation of beauty. When that spirit is not inculcated within the student, the teacher has failed, for everyone, conscious or not, has inherent love of music, its message being one of beauty on earth that must be developed."

Miss Elizabeth Simpson of the Berkeley Branch is a wit of first water. No convention nor gathering of music teachers is complete without her, and her offerings enclose the germ of seriousness as she makes audiences laugh. Her topic, "A Serious View of the Economic Side of Music Teaching," kept the guests in a gale of laughter, so much there was of pith within a nonsensical exterior. Mrs. Lillian Hoffmeier, returned from a year abroad, gave a graphic account of opera and other music in Denmark, Germany, France, enlightening through her personal experiences which included a Fourth of July celebration in Denmark where, the speaker said, there was more of spontaneous joy than is seen in America. Danish-Americans have given a great bowl in Copenhagen where these festivities are held with vast preparation each year.

Other speakers included Mrs. John I. Del Valle, president of the Alameda County Branch, and Mrs. Lillian Birmingham, vice-president at large of the National Federation of Music Clubs. She announced the arrival in San Francisco October 20 of Mrs. Ottaway, national president, and Mrs. Jardine, national vice-president, who will be guests a few days for preliminary work concerned with the biennial here June 20 to 27, 1931. The music program of

the evening was enjoyable through the group of songs by Marguerite Raas Waldrop, with Uda Waldrop at the piano, one of whose compositions was included in his gifted wife's list.

Dancing varied the entertainment, with an Oriental dance and a Brahms Hungarian Dance by Valerie Huff, daughter of Commander Huff, United States Navy, retired. She was accompanied by Juan Lopez at the piano, who also gave a group of solos by Albeniz, the Spanish idiom being well brought forth by young Lopez, who is a South American of talent.

The Elizabeth Simpson Studios in Berkeley presented Doris Osborne, Elwin Calberg, Mary Robin Steiner and Gertrude Wepfer in piano recital September 20. The Mozart D minor Concerto, played by Miss Osborne, had the orchestral accompaniment of a second piano played by Grace Jurgens Ball; she also gave the Scriabine D flat Etude. Calberg was heard in a group which were prehearings of a recital to be given in San Francisco in October. Miss Steiner gave four Scarlatti Sonatas, and Miss Wepfer was heard in the Adagio from the Beethoven Concerto, No. 1.

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## A CREDITABLE PUBLICATION

The Pacific Coast Musical Review is in receipt of the special annual edition of the Pacific Coast Musician, which reflects lots of credit upon Editor Frank H. Colby and his associates. It is neatly printed and contains a wealth of information, such as The Western Artist, Composers of the Future, The Common Denominator, Looking Backward, Vocal Accidents, from the facile pen of our good friend W. Francis Gates, Local Prejudice, Music as a Narcotic, Knowing How to Practice by Frank H. Colby, Small-Town Musicians, America Grows Musical, Parental Cooperation, An Unknown Tongue, referring to opera in English, Great Singers Wanted, Straight Lines or Curves, about quick results from teaching, Community Music, Music 2500 Years Ago by Frank H. Colby, A Musical Country, concerning the significance of the term, The Toneless Piano, regarding the practice piano, and other equally interesting discussions. There is a resume of musical activities of Los Angeles during the 1929-1930 season and a very extensive and complete list of music clubs in California, Oregon, Washington and British Columbia. An article on The Critic by Redfern Mason and Is Tradition Reliable? by W. Francis Gates are also among the valuable contributions to this number. Numerous attractive portraits of prominent musicians grace the pages that make this publication one of the most valuable contributions to musical journalism ever published in the Far West.

## HOTHER WISMER CONCERT

Hother Wismer, violinist and violist, with Elizabeth Alexander at the piano, will give a recital next Tuesday evening, October 7, at the St. Francis Hotel. Wismer is not only well known as a musician of many years' standing on the Coast, but is regarded with respect for his musical erudition which covers a wide field. During the past summer he visited his native Denmark with his bride and there played before royalty.

Wismer has given as much attention to the viola as to the violin in his long term of study, and is a member of the viola section of the San Francisco Symphony Orchestra. His program will contain classics for the latter instrument, which have little likelihood of being heard during music seasons, and the violin works will include novelties as well as classics, as follows:

Intermezzo, J. Mordonville; Romance, A minor, Bruch; Concerto for violin, G major, Joachim; Sonata for violin and piano, B minor, J. S. Bach; Adagio and Allegro for viola, "Schumann; Elegie (viola), Niels Gade; At the Fountain, for violin alone, F. David; Aria, Tenaglia; Siciliano and Rigaudon, Francoir.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

## AMERICAN NEWS

Giulio Gatti-Casazza, with the new Mrs. Gatti-Casazza, who was Rosina Galli, dancer, returned recently from a summer's stay in Europe and began preparation of the season of the New York Metropolitan Opera Company.

\* \* \*

Ernest Fowles, English writer on music, is touring in the United States this winter, giving lectures under the sponsorship of the Oxford University Press.

\* \* \*

Mrs. H. W. Stryker is new manager of the Seattle Symphony Orchestra. Karl Krueger is conductor.

\* \* \*

Paul Althouse, American tenor, is to be guest artist in German performances of the Chicago Civic Opera Company this winter.

\* \* \*

Construction of the new concert hall of the Cleveland Orchestra is shortly to be completed.

\* \* \*

Out of the total of seventy leading artists of the Chicago Civic Opera Company twenty-two are of American birth, eleven are naturalized Americans.

\* \* \*

Critic of music and drama for the Cincinnati Enquirer, William S. Goldenburg died this summer at the age of fifty.

\* \* \*

Erich Kleiber, general music director of the Berlin State Opera, this month is first conductor of the season of the New York Philharmonic-Symphony Orchestra. His wife, the former Ruth Goodrich, is a Californian, but he has never been in this country before. The orchestra will give ninety-nine subscription concerts.

\* \* \*

Ossip Gabrilowitsch, conductor of the Detroit Symphony Orchestra, and famous pianist, will be guest artist with the Detroit Symphony Quartet in a New York program in December.

\* \* \*

Conducted by Henry Hadley, formerly of San Francisco, the Manhattan Symphony Orchestra will give sixteen Sunday evening concerts in New York this winter.

\* \* \*

After a year abroad, Florence Easton, soprano, who resigned her New York Metropolitan Opera place in 1929, sings once more in America in a New York recital this month.

\* \* \*

Boston's summer concerts, directed by Arthur Fiedler, will be put on a permanent basis next season as a result of their great popular success this year. The events are symphonic, and are given outdoors.

\* \* \*

Adolph Lewisohn donates a series of free chamber music concerts each winter at Hunter College, for women, in New York. The programs are weekly, and are broadcast. They include all types of chamber music, and they are discussed by Henry T. Fleck.

The Schoenberg orchestral and song cycle, Pierre Luniere, will be given by the New Music Society October 15, at the Y. W. C. A. Auditorium, 620 Sutter street. Organized by Henry Cowell, the society's aims are for the presentation of modern music—often ultra—encouraging works from all quarters, having merit. Wallingford Riegger's Sonorities will be heard, this having been featured recently by the Philadelphia Orchestra under Stokowski. The reading will be given by ten violins, members of the Berkeley Violin Club. Portals, for string orchestra, will complete the program.

The Mozart Musical Club of Oakland is under the direction of Edgar Thorpe and meets every week at the Oakland City Club.

The Steindorff Choral of Oakland and Berkeley is preparing a program of American Indian chants and prayers, ancient in origin and authentic in minutiae. It will be presented under the direction of Professor Derrick Norman Lehmer, anthropologist and composer, who is also of the mathematics department of the University of California. The date of the concert is to be announced. The young women choraleists were organized under the late Paul Steindorff whose name is attached in perpetuity to the organization. The body has just been admitted into membership in the California Federation of Music Clubs.

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## EUROPEAN NEWS

Donizetti's Don Pasquale, conducted by Bruno Walter, was part of this summer's Salzburg Festival. Maria Ivo was the soprano.

Five conductors will direct the programs of the Scottish Orchestra this season, John Barbirolli, Sir Landon Ronald, Nikolai Malko, Karl Schuricht, Robert Heger.

Vienna is said to be engaging for its Opera season some of the highest stars of the Berlin State Opera. Recent years these artists have been considered beyond the means of the opera organization.

Franz Schalk conducted Beethoven's Cello at the Salzburg Festival recently. Mozart's C minor Mass was part of the classic bill of the festival.

Richard Strauss is at work on another music drama, Arabella.

Anna Pavlova, famous dancer, is marking on a farewell world tour.

Appendix to this summer's Wagner-Mozart festival in Munich, Strauss' Die Meistersinger and Pfitzner's Palestrina performed.

Feature of the summer festival at Salzburg was the performance of Gluck's Iphigenie auf Aulis, conducted by Bruno Walter.

Best conductors with Willem Mengelberg at head of the Amsterdam Concertgebouw Orchestra this season will be Bruno Walter, in a Mozart symphony, Pierre Monteux, of Paris, and Karl Schuricht.

A month of concerts at Harrogate this summer, Basil Cameron, now San Francisco Symphony leader, conducted works as Liszt's "Orpheus," Tchaikovsky's "Pathetique" Symphony, Beethoven's D minor Piano Concerto, Brahms' First Symphony, a Haydn Symphony, and Glazunoff's Sixth Symphony.

## MUNICIPAL SYMPHONY

The Mayor and Board of Supervisors of the City of San Francisco completed all their plans regarding the ninth season of municipal symphony concerts which will begin at the Auditorium on Thursday evening, October 30. The demand for seats, according to Peter D. O'Connell, is exceeding the sale of previous seasons which goes to show that the public thoroughly appreciates and values these five concerts. The San Francisco Symphony Orchestra under the direction of its new conductor, Basil Cameron, will participate in every one of the five events and J. Emmet Hayden, chairman of the auditorium committee of the Board of Supervisors, selected six artists of international reputation to represent the soloists.

during the course of municipal symphony concerts consist of such famous names as: Richard Bonelli, leading baritone of the Chicago Opera Co., who also has been heard with the San Francisco Opera Company, and Dino Borgioli, famous Italian tenor, who has gained renown in leading Italian and South American opera houses, both of whom will sing at the first concert on October 2; Jascha Heifetz, the famous violin virtuoso, Saturday evening November 29; Lillian May Ehrman, a distinguished Californian danseuse who, together with a ballet of forty, will participate in the concert of Wednesday evening, January 14; Vladimir Horowitz, the eminent Russian pianist who created such a sensation during his last visit to this city, and Reinald Werrenrath, the celebrated baritone, who, together with the Municipal Chorus under the direction of Dr. Hans Leschke, will be soloist in the Requiem, by Brahms on Thursday evening, March 19.

The season promises to be the most artistic and most popular given so far.

## U. S. MARINE BAND

Everyone enjoying the stirring military marches and other music distinctive of an efficient concert band will anticipate the forthcoming visit of the United States Marine Band to San Francisco with unalloyed pleasure. The City of San Francisco through the auditorium committee of the Board of Supervisors, of which J. Emmet Hayden is chairman, will present this official band of the United States Marine Corps in two concerts on Sunday afternoon and evening, October 19.

So that everybody interested in the highest class of band music, specially the members of the numerous high school bands, will be able to enjoy these concerts, the prices have been set particularly low. They are 25 cents for the afternoon and 50 cents for the evening. Tickets are now on sale at Sherman, Clay & Co.

There is no more brilliant and inspiring sight than this aggregation of talented musicians with their scarlet coats and highly polished instruments. Every member is not only a citizen of the United States, but a musician of unusual ability, having been compelled to pass the most rigid tests before being accepted.

The band maintains its high standard of musical excellence by rigidly adhering to departmental regulations requiring punctual attendance at a full two hour rehearsal on five mornings of each week. An average term of service of eighteen years for its entire present personnel indicates that membership in this famous organization is highly esteemed.

Unusual preparations are now being made to extend to the official band of the United States Marine Corps, which is also the President's band, participating in all official functions in Washington, both civic and military honors. Since this band only leaves the capital of the United States at rare intervals the present visit may not be repeated for several years.



## MUSIC CLUB BIENNIAL

The biennial convention of the National Federation of Music Clubs to be held in San Francisco next June and the civic subsidization of music were the two principal topics of discussion at the presidents' council of the California Federation of Music Clubs held recently in Oakland. Redfern Mason spoke on the good that both the community and the musicians derive from the civic subsidization of music while Mrs. Lillian Birmingham, chairman of arrangements for the biennial, spoke on the preliminary plans for the big convention.

According to Mrs. Birmingham, several cities have sent notice that they are planning to send large choruses to the convention. It is expected that the meeting will be the largest in attendance of any ever held in the West. Mrs. Elmer James Ottaway of Fort Huron, Michigan, national president of the Federation, and Mrs. J. A. Jardine of Fargo, North Dakota, first national vice-president, will be in San Francisco next month to confer on the biennial arrangements.

Recent members who have been received into the California Federation of Music Clubs are The Monday Morning Choral of San Diego, the Euterpe Opera Reading Club of Los Angeles, Musicians' Club of San Francisco, The Emporium Choral of San Francisco, and the Steindorff Choral of Oakland.

Among those present at the council were Mesdames Horatio F. Stoll, state president; Warren Egbert, state first vice-president; Lillian Birmingham, national chairman; H. L. Machen, state corresponding secretary; Willis H. Collins, state historian; William Ritter, state chairman junior clubs; May Del Valle, president Alameda County Music Teachers' Association; Mary Shaw Costello, president San Joaquin County Music Teachers' Association; James L. Johnson, president Wednesday Morning Choral; Grace Adams East, presi-

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dent Etude Club of Berkeley; Sofia Neustadt, director Alameda County Music Teachers' Association; S. G. Walsh, chairman of music, Wednesday Morning Choral; Ralph A. Newell, representing Beethoven Piano Club; the Misses Estelle Carpenter, state chairman of public school music; Edna Corneil Ford, state recording secretary; Esther M. Anderson, vice-president Steindorff Choral; Gladys MacDonald, vice-president Alameda County Music Teachers' Association; Helen Clevenger, secretary Wednesday Morning Choral; Marion Dozier, representing Senza Ritmo Club, and Redfern Mason, state chairman, Civic Subsidization of Music.

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# Eleventh Biennial Prize Competition *for* American Composers



## National Federation of Music Clubs

MRS. ELMER JAMES OTTAWAY, President

Port Huron, Michigan



## American Music Department

MRS. CHARLES DAVIS, Chairman, Black Rock Point, Bridgeport, Connecticut



## American Composers' Competition

COMMITTEE

Executive Chairman, MRS. CHARLES COOPER, 2147 Union Street, San Francisco, California

MISS VIRGINIA BOYD ANDERSON, 22 Rhode Island Avenue, Providence, Rhode Island



## Announcement of the Prize Competition for 1931

### FOREWORD

THE National Federation of Music Clubs announces the Eleventh Prize Competition for American Composers. The last competition registered the largest number of manuscripts yet received. Prizes will be awarded only for those compositions which will be worthy additions to American music literature.

Judges of national reputation will be chosen.

The Federation will instruct the judges to reject any composition that does not meet these requirements, and prizes will be awarded or withheld according to the unanimous vote of the judges in each class. In case of disagreement, the Chairman reserves the right to appoint an additional judge whose decision will be final.

The compositions awarded prizes will be performed at the Seventeenth Biennial Convention, San Francisco, June 20-27, 1931.

### CONDITIONS OF THE COMPETITION

1. The competition is open to all American citizens.
2. All manuscripts shall be sent to the chairman unsigned and with a private mark. A sealed envelope shall accompany each manuscript, containing the private mark used, with the number of the class in which it is entered, the name and birthplace of the sender, date of citizenship (if not American birth), present address in full, and stamps or money to cover the expense of returning manuscript. An additional fifty cents must be enclosed to provide for the expense of forwarding to the several judges, and one dollar if the manuscript be large.
3. All manuscripts must be clearly written in ink. No composition which has been previously published or publicly performed shall be submitted.
4. All compositions entered shall have English titles and vocal numbers must have English text.
5. All compositions must be submitted before December 1, 1930.
6. Prize winners of the National Federation of Music Clubs cannot enter two successive competitions in the same class.
7. Punctilious care will be taken to safeguard manuscripts in every possible way, but the Federation cannot be held responsible in case of loss. Each contestant should retain a duplicate copy of manuscript.
8. The winners of prizes should make every effort to be present at the premier performance of their compositions and personally receive the prize at the convention.

### PRIZES TO BE AWARDED

Class I—A Symphony or Symphonic Poem.....	\$1,000
Offered by the Ohio Federation of Music Clubs, Mrs. Edgar Stillman Kelley, President.	
Class II—A Three-part Chorus for Women's Voices.....	\$ 500
Offered by Mrs. J. R. Custer of Chicago and the National Federation of Music Clubs.	
This chorus should be of medium difficulty and moderate length, and suitable for presentation by music club choruses.	
Class III—A Trio for Violin, Violincello, and Piano.....	\$ 500
The Gertrude Seiberling Prize, offered by Mrs. Mary Hail of Providence, R. I.	

### 1927 PRIZE COMPOSITIONS IN ABOVE CLASSIFICATIONS PERFORMED AT CHICAGO BIENNIAL CONVENTION

Symphonic Poem "Erotic Poem," by C. Hugo Grimm, Cincinnati, Ohio.

Three-part Women's Chorus, Slumber Songs of the Madonna, May A. Strong, Ann Arbor, Michigan.

Trio for Violin, Violincello, and Piano, Gustave Strube, conductor of Baltimore Symphony Orchestra.



# Musical Review

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TEN CENTS

## LARGE AUDIENCE GREETES CAMERON

of Two Guest Conductors of Twentieth Season Given Under Sponsorship of Musical Association Impresses With His Sincere Musicianship and Uncompromising Attention to Minute Details

BY ALFRED METZGER

The Musical Association of San Francisco began its twentieth consecutive season of symphony concerts at the Curran Theatre yesterday afternoon under the direction of the first two guest conductors engaged this season in the presence of a large audience. Neither the character of the program nor the time required to rush copy to the printer's enable us to give an analytical criticism. However, it is possible to give a few outlines of the program as well as the individuality and musicianship of Basil Cameron.

The program consisted of four compositions. They were: Overture—Don Quixote (Weber); Symphony No. 4 (Mahler); Tone Poem—On Hearing the First Cuckoo in Spring (Delius); and Variations (Elgar). The third of these compositions belongs to the German school of music and represents work from one of a number of distinguished English composers who have attracted serious attention throughout the musical world. Indeed it is the work of an English composer who has brought England much more into prominence as a home of creative music than his predecessors have been able to do.

It may well be understood this season is by no means one of Delius' most important contributions to musical literature. The title itself inclines to the presumption that the work is a poetic rather than a romantic dramatic nature. It has met with success wherever it has been played and we may have an opportunity to return to its discussion at a later date. It is evident that Mr. Cameron will present to us the works of contemporary English composers which he, as an excellent English musician, should be able to do with particular authority.

There has been a marked reduction in the number of orchestra musicians several changes among the first violins. Whether or not these changes have either been beneficial or detrimental can not be decided after this introductory program. One thing is certain, however, Basil Cameron, an experienced, well trained and highly efficient musician. He has played the works he interpreted thoroughly and evidently has taken great

pains to work out the most minute details.

Whether this academic training will hamper the conductor in his endeavor to invest climaxes with sufficient emotional warmth to attain the desired ef-

## THE MUSIC TEACHER'S OPPORTUNITY

Special Training for Speaking and Singing Being Necessary to Successfully Meet the Requirements of Radio and Talking Pictures a New Field is Open to Music Teachers

BY ALFRED METZGER

The Pacific Coast Musical Review, since its re-entering of the music journalistic field of the Pacific Coast, has been asked for advice by numerous resident artists and teachers regarding the future of the profession. One trou-

withstanding contentions of conservative teachers there is a splendid opening for young artists in these two fields. If at present conditions are not yet perfect there is ample opportunity for improvement and herein the wide-awake teacher has his opportunity. There must be a different training to sing for the talkie and radio than there is for concert work. The voice has to be used differently, programs must please a larger and more varied audience, enunciation must take special care of consonants, and since tonal volume is exaggerated much has to be revised regarding tone production.

However, here is what Louis B. Mayer, of Metro-Goldwyn-Mayer, has to say in an interview with Marie Hicks Davidson in the Call-Bulletin of September 26:

"There is no way of prophesying what the future holds in moving pictures. The talkies have created a new aristocracy in filmdom and a genre different from anything we dreamed. By the same token it has retired many favorites.

"Jack Gilbert is one of the stars who has benefited by sound pictures. But Jack is wise in his generation. When he found that his voice did not reproduce satisfactorily he took a course of voice culture, training as rigorously as an opera student. The result is a picture which we shall shortly release, 'The Way of a Sailor,' which, I believe, will be a stupendous hit.

"Beauty is, and always will be, the first requisite in a girl, but if she hasn't that she still has a chance if she has personality. It is an indefinable thing, but unmistakable when possessed. It overcomes age, bad voice production, even actual ugliness. If the Garbo had not possessed it her deep voice would have been a handicap. Norma Shearer, on the other hand, has every attribute necessary to the screen."

Frank Anthony O'Neill, blind singer, has won the award offered men this summer by the Women's Club of Merced. He will appear before a State audition. During his term at the California School for the Blind, O'Neill enjoyed the patronage of William Edwin Chamberlain, singer and pedagogue.



ARTURO CASIGLIA  
General Director of the Pacific Opera Association Who Has Started Rehearsals for the Third Annual Season of That Organization  
(See Page 5, Col. 3)

fects is also a matter for future consideration inasmuch as the program interpreted yesterday did not require exceptional vitality of expression, like either a Wagner composition or a Tchaikowsky work, for instance. We are pleased to note that Cameron was cordially received and the Pacific Coast Musical Review joins every earnest music lover in the desire that he will continue to reveal the many excellent qualities displayed on this first occasion during the rest of his three months' engagement.

ble with certain teachers is that they remain old-fashioned, refuse to meet the requirements of modern times. They persist that no one knows anything about musical education except themselves. They continue on the old lines and will continue to worry along as best they can.

The wise educator, however, will take advantage of the times and keep along with progress. An entirely new field has lately been added to musical opportunities for earning a living. We refer to the talkie and the radio. Not-



## MUSICAL CLUB GIVES SECRET OF SUZANNE

Wolf-Ferrari's One-Act Opera Delightfully Presented at Founder Day Celebration

BY ANNA CORA WINCHELL

It is greatly to the credit of the San Francisco Musical Club, its members and energies in general that a charming and difficult work, as is the Secret of Suzanne, may be given with acceptability. The fact that it is a short opera—of but one act and in comedy vein—takes nothing away from its classic merit. Wolf-Ferrari is a serious composer, a man of imagination whose charm of idiom is rare and whose works we hear too seldom. One is obliged to regret the absence of so attractive a work from the repertoire of our large opera companies, and with the increasing approval of double bills, there is surely a place for this piquant secret.

It would be fitting with Haensel and Gretel, or, now, the exquisite Naughty Boys Dream of Ravel, for, in contrasting style, each would be excellent and consistent foil for the other, both operas having the element of daintiness, even though grotesquerie marks the one while harmless intrigue saturates the other.

However. Following a very large luncheon, given October 2 by the club in question, celebrating its founder day, the music program was held in the Community Playhouse of the Western Women's Club. Distinguished guests of the day included Basil Cameron, new conductor of the San Francisco Symphony Orchestra, besides other well known music characters of the bay region. Mrs. Paul C. Westfeld, president, had the cooperation of Mrs. Lillian Birmingham as musical director and the latter was responsible for the opera, herself taking part, as well, as Sante, the indispensable man servant, conniving with Suzanne in her little deception.

Alberto Terrasi sang the choleric Count Gil and Jeanne Resleure was the Suzanne. She pictured the role faultlessly—dainty, graceful as one might wish. Her voice is very light but secure, and its flexibility was most important, as the score is not for amateurs and could easily be distracted by loss of correct pitch or falsely accented attacks. Terrasi is an artist at all times, seeming acquainted with all demands, and though yet not free with the clarity of English speech, his natural instinct for enunciation brought most of the lines through without taxing the listener. Actorially, Terrasi was delightful, catching the fine points of the score's humor and making them apparent to any who might have been a stranger to the story. His rich baritone voice suffered a slight burr due to a very recent throat attack, and he was courageous and successful in keeping his appointment.

Mrs. Birmingham, a comedian by natural gift, aligned herself well with the hardships of a butler who was obliged to be both loyal and traitorous, and the trio comprising the cast thus

gave a most admirable and pleasing presentation. Beatrice Anthony at the piano brought out the instrumental complexities with rhythmical accuracy and warmth. Preliminary to the opera, Leo Cooper gave an interpretative reading of Max Schilling's The Witches' Song. He was welcomed as an old friend, returned from a long absence. Elise Maury Young's piano accompaniment was colorful as an obbligato to the reading. Melva Farwell Bills added the flute's notes to the afternoon's entertainment.

## TEACHERS ENTERTAIN THEIR STATE PRESIDENT

The visit of Max Van Lewen Swartout, president of the California Music Teachers' Association, was productive of much entertaining in his honor, with a corresponding response on his part concerning the affairs of the M.T.A.—as it is usually referred to.

Coming from Los Angeles, Mr. Swartout reported, without exaggeration, a very healthy condition of music affairs throughout Southern California and gave a brief resume of his tours to the smaller communities of the valleys, San Joaquin and Sacramento.

Mme. Sofia Neustadt, past president of the M. T. A., was hostess at her home on Hillegass Avenue, Berkeley, during Mr. Swartout's stay, and offered members of the Alameda County Branch in a program. They were Miss Sara Unna, pianist; Mrs. Julia Cochran, violinist, with Mrs. Beatrice Anthony at the piano.

Miss Virginie De Fremery gave her spacious studio on Fairmount Avenue, Oakland, to the Alameda County Branch October 30, where a program, arranged by Mme. Neustadt, was of unusual value and beauty. Mrs. John I. Del Valle, president of this branch, presided. Antonia Brico, woman conductor, spoke on the vital necessity of music in life. A Californian herself, Miss Brico strove mightily to achieve a life's ideals through her chosen expression of music, but laid before her audience very important observations.

"I am surprised and grieved," she said, "at the lack of interest in promoting music in California, especially through the University of California. I have every gratitude for what was done for me there, but it is uphill work for those men of the music department to do what they should and what they wish so earnestly to do. No adequate music department; no chair of music; it is not understandable, especially when we all know the wealth of this state, the large number of music teachers who should back a petition to the board of regents, the governor or whoever are the instrumental ones for putting into motion the machinery for a chair of music. Thousands of dollars, donated to and variously acquired by the University of California, go towards stadiums, agricultural halls, fields for athletics, et cetera, but little for music. In Europe music receives the donations of people and municipalities, even through struggles following war; there are schools open to all

music students, practically free of charge."

Miss Brico stated her belief that no child is without musical instinct. "Give me any child before he is five or six years of age and I will guarantee to bring to surface some expression of music. We begin too late with children in America; parents say: 'I am waiting to see if Johnny is musical and worth giving lessons to.' Don't wait," Miss Brico exhorted, "begin early. Every child has not special talent, but every child will learn, understand and love music if you parents will but begin early; it is a matter of absorption into that young brain while he is unconscious and without fear of being laughed at." Miss Brico answered many questions and was long kept standing and talking as she gave a continual stream of new ideas to her listeners.

Luisa Silva, contralto, was unable to be present and the song program was offered by Jeannette Stock, soprano. Young, gifted and still too much a stranger to the music world, Mrs. Stock sang in a manner to attract the instant attention of sincere musicians. Her voice is lyric in quality, showing a careful and intelligent training and having much dramatic power. She offers a rounded tone with musical feeling and instinctive rhythmical expression. Her group included Schubert's Du bist die Ruh', a Hugo Wolf number and The Sleigh, each given with phrasing appropriate to its text. The latter number, in joyous, rollicking vein, calling for nimble and accurate staccati, was most skillfully achieved and the singer was obliged to repeat it. The demonstration of all musicians present was that Mrs. Stock may be heard more widely and frequently.

ANNA CORA WINCHELL.

## ELWIN CALBERG CONCERT

Elwin Calberg, in keeping with his custom of giving a recital each year, will offer a program of piano works Sunday afternoon, November 2, at the Community Playhouse. Calberg has advanced in the ranks of pianistic art to the extent that he is well known on the Coast. Beginning as a young Californian, he has studied both here and abroad and is one of the group of National Music League artists. His state-wide programs have come to identify him as an exponent of moderns, and Calberg has brought several of the less well known modern works to light.

This, his seventh annual concert, will offer the following numbers, beginning at 3 o'clock: Melodie (Gluck-Sgambati), Arietta (Leonardo Leo), Gigue (Handel), Le Carillon de Cythere (Couperin), Minuetta from Toccata Quarta (Alessandro Scarlatti), Capriccio (Dominico Scarlatti), Variations on a theme of Paganini (Brahms), Le Gibet (Ravel), Toccata (Debussy), Il raggio verde (first time here) (Castelnuova-Tedesco), El Vita (first time here) (Infante), Prelude, D flat major (Rachmaninoff), Prelude, G major (Rachmaninoff), Si j'étais oiseau (Henselt-Godowsky), Valse, Kunstlerleben (Strauss-Godowsky).



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# Pacific Coast Musical Review

O'FARRELL STREET

SAN FRANCISCO

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*A weekly publication devoted to the interests of the musical profession and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## BY WAY OF CORDIAL APPRECIATION

We wish to extend our heartiest thanks to our friends and colleagues for the truly hearty reception accorded the reappearance of Pacific Coast Musical Review in the musical field of the Pacific Coast. The principal reason why we wanted to return to musical journalism is because we felt a straightforward medium working in the interests of the profession was needed. We had no idea that so many people had been missing it. Every mail brings letters of gratification and verbal expressions of approval are couched in more enthusiastic terms than we had thought we deserved. We assure ourselves that their confidence and trust is not misplaced. All subscribers who had paid up their subscriptions before the Pacific Coast Musical Review ceased publication will receive them to the end of their term. This is also true of advertisers. This review will again have the privilege of second class matter in the office and therefore wants as large a bona fide subscription list as its friends will help it obtain.

## STANDARDIZATION OF MUSIC TEACHERS

In an excellent leading article on last Sunday's music page of the San Francisco Examiner, Redfern Mason, in his well known convincing style, champions the cause of the music teacher. In a preamble to his remarks, concerning the necessity for legal standardization of music teachers, Mason says that the musician, notwithstanding his claims to conducting a profession, the artist or teacher has no legal standing, and proceeds:

If a man wants to be a lawyer or a physician he has to go through a severe schooling; but, at the end of that schooling, he receives a diploma which the law recognizes as proof that he is fully equipped for his profession. Even the barber and the plumber have to pass an examination before they are allowed to practice their calling.

But your musician, though he be a graduate of the Eastman School or the Curtis Institute, and even though he has won the approbation of the most distinguished practitioner of his art, is contemplated by the law of the land with no more favorable eye than is extended to the veriest jazz saxophonist who, on the strength of his beggarly tootling, sets up as a teacher of voice.

Time and again a movement has been started by which it was sought to make music teaching a legalized profession, so as to protect the public from being imposed upon and the worthy musician from being undersold by pretenders.

But the movement has always been frustrated. The musicians themselves have stood in the way, claiming that the fitness to teach cannot be demonstrated by examination.

That objection is perfectly true; but it also applies to the teachers in the public schools. Their teaching is an art, too; but you could not get a position in a public school in the land unless you first subjected yourself to a severe discipline. The law safeguards the people against the incompetent teaching of children in the public schools.

The editor of the Pacific Coast Musical Review must plead guilty. He was one of those who helped frustrate the three movements that started to license music teachers. As early as January 1909, the first movement was launched to license music teachers. This movement was backed by the Musicians' Union, the Music Teachers' Association of California, at that time confined to San Francisco only, various Women's Clubs, and in fact everyone associated with music in the form of an organization. Dr. H. J. Stewart, whom we consider one of our best friends, drew up the law which went as far as the judiciary committee of the Legislature.

The editor of the Pacific Coast Musical Review, after studying the law carefully, decided that, if enacted, it would prove a menace to the teaching profession of California. We have not the slightest doubt that Dr. Stewart acted in the most sincere and straightforward manner when he launched this movement. We had no doubt in the sincerity of his purpose. But this law authorized the Governor to appoint a commission that would meet six months of the year in San Francisco and six months of the year in Los Angeles. Every student

who wanted to become a teacher had to appear first before this commission and if declared competent to teach would then become a licensed teacher of this State. Without a license no one could teach. No doubt Dr. Stewart still has a copy of that law in his possession.

This paper, during several months of intensive editorial discussion, gave its reasons for the danger to the teacher if such a law was enacted and, with the advice of Judge Melvin of the California Supreme Court, we succeeded in having this law shelved in the judiciary committee. One of our strongest reasons for opposing such a law was that such a politically appointed commission by the Governor, with a chairman whose influence would be tremendous, the teachers of California would be subject to the dictatorship of one man. As long as such a man was honest and capable there was no danger for the teacher. But if at any time a man should be appointed who would not hesitate to use the music teachers as a means to feather his own nest, the profession would be helpless. There was an examination fee and students to be examined would have to pay their traveling expenses to San Francisco or Los Angeles, wherever the commission would meet.

We, too, are convinced that mere examination does not make the teacher. Mr. Mason refers to the school teacher. It must, however, be remembered that the school teacher does not solely depend upon examination for his diploma. He must have had PRACTICAL EXPERIENCE in Normal Schools, before he receives his diploma. The examination is the culmination of several years of intensive training as TEACHER, and the Pacific Coast Musical Review can not possibly endorse any law that does not include the TRAINING of the student as a TEACHER, before he or she can be subjected to an examination entitling him or her to a diploma to teach.

Why can not a music teacher be forced to undergo the same training in the Normal Schools in regard to music as the public school teacher must undergo in regard to elementary studies? It would not be difficult to add to the studies of the Normal Schools that of music in such a manner as to include the training of music teachers. And no one should be permitted to teach UNLESS HE POSSESSED A DIPLOMA FROM A NORMAL SCHOOL or a Conservatory of Music or a private teacher accredited by the State of California to bestow diplomas. A list of qualifications, necessary to obtain the diploma from a Normal School, can be handed to the conservatories or teachers thus accredited and after the student has completely mastered the studies required for such qualifications he can pass his final examination at the nearest Normal School and receive his diploma.

In Europe the music teacher has legal standing, because he is trained in municipal, state or national conservatories endowed by the government and, after undergoing a thorough training, he has to pass an examination to prove that he is qualified to teach. Even then you will find teachers who are good and teachers who are not so good. This paper can not possibly see any value in a law that depends upon examination ONLY. PRACTICAL EXPERIENCE is the most essential factor in the profession of pedagogy. No matter if you are able to answer a thousand questions correctly, no matter if you are the greatest artist in the world on certain instruments or in singing, you will not possibly understand the psychology of transmitting your knowledge to someone else, UNLESS YOU HAVE HAD EXPERIENCE that enables you to know that different pupils must be taught in a different manner. There are only two methods of teaching—the right method and the wrong method.

Of course, whatever law may be passed can not apply to those who are already teaching. Laws are, as a rule, not retroactive. But this paper will wholeheartedly and enthusiastically endorse the fight for any law that has as its underlying basis the TRAINING of the teachers as well as the examination that cinches his right to the possession of a diploma.

Miss Persis H. Coleman of San Francisco, member of the board of trustees of Mills College, and Dean Luther Brusie Marchant of the Mills College School of Music, will leave shortly for Chicago where they will be the guests of Mrs. Elizabeth Sprague Coolidge at the Chicago Festival of Chamber Music to take place in Chicago October 12 to 16.

Adolph Tewes, young pianist and teacher, opened his studio at 1513 Cole street this fall. He has received all his musical education in San Francisco and has for the last year been coaching with Henrik Gjerdrum. A sensitive touch and fine musicianship characterize the playing of Mr. Tewes, while his steadily growing class of pupils proves his ability and popularity as a teacher.



## SWEET AND SOUR NOTES

By A. Major

The following Associated Press despatch appeared recently in the Examiner:

"RENO, (Nev.) Sep. 24.—(A.P.)—Louis Gruenberg, reputed to be one of the foremost modern composers of classical music, was granted a divorce here today from Irene Gruenberg, to whom he was married in London in 1914. Mental cruelty was the basis of the action. Mrs. Gruenberg did not appear, personally or by counsel. During his residence here Gruenberg has been composing the score for a new operetta by John Erskine to be known as Jack and the Beanstalk."

There are several interesting features in this despatch. First of all I did not know that Louis Gruenberg was a modern composer of classical music. However, if he were a modern composer, how could his wife inflict mental cruelty upon him? I know of several modern composers who might inflict mental cruelty on someone else. I would like to sue some of the modern composers for mental cruelty myself.

If, however, Mr. Gruenberg composed the operetta Jack and the Beanstalk as a result of the mental cruelty he suffered at the hands of his wife, it all depends as to whether the divorce was deserved. I should like to hear that operetta first. Nevertheless I can hardly imagine how Jack and the Beanstalk could furnish material for a classic. Although I have heard of jokes that have been regarded as classics.

At last I have found a name for those individuals who always ask you to publish free notices for them, but never reciprocate by inserting an occasional advertisement. According to an item in the San Francisco News they are "goops." For says the News: "Have you 'Goop's disease?' No—it's not a new fangled advertising slogan. It's what the children of Miss Beatrice Smith's kindergarten class at Edison School are doing their best to avoid. Symptoms of the 'disease' are many. They include greediness . . . ." There you are.

I note in reports of the San Francisco Food Show, now in progress at the Exposition Auditorium, that the San Francisco Concert Band is a featured entertainment attracting crowds every afternoon and evening. Jean Marie Goss, well known operatic soprano, is the official soloist. Additional attractions include a pajama parade every evening. Evidently it is a swell affair for pajamas are unquestionably evening clothes.

Of interest to musical people is the following paragraph appearing in the San Francisco News of last Tuesday: "Brutality charges against two men, stewards and drivers at Central Emergency Hospital, will be heard Thursday at 5 p.m. by the Board of Health. Clary and Caruso were the attendants

picked by Mrs. Minette Wikes as those whom she charges with mistreating her husband, Joseph Wikes. Mrs. Wikes identified Caruso," etc., etc.

The San Francisco newspapers printed eulogistic reports of Hope Hampton's appearance as Manon in Los Angeles. One of them said: "The motion picture colony was represented by authors, actors, directors and producers. It was known in advance, of course, that Miss Hampton would be lovely in appearance and sure of her histrionics. The surprise of the evening was her singing voice." I certainly agree with the last sentence. Anyhow, her voice was alright. It was her singing that gave me the "histrionics."

No doubt you know that last week was fire prevention week. This may have been the reason why there were not as many "roasts" as usual in the musical columns.

In last Tuesday's Call-Bulletin I notice a syndicate letter from Hollywood by Harrison Carroll which begins as follows: "Discussing the trials of producing a talkie musical, Irving Berlin reveals that he has written twenty songs for 'Reaching for the Moon,' and has discarded all but four." In the first place many of us have tried to reach for the moon and have been compelled to discard the effort. However, if each of the remaining moon songs is worth a quarter, the four moon songs together would make a full moon. Now, really, I must apologize.

The various despatches in the newspapers from New York and San Francisco regarding the actual guardianship of the Ricci boys could be converted into a moving picture scenario entitled: "Who's Who in the Ricci Family." One despatch says that the court has given custody of the children to their teacher and the next day I pick up a paper which says that "A writ of habeas corpus was served today on Miss Beth Lackey, violin instructor, ordering her to produce her two young charges, Ruggiero and Giorgio Ricci, in court Monday." In the meantime Ruggiero is preparing to go on his concert tour and these press despatches from East and West are not poor press material by any means. Ruggiero appears to come from a poor Ricci family.

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## BERKELEY CLUB CONCERT

German composers accented the program of the Berkeley Piano Club Wednesday morning, October 1, at the "club house in a garden." Mrs. Donald McCorkle, president, presented Mrs. Kathleen Sherris Luke, chairman of programs for October, and the latter announced the following:

Organ Prelude and Fugue, A minor, Bach, arranged in two parts for pianos by Henri Duparc, played by Helen H. Berryhill and Elizabeth May; Prelude, G major, Fugue, E minor, from Well Tempered Clavichord, Bach, Helen Berryhill; Sonata for cello and piano, E minor, Johannes Brahms, Laurinne Matten, Elizabeth May.

Song group, Fursreise, Hugo Wolf; Nachtigall, Brahms; Auftrage, Schumann; Ich habe die Blumen so gern, Eugene D'Albert, Mrs. Orrin Kip McMurray, Margaretha Van Loben Sels at the piano.

Waltzes from opus 39, Brahms, Jessie Moore. Recitative and Chorale, To him who sits at God's right hand, J. S. Bach. Arranged for women's voices with string quartet by Rita Dows; Ariosa Quartette, Mabel Frisbie Adams, Gertrude Lansing, sopranos; Marian Stiltz Calder, Agnes Hansel Harter, altos, Sallie K. Street at the piano. String quartet, Mrs. Donald McCorkle, Pauline G. Smith, violins; Laura Kelsey Allen, viola; Rita Dows, cello.

A note of interest was the playing of the Bach Prelude and Fugue by Miss Berryhill without pedals. The interpretation was clear in counterpoint, with balanced dynamics, and fingering that showed fingers to be as capable on the keyboard of accent and color as are feet upon pedals. The latter are a much overestimated adjunct; the piano, being a percussion affair, is very sensitively responsive to fingers, while pedal pressure is often superfluous when not actually distasteful; indeed, it seems that the finest art of the piano is not put to test by reason of constantly inserted foot work whose overtones many times make unworthy the intention of composers. Bach, of course, lends well to finger expertness and may, more often than otherwise, have justice done his fine undertones through absence of pedaling. Miss Berryhill added interest to her work that morning and set an example worth following. She was presented by Charles M. Dutton.

The Bach Prelude and Fugue (A minor) was deliberately cut in two by Duparc and is not a transcription; it, too, was well delivered by the pianists. The Brahms cello and piano Sonata was interesting, while the Brahms songs were given by Mrs. McMurray with intellectual and romantic insight, and her ideals found sympathetic understanding in the accompaniment of Mue. Van Loben Sels.

Miss Moore showed feeling for her Brahms piano group. Not wholly prepared for exposition she, nevertheless, gave an acceptable reading. The Bach recitative and choral, supported by string quartet, proved an impressive ensemble, for it was repeated by in-

sistence, and it is not the custom this club to have its participants turned for encores.

To those who, for the past quarter-century, have heard Gussie Nast, blind singer, an announcement by Mrs. McCorkle meets with wide appreciation. Miss Nast, after a long membership in the club, sent her resignation which was refused and she has been placed upon the honorary roll.

—A. C. V.

Sydney Rosenbloom, British pianist-composer, has selected the following program for his initial San Francisco recital on Friday evening, October 7, in the Community Playhouse: Organ Prelude and Fugue in G minor (Bach-Liszt); Etudes Symphoniques (Debussy); Schumann; Barcarolle, Preludio F Sharp minor, Study in E (opus 10); "Winter Wind" Study (opus 25) (Debussy); Two Preludes, Insects Descending, Falling Snow, Concert Study in G, Polonaise in A (Rosenbloom); On the Ravel; Triana (Albeniz); Sonate De Petrarcha (Liszt).

1930—Ninth Season—1931

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Nov. 29—Heifetz  
Conductor—BASIL CAMERON

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AND GRAND BALLET OF FIFT  
Conductor—MISHEL PIASTRO

Feb. 11—Horowitz  
Conductor—ISSAY DUBROWEN

Mar. 19—Werrenrath  
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## TL HARP SOLOIST AT FIRST POP CONCERT

program with which Basil Cam-  
he new English guest conductor,  
such a success Friday afternoon  
ie opening of the twentieth sea-  
the San Francisco Symphony,  
repeated tomorrow afternoon at  
rran Theatre. That San Francis-  
e taking enlarged interest in the  
ony is indicated in a ticket sale  
as all but equalled that of the  
g performance. The program  
at 2:45.

er's Overture to Oberon, which  
o been Cameron's first number  
here else, will again open the  
m. San Franciscans will once  
ave the opportunity to hear the  
mbers, Frederick Delius' Tone  
On Hearing the First Cuckoo  
ng and Dvorak's Fourth Sym-  
both played here this week by  
on for the first time. The fourth  
cluding number will be Elgar's  
a Variations.

announcement has just been  
of Cameron's first popular con-  
be given next Sunday afternoon  
Curran. This also will be fea-  
y a number given here for the  
e. It is Jutish Medley by Percy  
r, noted composer-pianist and  
riend of Cameron's. In fact,  
n gave the first presentation of  
ork anywhere in England last  
he number is distinctive in that  
sed on Danish folk songs gath-  
Jutland by Grainger himself.

rogram will be further featured  
arp soloist in the person of  
Attll, who has occupied the  
of solo harpist with the sym-  
or seventeen years. His number  
Saint-Saens' Fantasie for the  
program in its entirety is as

Fidelio.....Beethoven  
Eine Klein Nacht Musik. Mozart  
for Harp.....Saint-Saens  
and Finale from Symphony  
.....Tschalkowsky  
an Rhapsody No. 1.....Liszt  
t d'Omphale.....Saint-Saens  
ledley.....Grainger  
(First time here)

Pasmore, one of San Fran-  
best known and most gifted  
s, has given up her member-  
the San Francisco Symphony  
ra to devote her time to radio  
s. She has joined the KFRC  
orchestra, of which she is the  
master and violin soloist.

## PARLOW QUARTET CONCERT

Announcement of the second concert  
of the third series of concerts by the  
Parlow Quartet of Mills College on  
Wednesday evening, October 15, is  
made by Luther Brusie Marchant, dean  
of the school of music. The concerts  
are held in the chamber music hall and  
are open to the public gratis. The per-  
sonnel of the quartet includes Miss  
Kathleen Parlow, violinist; Harvey  
Peterson, violinist; Romain Verney,  
violinist, and Willem Dehe, cellist. The  
program for Wednesday evening at  
8:15 is as follows: Quartet in E Flat  
major, Op. 74 (The Harp) (Beet-  
hoven); Quartet in G minor (Debussy).



WILLIAM T. HARMANS

William T. Harmans, conductor and  
violinist, who enjoys an enviable rep-  
utation in Europe, and who also has  
been associated as lecturer and theorist  
with leading conservatories of music,  
has become identified with the Arril-  
laga Musical College. He has conduct-  
ed at the municipal opera house of  
Hamburg, Posen, Amsterdam, Rotter-  
dam and The Hague, receiving invari-  
ably the commendation of press and  
public. He is a most valuable addition  
to San Francisco's musical educators.  
One of his first tasks at the Arrillaga  
Musical College will be the organiza-  
tion of an opera class. He has conduct-  
ed seventy grand operas, including  
German, Italian and French classics  
and an equal number of operettas, in-  
cluding all the standard French, Ger-  
man and English light operas.

## ARTURO CASIGLIA'S WORK

Arturo Casiglia, general director of  
the Pacific Opera Association, has ac-  
complished such a great deal for the  
recognition of resident artists that it  
does not need a great deal of explana-  
tion on our part to describe the bene-  
ficial influence he has exercised on  
musical culture of this community.  
There reside in San Francisco and  
indeed throughout the Far West many  
young vocalists who because of their  
voices as well as their artistic faculties  
are entitled to opportunities to come  
into direct contact with the musical  
public.

There are a number of singers whose  
qualifications justify them to regard an  
operatic career as a culmination of  
their studies. However, there is no  
opportunity for a prospective operatic  
artist in the ranks of the few organi-  
zations devoted to opera in this coun-  
try unless he or she has had practical  
experience to show whether or not his  
accomplishments entitle him to recog-  
nition.

The Pacific Coast Opera Association  
through Arturo Casiglia is in a position  
to give ambitious and gifted young  
singers the only opportunity of this  
kind in San Francisco. A thoroughly  
experienced and conscientious conduc-  
tor, an authority on voice and vocal  
art, an expert in operatic repertoire,  
Casiglia has demonstrated during the  
last few years his fitness for his re-  
sponsible position. He is now rehears-  
ing for the third season of the Pacific  
Opera Association which promises to  
excel all preceding ones. He is entitled  
to the cooperation of all sincere and  
loyal artists, students and opera lovers.  
The Pacific Coast Musical Review as-  
sures Arturo Casiglia and the Pacific  
Opera Association its enthusiastic and  
whole hearted support.

## LOUIS PERSINGER HONORED

The Pacific Coast Musical Review  
reads with much pleasure of the ap-  
pointment of Louis Persinger to the  
position left vacant by the death of Dr.  
Leopold Auer at the Jouillard Founda-  
tion Conservatory in New York City.  
The writer has always regarded Mr.  
Persinger's great accomplishments as  
pedagogue with the highest esteem.  
Both as concert master and soloist of  
the San Francisco Symphony Orches-  
tra he delighted with his fine tone and  
poetic interpretations. As teacher of  
Yehudi Menuhin he was responsible  
to bring the young genius adequately  
before the public. More recently he has  
introduced Ruggieri Ricci, who re-  
ceived his elementary education from  
Miss Lackey, also a pupil of Mr. Per-  
singer's. Naturally a certain amount of  
credit always belongs to the teacher  
who first taught a young genius, but  
after all he who gives them the oppor-  
tunities to appear before the public and  
train them so as to justify public suc-  
cess is the one directly responsible for  
a young artist's renown.

The Musical Review helps resident  
artists who can help the paper by sub-  
scribing—\$2.50 a year.

## HIGH SCHOOL BANDS TO SUPPORT MARINE BAND

Response from a radius of 150 miles,  
with San Francisco as the center, shows  
intense interest in the forthcoming ap-  
pearance of the United States Marine  
Band at the Civic Auditorium on Sun-  
day afternoon October 19. Reservation  
for seats from high school bands  
throughout this part of the state is par-  
ticularly indicative of the keen interest  
of public school music students in this  
tour of the United States Marine Band.

Norman W. Fields, representative of  
W. L. Radcliff of Washington, D. C.,  
to whom the concert tour of the band  
has been entrusted, was here in advance  
of the organization and lectured on the  
history of the band before the Balboa,  
Polytechnic, Mission and Lowell high  
schools last week, arousing much en-  
thusiasm. Particularly elated were the  
students when they were told that  
Supervisor J. Emmet Hayden, chair-  
man of the Auditorium Committee, ob-  
tained the consent of Captain Taylor  
Branson, leader of the United States  
Marine Band, and the school authori-  
ties of San Francisco, to permit the  
massed high school bands of this city  
to play with the band a Sousa march  
as the opening number.

Sousa, by the way, whose father was  
a trombone player in the band, received  
his first musical training from his asso-  
ciation with the members of the band  
which training led to his future tri-  
umphs. The United States Marine Band  
is a non-profit making organization  
whose appearances are only entrusted  
to organizations like city governments,  
chambers of commerce, firemen's or-  
ganizations and similar institutions that  
use the funds for benevolent or educa-  
tional purposes.

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Claire DUX, soprano  
GIESEKING, pianist  
Edw. JOHNSON, tenor

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with description of scenes, etc., and interspersed with overture,  
mental music, or tuneful solo, as piano numbers.

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## A TRIP THROUGH EUROPE

Henry Grobe, the well known sheet music dealer, recently returned from an extended trip through Europe and has been telling his many friends and the Musicians' Club some of his experiences. His observations are so interesting that we interviewed him and take pleasure in passing some of the information we obtained along to our readers:

One of the observations Mr. Grobe made on his recent trip to Europe, where he visited with Mrs. Grobe and his two boys, was that the children on picnic tours always sing—this was especially noticeable in Germany and Holland, and in bus loads of grown-ups, one could invariably distinguish the German groups by their singing. "Tour" singing undoubtedly prevails in other countries, but it certainly was not so noticeable.

"In almost every country we went through, which included England, Holland, Belgium, Germany, Austria, Czechoslovakia, Hungary, Switzerland, Italy and France, there were numerous holidays, either religious or secular. I remarked upon this to an officer in Vienna where we met with another holiday, and his answer was—'You see the people haven't much of worldly goods, but they enjoy holidays and picnics,' and I heartily agreed with him, for they seem to have more than their share of cares, especially in the central European countries.

"Of music there was not much to be heard, since the Mozart festival in Salzburg was to take place several weeks after we left this picturesque city (where Haydn also used to sip his wine in the monastery near St. Peter's Church.)

"In Munich a music festival was also scheduled for a later date, although the Deutsches Museum, a technical institute, was one of the most interesting and instructive of the many museums visited on our trip—here every subject such as aeronautics, transportation, astronomy, geology, mining, mathematics, physics, musical instruments, chemistry, ship-building, and many other subjects are treated with a thoroughness beyond compare, from the very beginning or inception of the subject, then through the various stages of development up to the present day with numerous working models throughout. Our time here was all too short, for we could well have spent days upon days in this museum alone.

"To be sure the large cities, such as London, Paris, Brussels, Berlin, Leipzig, Dresden, Vienna, Budapest, Praha, Milan, Rome, Florence, Venice, Naples, Genoa, all of which we visited, have their charm, museums, cathedrals, opera houses and shops being foremost but the real 'lure' of the whole trip was the contact made traveling through the smaller and picturesque cities, such as Lucerne, Innesbruck, Interlaken, Montreux in Switzerland, Heidelberg, Nuremberg, and the various cities along the Rhine, through Stresa, Perugia and the many hill towns in Italy—Nice, Monte Carlo, Grenoble, Autun and oth-

ers in France, also dozens of others too numerous to mention—the houses and farms along the road where frequent stops were made and chats with the people were very enlightening and most interesting. You see ours was a motor trip covering 7,000 miles over a period of three months, with stops in the large cities of from two to five days.

"The roads for the greater part were very good and are being improved, some of the best and longest stretches of good road we found in Italy and France—in these two countries the military are very much in evidence—not a day went by but what we saw hundreds upon hundreds of soldiers marching and drilling.

"The Passion Play at Oberammergau we shall not forget, for the acting was most sincere, and the music, while not great, was exceedingly good and seemed to fit the scenes and occasion. At times there are as many as 700 people on the stage—the week that we attended four performances were to be given, and as the auditorium accommodates 5,000 people, 20,000 persons witnessed the Passion Play in that one week—we stayed at one of the peasant's homes, which was immaculately clean.

In Budapest we attended a session of the House of Parliament with the President in the chair. In Rome we had an audience with the Pope. In Leipzig the Thuringer Hof has a number of most interesting rooms dedicated to various celebrities. I saw a letter from Wagner, and one from Luther."

Mr. Grobe has promised to continue his chat regarding his European trip in future issues of the Musical Review.

**Arnold Kraus**, formerly concert master of the Los Angeles Symphony Orchestra, is now a resident of San Francisco. Mr. Kraus is an experienced and accomplished violinist who should be heard before one of our music clubs. In addition to his qualifications as soloist and ensemble player Mr. Kraus is an instructor of exceptional ability.



DAVE ROSEBROOK



## LINA PAGLUGHI LAUDED

**Claudia Muzio Tells Redfern Mason of Success of San Francisco Girl in Italy**

In the San Francisco Examiner of October 1, Redfern Mason writes the following:

"The most promising young artist in Italy today is Lina Paglugh. Her voice is not large, but it is exquisite. She works hard—and that is half the secret of success. The only trouble is that she is developing too generous a physique."

Thus Madame Claudia Muzio, who is one of the small group of singers of the present generation to whom the name diva can truthfully be applied. So it is comforting to learn from her that one of the authentic successes of opera stars is that little San Franciscan, Lina Paglugh, whom our own Domenico Brescia taught and his dear wife, now alas! no more, mothered. Madame Muzio, who is here to give a recital in Dreamland on Thursday, talked about singers, and the American gospel of hustle, which leads them on the stage only half equipped.

**Dave Rosebrook**, leader of the San Francisco Concert Band, which is enjoying such unprecedented triumph during the Food Show at the Exposition Auditorium this week, has long been a resident of the Bay region. He is a cornetist of splendid accomplishment, having been soloist on various occasions and also a member of the San Francisco Symphony Orchestra. The programs selected by him for the Food Show have been invariably dignified and at the same time pleasing and the enthusiastic applause he and his picked band of musicians are receiving every night is ample evidence of the delight of the audiences.

## Kajetan Attl

*Seventeen consecutive years as solo harpist with the San Francisco Symphony Orchestra*

FOR LESSONS AND  
CONCERTS PHONE  
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"There are wonderful voices in California," she says, "but those who will work hard are few. The whole generation seems infected with a disease of hurrying. And it isn't peculiarly American, either. In Italy you find it too. That is the reason why there are so few singers. Even in the opera houses the same vice is rampant. Artists are asked to learn a new opera in three weeks. What a difference from the time when the great Tamagno took a whole year to master the part of Otello!"

## WAR MEMORIAL OPERA HOUSE NEARS REALIZATION

We take pleasure in quoting from a recent issue of the San Francisco News the following pleasant information:

Lindgren & Swinerton, Inc., newly appointed directors of construction of the \$5,000,000 San Francisco War Memorial, are "shooting at" January for the commencement of actual work on the project, according to announcement today by Alfred B. Swinerton, head of the concern.

The appointment of these contractors to supervise construction was announced Thursday night by the bidding committee of the War Memorial board. Among the principal buildings in San Francisco which have been filled by the concern are the Pacific Telephone & Telegraph Building, Hotel Dulin Building, Standard Oil Building, Sir Francis Drake Hotel, Mason Navigation Co. Building and 450 Market street.

**Mabel Frisbie Adams**, soprano, and **Mme. Margaretha Van Loben**, pianist, were the artists last week at the opening of the fall music program at the College Women's Club, Berkeley. The club is the East Bay branch of the American Association of College Women.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

Dr. Magnus used to say, "Ich kenn' ein Keller." I should think did! It was his, at his residence, 681 Hayes street. With a faithful colored servant to help him in serving frankfurters and beer, those invited there found a welcome truly royal. From time to time during the Exposition year, we met there. On January 1, 1916, we were invited with several members of the Exposition Orchestra to an informal reception to celebrate the New Year.

Dr. Magnus remarked to me that afternoon, while the guests were coming and going, each having had his pick of the refreshments frankfurters, bread, butter, beer, fine wine, and something stronger than those who despised the milder drinks—"Ich bin kein reicher Mann." But a rich man could not have made us more royally welcome; the reception hinged, too, on the love of music, which was an art that we were devoted to, as well as Dr. Magnus, although he was eminent in his passion for the finest German literature.

I must, however, admit that one function to which I was invited filled the rest of the day for me, because it came too early. That was a Fruhschoppen—an early glass. Dr. Magnus stood up in the middle, as was his wont, and in his sententious style asked us to come to the table. On my way home I dropped in at the residence of Richard Scher. Presser was publishing many pieces of music by him, and he called upon me and played to me. It was marvelous what could execute on the piano, for his hands were fearfully crippled by rheumatism.

He said, with reference to the Fruhschoppen, "Can you stand it, Mr. Pratt? I can't any more." On that New Year's day we had plenty of music, some burlesque, some that was serious, all of which were in just the right condition to enjoy.

Here follows the invitation:

San Francisco, December 27, 1915.

To the Musicians Club and their Ladies:

Dr. and Mrs. Max Magnus wish you a Happy New Year, and the pleasure of your company at an informal reception, Saturday, January 1st, nineteen sixteen, from ten a. m. to three p. m. at six hundred and eighty-one Hayes street.

On September 18, at the Grand Central Hotel, we had as guests Alfred Hertz and Mr. Wm. Shakespeare. All rules were suspended and Mr. Hertz was unanimously elected a member of our club. Mr. Walter Anthony was also elected.

The October dinner was at the Clift Hotel. It was in honor of our great organist, Edwin H. Lemare, who remained here as city organist after the Exposition closed. He is a favorite with the San Francisco public, as well as with every musician who had the privilege of listening to his gifted playing. His manner of mounting the organ stool was captivating, and as a guest he always responded with a quaint humor. One of his stories was of the famous organist William Best. Upon asking the presiding clergyman once why he put the hymn "When I survey the wondrous cross" so often, he said jest, "My brother is very fond of that hymn." "Your brother is a mayor I suppose," was Best's reply.

Mr. Walter Anthony, music and dramatic critic of the San Francisco Chronicle, at the time, addressed the meeting upon "The Conditions of a Critic." Although serious in the main, the talk was enlivened with much wit. He presented a picture of many of the difficulties in the path of criticism. Mr. Redfern Mason, who was there, was no doubt the most sympathetic listener, being then as now the chief critic of the Examiner.

Joseph Zuro, Willard J. Batchelder, and Albert Elkus were elected to the club.

The Christmas dinner on Saturday evening, December 18, 1915, presided over by Mr. Savannah, as Santa Claus, assisted by Mr. Epiane. It was a jolly affair. The same board of officers was elected as the year before, except that Mr. Biggerstaff having resigned his vice-presidency, Archille Artigues was chosen in his place and in charge of the dinners. Afterwards, we met often at the Bellevue Hotel.

Dr. Magnus received the appreciation of the club for his hospitality on New Year's Day.

At the dinner, April 7, 1915, when Mr. Savannah surprised us by coming forth on astronomy, Dr. Magnus told us of his plans for a Beethoven Music Festival in August. That was the time when the German singing societies were to be here at the Exposition.

The festival took place, in fact, as planned, beginning with the unveiling of the Beethoven monument, Friday, August 6th, at 10 a.m. Grand concerts were given in the Civic Auditorium on the evening of the same day, on Saturday evening, August 7th and on Sunday afternoon, August 8th, 1915.

The Beethoven monument is placed south of the music stand, in Golden Gate Park.

A special shell-shaped stage with sounding board was provided. Frank W. Healy was manager and the officers were:

Dr. Max Magnus.....	President
R. M. Tobin.....	Vice-President
John D. McKee.....	Secretary
A. C. Kains.....	Treasurer
Alfred Hertz.....	Conductor
Josiah Zuro.....	Chorus Master
Geo. E. Altstadt of N. Y.....	Chairman Monument Com.

The following programs were given:

## BEETHOVEN FESTIVAL OF MUSIC

### Symphony Concert by the Beethoven Festival Symphony Orchestra

100 Musicians. ALFRED HERTZ, Conductor

With the assistance of MARCELLA CRAFT, Soprano; ERNESTINE SCHUMANN-HEINK, Contralto; PAUL ALTHOUSE, Tenor; ARTHUR MIDDLETON, Bass-Baritone, and the BEETHOVEN FESTIVAL CHORUS (JOSIAH ZURO, Chorus Master)

#### Program

#### Friday Night, August 6, 1915, 9:00 P.M.

1. Overture—"Leonore," Op. 72, No. 3.....Beethoven
  2. Song with Orchestra—"Die Allmacht".....Schubert
- ERNESTINE SCHUMANN-HEINK  
Toni Hoff, Conductor
3. Symphony No. 9 (Choral), D minor, Op. 125.....Beethoven
    - I. Allegro ma non troppo, un poco maestoso.
    - II. Molto vivace—Presto.
    - III. Adagio Molto e cantabile—Andante Moderato.
    - IV. Choral Finale—Schiller's "Hymn to Joy."

#### Saturday Night, August 7, 1915, 9:00 P.M.

1. Prelude to "Lohengrin".....Wagner
- ORCHESTRA—CONDUCTED BY ALFRED HERTZ
2. Song—O du mein holder Abendstern (Tannhauser).....Wagner
- ARTHUR MIDDLETON  
Orchestral Accompaniment—Adolph Rosenbecker, Conductor
3. Chorus—Sunrise.....Hermes
- LOS ANGELES FESTIVAL CHORUS—500 VOICES  
Siegfried Hagen, Conductor
4. Songs—(a) "Traume".....Wagner
  - (b) Waltraute Scene from "Die Gotterdammerung".....Wagner
- ERNESTINE SCHUMANN-HEINK  
Orchestral Accompaniment—Toni Hoff, Conductor
5. Choruses without accompaniment—
    - (a) There Stands a Mighty Linden-tree.....Pache
    - (b) "Robyn Adair" (Arranged by Schoenfeld)
- LOS ANGELES FESTIVAL CHORUS  
Herman Schoenfeld, Conductor
6. Aria of Elizabeth—"Dich Theure Halle," Tannhauser.....Wagner
- MARCELLA CRAFT  
Orchestral Accompaniment—Adolph Rosenbecker, Conductor
7. Overture—"Tannhauser".....Wagner
- ORCHESTRA—ALFRED HERTZ, Conductor
8. Scene and Aria of Adriano from "Rienzi".....Wagner
- Orchestral Accompaniment—Toni Hoff, Conductor
9. Introduction to Act III—"Die Meistersinger von Nuernberg".....Wagner
- ORCHESTRA—ALFRED HERTZ, Conductor
10. Prize Song—"Die Meistersinger von Nuernberg".....Wagner
- PAUL ALTHOUSE  
Orchestral Accompaniment—Adolph Rosenbecker, Conductor
- 11. Choral Finale and "Ansprache" of Hans Sachs, from "Die Meistersinger von Nuernberg."

ARTHUR MIDDLETON and PACIFIC SAENGERBUND  
MIXED CHORUS  
F. G. Schiller, Conductor

#### Sunday Afternoon, August 8, 3:15 P.M.

1. Overture—"Rienzi".....Wagner
- ORCHESTRA—ALFRED HERTZ, Conductor
2. Winterstürme wichen dem Wonnemond," from "Die Walküre".....Wagner
- PAUL ALTHOUSE  
Orchestral Accompaniment—Adolph Rosenbecker, Conductor
- 3. Violin Solos—(a) Indian Lament.....Dvorak-Kreisler

(b) Prayer.....Bazzini-White

(c) Slavonic Dance.....Dvorak-Kreisler

RODERICK WHITE  
Gyula Ormay, at the Piano

  4. Agathe's Aria from "Freischuetz".....Weber

MARCELLA CRAFT  
Orchestral Accompaniment—Adolph Rosenbecker, Conductor

(Rest of Program will appear in next week's issue)



## SOUNDING THE MOVIES

BY THE OPERATOR

This week I want to reprint a letter from Ralph Flint, written for the New York Times of September 28 and giving an interesting insight into Hollywood affairs. Here is the letter:

Responding to the imperative demands of progress, Hollywood stands in grave danger of losing much of its natural charm. Recent widening of its various arteries has precipitated another wholesale slaughter of those graceful adjuncts of the California landscape, the stately palm and the graceful pepper tree and the ubiquitous eucalyptus in all its fifty-seven varieties. On the other hand, a five-million-dollar civic centre is being planned for the heart of Hollywood as a tangible sign of the extraordinary importance that the cinema has bestowed on this otherwise unpretentious and unimportant place. Then there is to be another five-million-dollar development—also in the blue-print stage—the splendid Ritz-Carlton Hotel that will spread out bungalow-fashion over twenty or more acres of hilltop at the head of Vine street, from which will be had a superb view of the mountains and the far-reaching plains that hardly hold the fabulously up-springing city of Los Angeles. Wider streets and splendid plazas with costly civic towers and imposing facades will do much to enhance the prestige of Hollywood as a world center, but nothing will ever compensate for the loss of those leafy avenues that formerly made this hillside town a haven of peace and beauty.

### "Reaching For the Moon"

The United Artists lot is a comparatively quiet one these days. In fact, most of the studios are working at half speed, with the two Warner Brothers' units practically closed down until the new year—only foreign versions of previous successes are being made at First National these days. Douglas Fairbanks and various co-workers responsible for the fortunes of Irving Berlin's picture are in daily session, but the shooting date is still some time along in October. In these days of talking pictures the major part of the work often precedes the actual shooting. Elsie Janis is the latest addition to the staff of Mr. Berlin's "Reaching For the Moon." Mr. Berlin has been out in Hollywood so long now that he is being looked on as practically a native son, being another newcomer to find continual pleasure in the serenity and sunshine of Southern California. Together with Jerome Kern, whose "Man in the Sky" is practically finished at Warners', he is one of the few song writers to have their work left intact. The day of the song writer, for the time being, is over in Hollywood. The Kern score, being adroitly fitted to the necessities of the text, is automatically protected from the ravages of the cutting room. Many a film that started out early this summer as a rollicking song-and-dance affair has been put

upon the operating bench and relieved of its now out-moded tunes and dances. Some of these unhappy victims are being sent out into the world in a highly mutilated state, with a continuity that is about as smooth as a well-toothed saw.

Mark Pickford, plunged in deepest preparation for "Kiki," is polishing up her French accent with the help of Fifi d'Orsay and taking tap dancing lessons—as every one else seems to be doing in this part of the world just now—and getting costumes ready and selecting the company and okaying the script that Sam Taylor is preparing. She is experiencing all the ardors of a playor and the rigors of a producer, a combination that is enough to tax the resources of the hardest member of the industry. The Ronald Colman picture, "The Prodigal," which Frederick Lonsdale concocted for this popular star on his recent visit to Hollywood, is temporarily in abeyance, after a false start.

### A Film of India

Out of the Hollywood grab-bag comes an interesting showing of the unending variety of talent that goes to make up the personnel of the film colony. Carroll Case, young son of Frank Case, well known proprietor of the Algonquin Hotel in New York City, finally broke into the studio game after a weary round of months of unsuccessful endeavor and has been at Paramount for the better part of the year learning the motion picture game at first hand by serving as assistant director to such men as Edmund Goulding ("The Devil's Holiday"), Edwin Carew ("The Spoilers") and John Cromwell ("Tom Sawyer"). Eschewing the well beaten path of the Hollywood-made products and bold enough to seek his cinematic fortunes in foreign lands after the manner of Robert Flaherty (of "Nanook" and "Moana" fame) and the Cooper-Shoedsack team that brought us such grand "native" pictures as "Grass" and "Chang," Mr. Case has written a story dealing with life in India, that goes under the temporary title of "Ganges." Having secured backing for his venture, he is about to set forth for the Orient to bring his script into vivid realization. The scenes will run a long pictorial course, from one end of India to the other, and will record for us a glowing vision of that fantastic country such as Kim picked up in the course of his wanderings. This ambitious young producer will use a wholly native cast. And speaking of Robert Flaherty brings to mind the somewhat disturbing fact that it is impossible to unearth a single fact concerning this highly unorthodox director who more than a year ago set sail for the Polynesian island he so loves in company with F. W. Murnau, the famous German director who also found the restrictions of Hollywood too much for his artistic inclinations.

## REMOTE CONTROL

BY THE LOUD SPEAKER

The sixth series of winter broadcasts of the Atwater Kent Manufacturing Company, featuring internationally famous concert and opera stars, began last Sunday with the broadcast from KPO, the Hale-Chronicle station, at 6:15 P.M. Mme. Louise Homer was the soloist with the Atwater Kent orchestra. Her daughter, Katherine Homer, was her accompanist.

More than 250 concerts have been presented under the Atwater Kent sponsorship since the various series started in 1925. In that time 130 of the world's outstanding musical artists have been presented, many of them for the first time on the radio.

The concert series which was inaugurated last Sunday will bring before the microphone, before the end of the season: Richard Bonelli, Giovanni Martinelli, Lucrezia Bori, Josef Hoffman, Rosa Ponselle, Lawrence Tibbett, Albert Spaulding, Maria Kurenko and Elisabeth Rethberg, in addition to the Atwater Kent quartet.

Other features of this series include Anna Case, Busolina Giagnini, the Russian sensation, and the Kedroff quartet. The entire series will be heard through KPO, by National Broadcasting Company network connections.

Music lovers got their long promised treat last Sunday when the New York Philharmonic Symphony Orchestra, directed by Erich Kleiber, general music director of the Berlin State Opera, was heard over Columbia network from New York. The broadcast was given locally by KFRC.

The Philharmonic Symphony programs are scheduled to be given from 12 noon to 2 p.m. However, owing to the World Series baseball, the opening of this great concert was not heard here. KFRC cut in the symphony immediately after the conclusion of the Sunday World Series game, which was after 12:30 p.m.

Kleiber, who is one of the outstanding musical figures of Europe, will conduct six concerts in all for the New York musical group. Artur Toscanini will follow Kleiber, and will in turn be followed by Molinari. There will be twenty-seven concerts in all, all Sunday presentations.

Last Sunday's program included the Freischütz Overture by Von Weber, Serenade No. 9 by Mozart, and Symphony No. 4 by Tchaikowsky.

Two of the famous orchestras in the West, the San Francisco Symphony Orchestra and the Los Angeles Philharmonic Orchestra, will alternate in a series of feature programs over the National Broadcasting Company's network, beginning October 9. Thereafter they will be heard on succeeding Thursday nights.

The programs are sponsored by the Standard Oil Company of California. The San Francisco group will open the series, Mishel Piastro conducting.

The Los Angeles group will be heard October 16, with Artur Rodzinski conducting. Unusual interest attaches to the fact that Basil Cameron and Issay Dobrowen, two world famous conductors, will be heard over the air during the Standard symphony hours. These concerts will be broadcast locally by KGO.

### KPO HAS APPLIED FOR 50,000 WATTS POWER

On September 23, 1930, KPO, San Francisco's pioneer station, owned jointly by Hale Bros and The Chronicle, registered an application with the Federal Radio Commission for the right to increase its power from the present 5,000 watts to 50,000 watts.

Early last year the Federal Commission extended the right to cleared channel stations to increase their power to 50,000 watts so that they might better serve remote districts not now adequately covered by stations of present power. Four cleared channel stations in each of the five Federal Radio Zones were to be accorded this right.

KPO not only enjoys the distinction of being the oldest surviving station in Northern California, but is also the only cleared channel station in San Francisco. KPO was granted its first license to operate in April, 1922 and has been operating continuously since that time. It began with a 100 watt transmitter, which was succeeded one year by a 500 watts transmitter and then a 1,000 watts transmitter and finally, a year ago last July the present high standard 5,000 watts transmitter was installed. This next step in the installation of a 50,000 watts transmitter will place KPO in the class of the highest powered stations in America.

The owners of this station have always taken advantage of every opportunity to serve the people dependent on radio programs originating in San Francisco to the best of their ability regardless of cost, and it is in accordance with this policy that this step is now taken which will eliminate the use of practically new equipment costing in excess of \$125,000 in the installation of the new transmitter of 50,000 watts costing approximately \$450,000 including the cost of land and buildings. The transmitter will be located 16 or miles outside the city. Enlarged studio and executive offices will be retained in the present location. The owners of this station feel that San Francisco entitled to full advantage of the right extended by the Federal Radio Commission in establishing these high powered stations at certain points in the United States, and KPO deems it duty and a pleasure to acquire the rights in the name of the community it serves.

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## RECENT EVENTS IN LOS ANGELES

The San Francisco Opera Association, having concluded its season at home, is sending the principal artists, plus a number of representatives of minor roles, scenery, conductors and let to Los Angeles where they opened a season of nine operas last Monday night at the Shrine Auditorium with Puccini's *La Bohème* and *Traviata*, Gigli, Viviani and Pinza in the first. Pietro Cimini conducted. The rest of the repertoire and cast is as follows: Wednesday, Oct. 1—*Salome* (Strauss), with Jeritza, Thomas, Rayner and Manon, conducted by Artur Rodzinski; Friday, Oct. 3—*La Traviata* (Verdi), with Gigli, Thomas, conducted by Artur Rodzinski; Saturday, Oct. 4, double bill—*Die Walküre* (Wagner) and *Die Meistersinger* (Wagner), conducted by Karl Riedel, and *Cavalleria Rusticana* (Mascagni), conducted by Pietro Cimini, the cast of the former work including Mario, Manski and Marlo, the latter Jeritza and Jagel; Monday, Oct. 6—*Manon* (Massenet) with Gigli and Hampton, conducted by Pietro Cimini; Tuesday, Oct. 7—*Tannhäuser* (Wagner), with Jeritza, Manon, Thomas, Rayner, and Pinza, conducted by Artur Rodzinski; Thursday, Oct. 9—*Mignon* (Thomas), with Mario, Gigli, Pinza, conducted by Artur Rodzinski; Saturday, Oct. 11—*Girl of the Golden West* (Puccini), with Jeritza, Jagel and Viviani, conducted by Artur Rodzinski; Monday, Oct. 13—*Lucia*, with Gigli, Jagel, Viviani and Pinza, conducted by Merola.

We take the following interesting Los Angeles news items from Bertha Cord Knisely's column in Saturday Night:

Immediately following the closing of opera season the Los Angeles Philharmonic Orchestra, Dr. Artur Rodzinski conductor, will begin rehearsals for opening pair of concerts Thursday evening and Friday afternoon, October 4. Symphony concerts will be given every two weeks thereafter in the season of twenty-eight weeks; the opening day afternoon concert is scheduled for November 2.

Among new numbers under consideration to be programmed this season are *Wetzler*, *Basque Venus*; *Dvorak*,

*In Sie Nature*; *Handel-Harty*, *Water Music*; *Bach-Respighi*, *Passacaglia*; *Bach-Respighi*, *Praeludium*, *Choral and Fugue in D Major*; *Bach-Schoenberg*, *Praeludium and Fugue in E Flat Major*; *Coppola*, *Burlesque*; *Ravel*, *Bolero*; *Eichheim*, *Burma*; *Krein*, *Ode to Lenin*; *Strauss*, *Zarathustra*, *Stravinski*, *Petrouschka*; *Balakirew*, *Islamey*; *Brahms*, *Requiem* (with chorus and soloist); *Bossi*, *Intermezzi Goldoniani*; *Tomassini*, *Carneval de Venice*; *Mozart*, *Kleine Nacht Musik*; *Albeniz*, *Triana and Festivals of Seville*. Other composers to be represented are *Debussy*, *Mozart*, *Berlioz*, *Kodaly*, *Scriabin*, *Chausson*, *Beethoven*, *Glazounow*, *Prokofieff*, *Rachmaninoff*, *Rimsky-Korsakow*, *Schumann*, *De Falla* and *Wagner*.

At an informal tea in the home of Mrs. Mary S. Ballard, the two boards of Pro Musica, Los Angeles Chapter, met recently to discuss programs for the coming season. Final selection was deferred, in instances, but it was decided to give one program of modern American music—a happy consummation. America is no longer a doubtful participant in the field of creative music. Just as important work as that of any European is done within our own sea-coasts. The public is not to blame for any failure to appreciate this fact, for there are not opportunities to hear the compositions of these young Americans. Professional managers are constrained to present programs of tried merit. It remains for non-commercial agencies to forward the works of blossoming genius. European nations are better organized in this line and their young artists, well-launched at home, are readily accepted over here.

Pro Musica will present, among other works by young Americans, the First String Quartet of Roy Harris, which has been highly praised by the Pro Arte Quartet, by Paul Rosenfeld, and by many other authorities; incidentally, there are now available records of Roy Harris' Piano Sonata, played by Hugh Compson, New York pianist. It is a beautiful work—of thematic originality, of notable harmonic rightness, and, in its entirety, a work of such excellent

form that one compares it, instinctively, to a lovely piece of sculpture. It has already been announced in these columns that Dr. Rodzinski will put on the First Symphony of Roy Harris—probably, after the holidays.

Coleman Chamber Concerts enter the twenty-fifth season under direction of Alice Coleman Batchelder. Mrs. Batchelder founded this organization and has brought it to its present distinguished position through unmitigated faith and effort. Six concerts are scheduled as follows: November 23, Bartlett-Frankel String Quartet, assisted by the famous London cellist; December 21, Olga Steeb Trio; January 18, Aguilar Lute Quartet (on first American tour—rare Spanish music); February 18, De Busscher Woodwind Ensemble, assisted by Alice Coleman Batchelder, pianist; March 8, Societe des Instruments Anciens (Paris group of musicians reviving music and instruments of former centuries); March 29, London String Quartet. These concerts, as customarily, will be held in the Pasadena Community Playhouse, Sunday afternoons.

Nowhere else in America can such chamber music be heard at such low cost, I believe. Also, the Community Theatre is one of the outstandingly artistic architectural achievements of the southland and so accessible that capacity audiences might reasonably be expected. Occidental College, Pomona, Scripps and California Institute of Technology are fortunately near this seat of rare chamber music, to say nothing of the universities and private schools of Los Angeles, which should each afford a group of young music enthusiasts. It was not uncommon, before the days of casual auto travel, for students to travel from Cambridge to Boston for frequent concerts, or from Evanston to Chicago (as I know from experience, having passed many hours on the old elevated and surface cars of the north shore, or on train and bus, to hear coveted musical performances).

But there are always seats to spare at the Pasadena chamber music concerts. One can only suspect that there is not sufficient awareness of the real

value of these events. Perhaps, youth is suspicious of something smacking of academic dryness or snobbish exclusiveness—the Pasadena Community Playhouse Coleman Chamber Concerts have none of either. Modern and classical works go into the programs. The audience needs only a larger quota of alert youth to complete the rhythm.

Mrs. Cecil Frankel, founder and sponsor of the Bartlett-Frankel String Quartet, has enlarged upon her last year's program of free chamber music concerts for the public schools. The quartet has been in rehearsal the last two weeks and the school programs will soon be under way. In November occurs the first of the Biltmore subscription concerts and, a little later, the series of popular Sunday evening quartet programs will be started. Sylvain Noack, first violin, is the new member of the quartet. A. Briglio continues as second violin, Emile Ferri, viola, and Nicholas Ochi-Ali, violoncello.

Artie Mason Carter sent a card from Garmisch-Partenkirchen in the Bavarian Alps, which reached me almost simultaneously with the news that she had landed in New York last Saturday, returning on the Leviathan. Mrs. Carter will arrive in Los Angeles early in October.

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## AMERICAN NEWS

Mischa Elman, Russian-American violinist, will give New York recitals on January 3 and February 15. He is now touring in Europe.

\* \* \*

Rene Pollain, conductor of the New Jersey Orchestra, is interested in the production of American works. Information is available from the Secretary, New Jersey Orchestra, 4 Central avenue, Orange, N. J.

\* \* \*

A prize of \$1,000 for a composition for harp with or without orchestra or as outstanding instrument in chamber music ensemble is offered by the National Association of Harpists, 315 West 79th street, New York City.

\* \* \*

Jose Iturbi, Spanish pianist who made an unusually successful American debut last season, is engaged for seventy-four recitals in the United States this winter.

\* \* \*

"Aida" on Monday evening, October 27, will open the season of the New York Metropolitan Opera Company. The cast will comprise Maria Mueller, Karin Branzell, Giovanni Martinelli, Giuseppe De Luca, Ezio Pinza, and Joseph MacPherson, and Tullio Serafin will conduct.

\* \* \*

Albert Spalding, American violinist, is to tour in the United States transcontinentally beginning about New Year's time. He is at present abroad, giving a schedule of forty-two concerts.

\* \* \*

This is to be the last season in which the New York Metropolitan Opera Company pays its traditional Tuesday evening visits to Philadelphia. It opens the 1930-31 series October 28 with "La Gioconda," the cast headed by Rosa Ponselle, Julia Claussen, Beniamino Gigli, Giuseppe Danise, and Tancredi Pasero.

\* \* \*

Jascha Heifetz, Russian-American violinist, will give New York recitals on November 10, January 5, and March 22.

\* \* \*

Again in America, scene of their first principal triumphs, the English Singers will give a New York program October 25.

\* \* \*

On the same night, October 28, on which it gives "Gioconda" in Philadelphia, the New York Metropolitan Opera Company will open its Brooklyn series of Tuesday evening appearances with "Boheme." The cast will be headed by Lucrezia Bori, Nanette Guilford, Edward Johnson, Antonio Scotti, and Leon Rothier.

\* \* \*

Conducted by Nikolai Sokoloff, the Cleveland Orchestra, consisting of 90 players, will give the first half of its season's concerts this year at the old Masonic Hall, whereafter it will probably move its programs to its new Severance Hall, now being built. The auditorium is the gift of the late John L. Severance and Mrs. Severance.

Succeeding to the place of the recently disbanded American Orchestral Society, the National Orchestral Association has been organized in New York. Leon Barzin, assistant conductor of the former group, will conduct the latter. Franklin Robinson, organizer of the society, is head also of the association, which proposes eight annual concerts, an ensemble of ninety young players, and three morning rehearsals weekly.

\* \* \*

Michel Penha, cellist, formerly of San Francisco, and now of the Ke-Ah-Nie Quartet in Portland, is to be soloist with the Portland Symphony Orchestra on November 17.

\* \* \*

In its revival of Wagner's "Flying Dutchman" this year, the New York Metropolitan Opera Company will cast Maria Jeritza as Senta.

\* \* \*

Twenty pairs of Thursday evening and Saturday afternoon concerts are announced by the Cleveland Orchestra this season. Also the organization will play fifteen educational programs, graded for young people, and forty concerts on tour, some of them as far from home as New York and Canada. Rudolph Ringwall, assistant conductor to Nikolai Sokoloff, directs the children's events.

\* \* \*

Joseph Littau, chief conductor at the Roxy Theatre, New York's big movie house, which maintains a full symphony orchestra, has accepted an invitation to be conductor of the Omaha Symphony Orchestra.

\* \* \*

Prizes of \$1,000 for a symphony, \$500 for a women's chorus, and \$500 for a piano trio are announced by the National Federation of Music Clubs. Information is procurable from Virginia H. Anderson, 22 Rhode Island avenue, Providence, R. I.

\* \* \*

Ernest Moret's "Lorenzaccio," a novelty, will open the season of the Chicago Civic Opera Company on Monday evening, October 27.

\* \* \*

Two more singers are announced as newcomers to the roster of the New York Metropolitan Opera Company this season. They are Hans Clemens, German character tenor, and Maria Ranzow, prominent German contralto.

\* \* \*

Opening its season, the New York Society of the Friends of Music will on October 26 produce Janacek's "Festival Mass" and shorter choral works of Czech composers. Artur Bodansky is conductor, and the chorus master is Walter Wohlleben.

\* \* \*

Elizabeth Sprague Coolidge is awarding a prize of \$1,000 for a chamber music work for flute, oboe, clarinet, bassoon, and French horn; or for piano and four or five wind instruments. American composers are offered also a \$500 prize for a suite or other extended composition for two pianos. The contests are directed by the Coolidge Foundation, Library of Congress, Washington, D. C.

## SCHUMANN-HEINK TO TEACH

Forty girls are to have the benefit of Mme. Schumann-Heink's rich singing experience. The great contralto has announced her purpose to devote five years to teaching that number of American girls, to be selected by herself. New York will be the scene of these activities. Instruction will be in groups with personal coaching supplementary. Natural breathing, with singing stripped of all exaggeration, is Schumann-Heink's fundamental idea. She states also that the German classical tradition will be stressed—the Wagner operas thoroughly studied—German diction mastered, etc. But she will have capable assistants for other languages. It is a beautiful idea of this great-hearted woman—the crowning act of her career. She calmly faces a complete withdrawal from public activities, but she is thus quoted: "There are five good years of hard work still before me. In that time I expect to see a number of my pupils make names for themselves." Further, she declares her intention to

direct these students "every step of the way," to make it as easy as possible for really talented young women. Auditions will be held next month—details are not at present available. But Mme. Schumann-Heink was interviewed by a New York Times representative at Hotel Buckingham, New York, where, I assume, she could be reached. Los Angeles, unquestionably, has suitable talent, but for that talent to reach New York is another matter.—L. A. Saturday Night.

The marriage of Valerie Upright to Samuel Godetsky has been announced by Mrs. Camilla Upright, the ceremony taking place September 26. Rodetsky is a pianist of this city.

H. B. Pasmore is finishing an opera Lo-Ko-Lah, for which the libretto has been written by Ruth Comfort Mitchell. It is to have an audition in New York and Chicago.

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## EUROPEAN NEWS

Ernest Bloch's "Schelomo," for cello orchestra, was played recently in the concert of Sir Henry Wood's London Symphony Orchestra. The soloist was Sir Salmond.

It is rumored that Arturo Toscanini would be the general director of the Bayreuth Festival, succeeding the late Richard Wagner, have been denied by the Bayreuth representative. He will be guest conductor next summer at this, however.

Opera in English will be given in London this season by the Grand Opera Company. The organization toured with success throughout England last winter.

Helga Galli-Curci, coloratura soprano, is beginning at Newcastle a tour of the British Isles. In her second visit to that country she has been heard in Liverpool, Manchester, Birmingham, Brighton, Leicester, Sheffield, Dundee, Middlesbrough, Edinburgh, Glasgow, Belfast, Dublin, and other places.

Novelties at the Vienna Staatsoper this season will include Weinberger's "The Bagpipe Player," Verdi's "Aida" with libretto newly adapted by Carlo Zeller, Egon Wellesz's "The Firebrand," Rossini's "L'Italiana in Algeri," Adam's "The Norn," and Verdi's "The Two Oafs."

Richard Strauss is at work on a new opera, "Die Frau ohne Schatten," which is given this season at the Vienna Staatsoper. The revision includes addition of a new chorus in "perfect style" as the finale.

In an annual series of summer operas at Zoppot, near Danzig, the works of Weber's Freischütz and other operas have been given this year. Zoppot is a resort.

Tina Paggi, coloratura soprano, sang in the opera "The Barber of Seville," with Riccardo Stracciari, baritone, in Genoa. Mme. Paggi was leading singer in the Columbia Grand Opera Company on the Pacific Coast last season.

Zerkow, in Saxony, was the scene of a Schumann celebration this summer. Robert Schumann was born in Zerkow.

A festival of music of Bavarian composers was held in Munich this summer.

Karl Rathaus' new opera, "Die Fremde," which is to be mounted at the State Opera this season, has been built around a group of Polish legends.

Twenty-two concerts are to be given by the British Broadcasting Company Orchestra in London this season. The ensemble includes 114 musicians. Conductors will include Adrian Boult, Albert Coates, Sir Henry Wood, Sir Ernest Schermet, and Sir Arthur Scherchen.

## ABAS QUARTET OFFERS SEVERAL NOVELTIES

When the Abas String Quartet begins its third season on Friday, November 7 Nathan Firestone will be at the viola stand and Flori Gough/Shorr at the cello stand. These two have been playing with Messrs. Abas and Wolski during the summer months and these four now comprise the permanent personnel of the Abas group.

In addition to the new faces on the stage at the Abas concerts, the organization promises to include some interesting new chamber music works on its season's programs. Among them will be Schoenberg's "Verklärte Nacht," Malipiero's "Respetti Stromboli," Milhaud's "Sonata for two violins and piano," Frank Bridge's "Three Novelettes" and the Brahms two viola Quintet.

The season's subscription concerts will be given in Scottish Rite Auditorium this year, and Alice Seckels announces a special season rate to students, made possible through the efforts of Mrs. Edward Glaser and Mrs. Leon Guggenheimer, chairman and vice-chairman of the Civic Chamber Music Society.

## GIESEKING PROGRAMS

The decision of Manager Selby C. Oppenheimer to continue the sale of series tickets at reduced rates for the nine remaining events on his subscription course at Dreamland has met with much popular favor and has afforded opportunity for many sincere music lovers who had neglected securing their season tickets to take advantage of supplying their year's musical program at a pro-rata rate for nine events as were paid for ten by original subscribers. The nine remaining artists to be heard in the series are Giesekeing, Maier and Pattison, Elisabeth Rethberg, Edward Johnson, the Brahms Liebeslieder Ensemble, Paul Robeson, Harold Bauer, Mischa Elman and Claire Dux.

Giesekeing, the great German pianist, is the second and next event in Oppenheimer's series, appearing at Dreamland Wednesday night, November 12. That Giesekeing takes the San Francisco public as seriously as the San Francisco public takes him may be judged from the extraordinary program he has submitted for the occasion of his impending visit.

Giesekeing, who is noted throughout the world's music centers as one of the greatest Bach interpreters, has listed for his forthcoming recital the Bach Partita, No. 2. He also discovered, while in the West, that audiences admired the novelties from the pens of modern writers as much as they did the standard works in pianistic literature. Other composers represented on Giesekeing's program are Debussy, Brahms, Schallatti, Joseph Marx, Szymanowski, Beethoven and Ravel.

Luisa Silva's success last month brought about so many requests for a second concert before this contralto leaves to fill her New York engagements, that Managers Charles L. Wagner and Alice Seckels have decided to



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again present their artist in Scottish Rite Auditorium on Wednesday night, November 5. Except for the Spanish numbers, which will be repeated by general request, the program will be entirely new and will feature many songs not previously sung here. Edward Harris will be at the piano.

## BRESCIA TO LECTURE

Wednesday evening, Oct. 8, Domenico Brescia, professor of counterpoint and composition at Mills College, gave a lecture in the Chamber Music Hall on the campus during the regular Wednesday evening of music scheduled on the college calendar. He had chosen as his subject "The Origin of the First Motive of the First Movement of the Fifth Symphony of Beethoven." Mr. Brescia, an Italian by birth, is a graduate master composer of the Bologna Conservatory of Music. He is a member of the Royal Academy of Bologna and an honorary member of the Royal Academy of Florence.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

## DISTINGUISHED VISITORS

Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, of Fort Huron, Michigan, and Mrs. J. A. Jardine, vice-president, of Fargo, North Dakota, will be honor guests at a luncheon Wednesday, October 22, at the Palace Hotel. The California Federation of Music Clubs will be host, with Mrs. Lillian Birmingham, vice-chairman at large and chairman of program, in charge of the event. Mrs. Horatio F. Stoll is president of the state organization.

Mrs. Ottaway and Mrs. Jardine come to speak on the biennial of the national body, which is to be held in San Francisco June 20 to 27, 1931. The interest of the entire Coast is aroused and the convention promises to be the largest concerning music ever held in this city. Reservations for the luncheon may be made through Mrs. Birmingham, 2730 Pierce street; phone, Fillmore 4553.

Carrie Teel, pianist, assisted by Louis Ford, violinist, Lajos Fenster, violist, and Otto King, cellist, will give a program of chamber music under the management of Lulu Blumberg, at the Community Playhouse on Tuesday evening, October 14. The program will be: Sarabande G minor (Loeillet), Air Tendre (Lully), Variations and Fugue on a Theme by Handel (Brahms); Reflets dans l'Eau (Debussy); Five Preludes, op. 74 (Scriabine); Etude op. 65, No. 3 (Scriabine); Piano Quartet op. 26, A major (Brahms).

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# Eleventh Biennial Prize Competition *for* American Composers



## National Federation of Music Clubs

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## Announcement of the Prize Competition for 1931

### FOREWORD

THE National Federation of Music Clubs announces the Eleventh Prize Competition for American Composers. The last competition registered the largest number of manuscripts yet received. Prizes will be awarded only for those compositions which will be worthy additions to American music literature.

Judges of national reputation will be chosen.

The Federation will instruct the judges to reject any composition that does not meet these requirements, and prizes will be awarded or withheld according to the unanimous vote of the judges in each class. In case of disagreement, the Chairman reserves the right to appoint an additional judge whose decision will be final.

The compositions awarded prizes will be performed at the Seventeenth Biennial Convention, San Francisco, June 20-27, 1931.

### CONDITIONS OF THE COMPETITION

1. The competition is open to all American citizens.
2. All manuscripts shall be sent to the chairman unsigned and with a private mark. A sealed envelope shall accompany each manuscript, containing the private mark used, with the number of the class in which it is entered, the name and birthplace of the sender, date of citizenship (if not American birth), present address in full, and stamps or money to cover the expense of returning manuscript. An additional fifty cents must be enclosed to provide for the expense of forwarding to the several judges, and one dollar if the manuscript be large.
3. All manuscripts must be clearly written in ink. No composition which has been previously published or publicly performed shall be submitted.
4. All compositions entered shall have English titles and vocal numbers must have English text.
5. All compositions must be submitted before December 1, 1930.
6. Prize winners of the National Federation of Music Clubs cannot enter two successive competitions in the same class.
7. Punctilious care will be taken to safeguard manuscripts in every possible way, but the Federation cannot be held responsible in case of loss. Each contestant should retain a duplicate copy of manuscript.
8. The winners of prizes should make every effort to be present at the premier performance of their compositions and personally receive the prize at the convention.

### PRIZES TO BE AWARDED

Class I—A Symphony or Symphonic Poem	\$1,000
Offered by the Ohio Federation of Music Clubs, Mrs. Edgar Stillman Kelley, President.	
Class II—A Three-part Chorus for Women's Voices	\$ 500
Offered by Mrs. J. R. Custer of Chicago and the National Federation of Music Clubs.	
This chorus should be of medium difficulty and moderate length, and suitable for presentation by music club choruses.	
Class III—A Trio for Violin, Violincello, and Piano	\$ 500
The Gertrude Seiberling Prize, offered by Mrs. Mary Hail of Providence, R. I.	

### 1927 PRIZE COMPOSITIONS IN ABOVE CLASSIFICATIONS PERFORMED AT CHICAGO BIENNIAL CONVENTION

Symphonic Poem "Erotic Poem," by C. Hugo Grimm, Cincinnati, Ohio.  
 Three-part Women's Chorus, Slumber Songs of the Madonna, May A. Strong, Ann Arbor, Michigan.  
 Trio for Violin, Violincello, and Piano, Gustave Strube, conductor of Baltimore Symphony Orchestra.



# Musical Review

ESTABLISHED OCTOBER 15, 1901

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SAN FRANCISCO, CALIFORNIA, SATURDAY, OCTOBER 18, 1930

TEN CENTS

## SUCCESS OF THE L. A. OPERA SEASON KREISLER'S CREED OF LIFE AND ART

**Out Houses, Satisfied Audiences and Sustained Improvement Over Past Years — Clare Clairbert "Brought Italian Opera Into the Realm of Legitimate Drama"—Tannhauser, With Rodzinski Conducting, Regarded Best Performance**

**Eminent Violin Virtuoso Expresses His Views on the Relation of Life to Art and Maintains That Devotion to a Musical Ideal is Entirely Compatible With High Ideas of Life**

no doubt San Francisco music lovers interested to know how successful season in Los Angeles turned out to be. We can not do better than to produce in these columns a review of Bertha McCord Knisley in Saturday Night of October 11. The season in Los Angeles closed last Monday and, according to the reports we heard, it proved the most successful from a financial standpoint so far. It does not require much person to discover that the writer of the review we quote here is a thorough musician and a very capable critic and, though we do not personally agree with every opinion expressed in regard to certain artists, we certainly are glad to know the writer's excellent judgment and fine discrimination. We are in full from Bertha McCord Knisley's review:

Our operas, since our last appearance, have carried on the tradition of the past night: sold-out houses; satisfied audiences; sustained improvement in all phases of operation. Clare Clairbert's debut, perhaps, the most discussed event. It had been promised for this late European songbird and much was expected. In Traviata she sang and acted with the grace which is born of unforced expression—a natural outpouring of youthful spontaneity rarely seen on the operatic stage. The very genuineness of certain operatic situations must necessarily stifle any attempt at naturalness. But Clairbert made Traviata a living, breathing creature, and more ideally adapted in appearance to Dumas' dame aux camelias than I can think of except the incomparable Sara Bernhardt. Clairbert brought into the realm of legitimate opera, and, in fact, the whole company that night, caught something of the spirit. Even Gigli, who can be so stiff, became an animated character, injecting the element of realism into his portrayal.

There is one thing about Clairbert's performance which I would prefer to leave unmentioned until after a second hearing. There was a certain change in quality which seemed uncalled for—like the almost invisible flaw in an otherwise superb diamond. I have decided whether it was due to the production or a quality residing

in the organ itself. Mignon may offer a solution. La Traviata was generally accepted as an exceptionally brilliant performance. John Charles Thomas, as Germont, sang with that incomparable smoothness of tone which makes him easily the best singer of all the men in the company.

Fritz Kreisler, favorite of the connoisseur and the public alike, will give his only concert of this season in Northern California Sunday afternoon, November 9, at 2:30 in the Civic Auditorium, under the local management of Frank W. Healy. Judging from the great influx of mail orders there will

"would nevertheless try to separate art from their daily life, to consider it as a thing apart, to seek it as some people seek religion, on Sunday only. They consider the artist and the man as two distinct and separate entities, perhaps a kind of Dr. Jekyll and Mr. Hyde.

"To my mind, art and life are closely allied. In fact, art is life in the sense of being a more abundant life and to separate art from daily life is to separate the spirit from the body. If a person sinks to a low level, becomes a wastrel, a scoundrel, a criminal, how can he keep his art, if he has any, on a high plane? Which does not imply that all great artists are angels. There is, of course, good and bad in all of us, but in one who consecrates himself to the highest ideals of art, the good must surely predominate.

"Some of the loftiest aspirations of the human soul are reserved to those who have the great gift of musical experience for they thereby lift themselves out of a material world and enter a spiritual one. In holding communion with the great composers who were surely instruments in the hands of a divine power, we are enabled to express something of the infinite.

"The gift of self-expression is, in its most perfect sense, one that can be exercised only by artists in moments of supreme ecstasy. It is the same unknown force that inspires the creative faculties of the composer.

"Whether I play in public in the midst of thousands or in the privacy of my own room, I forget everything except my music. Whenever I am lifted out of the material plane and come in touch with another, a holier world, it is as if some hand other than mine were directing the bow over the strings. The source of inspiration is a mystery but inspiration undoubtedly accounts for all that is great in art.

"If, then, self-expression in music lifts us to a loftier, holier plane, it is certainly not a separate thing but a part of life. If we strive toward perfection of our art we strive toward the perfection of our lives. We work toward an ideal in either case."

Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, has been appointed director of the next Cincinnati May Festival.



**FRITZ KREISLER**  
By Many Regarded as the World's Greatest Violinist Who Will Appear at the Exposition Auditorium on Sunday Afternoon, November 9

Saturday's double bill was one of violent contrast—German fairy lore versus Italian realism in its most sordid aspect. Hundreds of children were there for Humperdinck's Haensel and Gretel (and most of them remained

(Continued on Page 2, Col. 1)

be thousands of out-of-town music lovers in attendance.

In a recent interview Kreisler declared that, in his opinion, devotion to a musical ideal is entirely compatible with high ideas of life.

"Some people," continued Kreisler,



## L. A. OPERA SEASON

(Continued from Page 1)

through Cavalleria Rusticana—refreshing influence this side the footlights! Mario gave her usual excellent characterization of Gretel, singing in her best manner, as well. Hans was not so well acted by Elinor Marlo—though her voice was satisfactory and the performance, at least, spirited. Sandrini, as Peter, the roystering paterfamilias, managed to catch the German flavor of the part admirably.

Dr. Riedel, German conductor, paid homage to Humperdinck in a conscientious adherence to orchestral integrity. Jeritza gave the most convincing performance, to date, in the love-thwarted character of Santuzza. She is actually better suited to the Italian idea than more solid dramatics because she is apparently imbued with the idea of acting, *per se*. She did a beautiful fall from the top of the church steps—five or six down. But Jeritza sang well, too. She has been singing magnificently, at times, this season. I cannot help thinking that she has improved her method tremendously in the last two years. Frederick Jagel, in first hearing, was an attractive Turiddu—sang well and acted acceptably. His voice was fresh and resonant, and intelligently used.

Tons of gorgeous flowers in the foyer and a sea of Hollywood faces within the auditorium bore evidence to the popularity of Hope Hampton, former Warner Bros.' screen actress, who braved the perils of the operatic stage only to fall short of artistic attainment. Considering her vocal equipment Hope Hampton really pushed through Massenet's Manon with commendable fortitude. She opened her mouth and shrieked when it was a question of high notes, and often had the luck to approximate the pitch. She is a dainty, tout a fait feminine creature—in appearance adapted to the Manon role; her clothes were, suffice it to say, the last word in Hollywood splendor. What is the secret of this young person's advent in opera? There are many beautiful voices begging the chance—many gifted and persevering young artists who have acquired even a dozen roles, whereas the Hampton girl gets by with a bare three or four. The whole performance of Manon suffered through the inadequacy of the prima donna—though Gigli rose above the melee in his Saint Sulpice solo scene—his voice came out here in its true grandeur—and his was the great, spontaneous ovation of the evening.

When all is said and written of the present opera season it may be Tannhauser which will stand out as the foremost of productions—for there was Wagner, to begin with; there was Rodzinski and a masterful orchestral performance; there was Thomas as a noble Wolfram; there was Jeritza—on the whole, an Elizabeth of the best tradition; details were conscientiously supplied; Dorothee Manski was a lovely Venus, singing in voluptuous tonal beauty; Oukrainisky's ballet was appropriate in conception and thoroughly artistic in its projection; the chorus

almost beyond criticism, particularly the Sirens of the Hall of Song ensembles; the pilgrims were excellent, too, though the tenors in the last act became a little flat—the last act, alone, lacking the desirable well-oiled movement of those preceding. The title role was a trifle disappointingly filled by Rayner; his Tannhauser lacked verve, and (I say it regretfully) he has a tight throat much of the time. Rayner's German diction was excellent; his words could be followed right through. It is rather a shame that he should have spent so much effort (obviously) on details only to miss the vital point of free tone production. German tenors have been notoriously weak in just that quarter, so Rayner's deficiency was, perhaps, overlooked in Europe.

In the singing of Dich Theure Halle Jeritza reached the climax of all her aria achievements thus far—tempo and inspiration raised the voice on veritable wings of song. Her singing of Elizabeth's Gebet fell short—it was dragged—it became formless. Jeritza needs the buoyant things. On the whole, however, her Elizabeth was outstanding. It was an opportunity to hear Wagnerian opera in authentic handling.

## PACIFIC MUSICAL IN SEASON'S FIRST EVENT

The Pacific Musical Society opened its 1930-31 season Thursday evening, October 9, at the Fairmont Hotel. Mme. Armand (Rose Relda) Cailleau presided for the first time in her new office as president, making her second debut, as it were, this season in an unaccustomed capacity, having been the gracious toastmistress at the Music Teachers' banquet a fortnight ago. Mme. Cailleau is far from being a stranger in the music world, her former experiences as a prima donna having seen her at the Paris Opera Comique and other notable opera houses. In San Francisco, for many years, she has been both artist and teacher, and her voice is in frequent demand on the concert platforms here.

Long associated with students and the younger generation, Mme. Cailleau has keenly at heart the justice towards resident talent. She made a plea on her initial appearance last Thursday night for the upholding and supporting of the excellent material native here, and, in reality, demanded that young men and women of the Bay region be given greater opportunity. Her remarks found the warmest approval, and the program set in motion by the Giulio Minetti Symphony Orchestra, whose leader, Minetti, is a veteran in the cause of "home talent." The players, fifty or more, gave the first movement of the Mozart G minor Symphony, the Max Bruch Adagio from the G minor Concerto, with violin solo by Mafalda Guaraldi, and a group including Doret's Dors mon enfant, Bolzoni's humorously descriptive La Poule and the Tschai-kowsky Waltz from Dornroschen Ballet.

The players were at ease under Minetti's experienced baton, and Miss Guaraldi also showed facility, for, as a youthful performer, she had grasped

the sweep of the text and played with excellent expression, and her technique was commendable.

The vocal soloist of the evening was Frederic Bittke, baritone, whose voice is sympathetic, warm and used with entire naturalness. It almost seemed that he might have escaped hard technical training, so unimpaired is the vocal organ as it gives forth real beauty of tone. He had the graceful and secure accompaniment of Mrs. Horatio F. Stoll, who was called to share the club's appreciation. Bittke sang fluently in four tongues and was recalled for encores.

A. C. WINCHELL.

## HONORING VIRGIL'S TWO THOUSANDTH BIRTHDAY

Committees of Leading Citizens Assist Italian Colony in Commemorating the Birth of the Great Italian Poet

An honorary committee headed by James K. Moffitt and an executive committee with Dean Monroe E. Deutsch, chairman, Armando Pedrini, executive vice-president, Rino Lanzoni, Gastone Usigli, Samuel T. Farquhar, Umberto Olivieri, Miss Esther A. Rossi and Dr. Anna Cox Brinton, and thirty-six patronesses selected from the leading patrons of art in San Francisco, have co-operated to present a worthy program in commemoration of Virgil's two-thousandth birth anniversary at the Greek Theater of the University of California next Tuesday evening, October 21.

The program is divided into a literary and musical section. The literary portion is in the form of an introduction and includes an address by Prof. Monroe E. Deutsch, vice-president of the University of California, a treatise on Virgil and the European Tradition by Brother Z. Leo, chancellor of St. Mary's College, and a dissertation on The Modern Significance of Virgil by Dr. Augustus Taber Murray, professor of classical literature of Leland Stanford University.

The musical portion of the program will consist of a symphony concert to be presented by an orchestra of eighty musicians with Gastone Usigli as conductor. The complete program will be as follows: Intermezzo of the Blessed Spirits from Orpheus by Gluck; The Fountains of Rome by Respighi; Daphnis and Chloe (with ballet) by Ravel. Directors of the ballet: J. Rammacciotti and Miss A. Tague. Daphnis: Walter Biggerstaff; Chloe: Valerie Huff.

Nathan J. Landsberger, one of San Francisco's most distinguished violinists and pedagogues, presented his pupil, Michael Conversa, in a violin recital before the San Jose Woman's Club recently. The young violinist was ably assisted by Miss Dorothy Labowitch, pianist. The fifteen-year-old musician has studied with Mr. Landsberger for two years and never had any previous instruction. His interpretation revealed excellent training and natural adaptability. The program included compositions by Viotti, Danila, Drdla, Schubert, Gossec and Monti.

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# Pacific Coast Musical Review

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ANNA CORA WINCHELL, *Assistant Editor*

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1. LV OCTOBER 18, 1930 No. 8

## WHY SO FEW BEQUESTS FOR SYMPHONY?

In a recent Associated Press despatch from Chicago it was stated that Philo A. Ottis, pioneer real estate operator and organizer of the Chicago Symphony Orchestra, bequeathed \$25,000 to the Chicago Choral Association and left \$100 to each member of the orchestra. His will was filed showing an estate of \$350,000.

Now here is a music patron with an estate of \$350,000 who leaves \$100 to the symphony orchestra and besides \$100 to each member. San Francisco a number of millionaires and multi-millionaires have died, some of the officers of the Musical Association and some of them benefactors, and barely any of them have left even a cent for an organization which they helped to sustain during their lifetime. Why not that every charity, every worth-while educational institution and every artist are remembered in the wills of our wealthy people and that the symphony orchestra is usually ignored?

It can not be that our wealthy music patrons are not fond of symphony concerts. It is not likely that they have a prejudice against the Musical Association. It is unlikely that their prejudice against an individual conductor would influence them in penalizing the entire Musical Association and musical public of San Francisco, because of their prejudice against one individual. It is also unthinkable that they would ignore the symphony orchestra in favor of some other institution, as usually the estates are sufficiently large to justify an additional bequest to the symphony orchestra.

What, then, is the trouble? One reason that comes into our mind is that, while some of our wealthy music patrons contribute toward the symphony orchestra during their lifetime, they are really not sufficiently interested in music to either attend symphony concerts or think of the Musical Association at the time they draw up their wills; or they are surrounded by advisors who do not entertain any sympathy for music; or people who might be able to arouse their interest are either unwilling to do so or do not possess sufficient tact and diplomacy to present the matter in a convincing light.

On one occasion a woman, prominent in musical affairs and herself a very generous contributor to the symphony orchestra fund, told us she felt offended because of certain articles published in a newspaper constantly sneers at the wealthy people and their relation toward music, concentrating attention on the love of music of the masses and singling out the wealthy as negligible factors of the music life of the community. We happen to know a writer who occasionally gives a fling at wealthy music patrons, but he does so because of the fact that so many influential citizens seem to ignore symphony orchestra affairs while they concentrate their energies upon grand opera.

We feel convinced that any writer who occasionally finds fault with our wealthy people in regard to their attitude toward music is inspired by selfish, socialistic, or personal antipathy. He is merely giving vent to his impatience, because the symphony orchestra seems to be a step-child that is persistently neglected in favor of other interests of the wealthy person's bounty, an impatience which is easily created by everyone who has the welfare of the San Francisco Symphony Orchestra at heart. There is another attitude on the part of prominent people toward the symphony orchestra which may explain why some of our rich people do not remember the Musical Association in their will.

Some time ago a prominent club had a difference with the Musicians' Union regarding the employment of orchestra players at their private functions. To a certain extent the complaint of the club members was justified. But the controversy aroused such bitterness that some of these members refused to patronize any musical events in which the symphony orchestra participated, because its members belonged to the union. In other words, these club members, because of personal differences, were willing to penalize the musical public of San Francisco because they were unable to have their own way with the Musicians' Union.

For these reasons we think there is something decidedly wrong with a certain element of San Francisco's wealthy music patrons. We can only come to one conclusion, namely, their interest in music as an art—their love for their city regarding cultural development—is not sufficiently predominating to permit their personal feelings to be overshadowed by their love for their fellowman; their inherent affection for an art that causes much happiness, and has helped to bear much sorrow and misfortune in the lives of humble as well as exalted citizens, is smothered by unworthy vindictiveness.

People who permit their personal grievances to nourish hatred to such an extent that they wish to ruin everything that they can not rule are to be pitied rather than condemned. Just because you can not have your own way all the time is no reason to rob everybody else of an enjoyment in life. Although those who withdraw their support from symphony concerts, because they have a grievance against the union can not possibly effect popular regard for symphony concerts, nevertheless the spirit that controls their actions is fundamentally wrong and exercises a certain deterring influence upon others that might feel inclined to be sympathetic to the cause.

Whatever reasons may be ascribed to the fact that our wealthy people do not regard the symphony orchestra with the same generous and liberal spirit which they show toward other equally deserving objects the fact that it exists is neither a credit to those who neglect the Musical Association nor to the City of San Francisco as a community. Isn't it strange that a municipality, that is so generous in official recognition of music as to spend more funds during the course of a year on music than any other city in the United States, should, at the same time, harbor many estimable and honorable citizens of means who regard music as a negligible quantity. Surely there is no cultural institution that needs the assistance of our wealthy people more and that deserves it to a greater extent than the Musical Association of San Francisco.

## BY WAY OF EXPLANATION

In last week's Pacific Coast Musical Review we said that we could not conscientiously support any law regarding the standardization of music teachers that does not include the training of such teachers before they become subject to an examination. By this means we meant training like that required of school teachers, physicians and attorneys. A school teacher is first subjected to practical experience as a teacher, that is to say he or she is given an opportunity to actually teach for one or two years, before being confronted with an examination that either results or does not result in the bestowal of a diploma or license.

A physician has to serve for a fixed period as an interne in a hospital before he is given authority to practice medicine. An attorney has to actually practice law under the supervision of another attorney, already admitted to practice, before he can become a practicing attorney authorized by the State, or become a member of the Bar Association. And so we feel that if a music teacher wants the protection of the law and receive legal standing he or she should be subjected to a practical course of teaching, either as assistant teacher at a normal school or assistant to a private teacher, before he is asked to pass an examination that leads to his obtaining a diploma or license giving him authority to teach. This paper absolutely believes that an examination does more harm than good, for while it may eliminate complete ignorance in music it does not eliminate incompetency as a teacher, and what is worse it puts the stamp of official endorsement upon incompetency authorized by the State to teach by means of a license.



## SWEET AND SOUR NOTES

By A. Major

In a very interesting department of the San Francisco News entitled "On the Sunny Side" I find the following enlightening information: "Berlin, October 14—News has reached here that Polish people must take a bath at least once a month, whether they need it or not. The Polish Government is introducing a law under which every inhabitant of the country will be compelled to take at least one bath a month. What is more he must have a card stamped to prove it."

Judging from the musical element of the Polish nation I should think a law enforcing a hair cut at least every six months would not be entirely superfluous. So far I have been under the impression that Polish artists, as a rule, "come clean," whether they are North Poles or South Poles. However, the bathing situation seems to be unsatisfactory among other nations besides Poland and lest I may offend the sensibilities of certain nationals I refrain from mentioning names. Besides, life has always been very "dear" to me.

A Universal Service despatch dated October 13 to the Examiner says: "Antonio Scotti, dean of the Metropolitan Opera Company, arrived here today from Europe to start his thirty-second year with the Metropolitan. The baritone denied reports that he might marry a wealthy widow." Regarding his thirty-two years of artistic service at the Metropolitan Scotti seems to be one of the few veteran artists who have not yet announced their farewell appearance. Possibly he waits until he can say "good night" instead of "good bye." As to whether or not he might marry a wealthy widow I am not qualified to state. However, it is possible that he might, but evidently he won't.

Mary Garden, the world's only operatic bathing beauty, returns once more from Europe announcing that she feels "quite frisky," after spending the summer on the Riviera. And again she announces, as she has done repeatedly before, "she spent much time swimming with the fishes and with no more on than they had." Evidently she must have practiced scales, although I admit that this may sound a little fishy. Then the Associated Press despatch goes on to say: "Miss Garden, long an advocate of sun baths, said she felt younger than ever. She dared anyone to say she didn't look younger and there wasn't a whisper." How could Mary look younger and still be allowed to vote! Again I quote the despatch: "'On the fifteenth,' she announced, 'I'm going to sing over the radio.'" Of course, as long as television is not yet practicable it will be impossible to pass judgment on Mary Garden's looks way out here on the Pacific Coast.

But there is hope, for "After singing on the radio in New York Miss Garden will go to the West Coast to take a voice test, and find out if she is equipped to star in a movie opera." As to what it requires to be "equipped" to

sing in a movie opera the reader is left in the dark. So far the few movie operas I have heard do not require much equipment. But if Mary appears to the camera as she did to the little fishes I should think she would be able to make a bare living in movie opera anyhow.

I read with much interest a little editorial paragraph in the S. F. Chronicle a few days ago which stated that vocal instructors in Los Angeles guarantee to turn out full-fledged artists after six weeks' training and adds that they really sound like they were six weeks artists. The editorial writer of the Chronicle evidently knows something about the "idiotsyncracies" of musical education.

Leonard Liebling, who writes the exceedingly witty paragraphs in the Musical Courier entitled "Variations," says in the paper's issue of October 4: "Jose Iturbi, the pianist, is said to be studying to become an orchestral conductor and the New York Times reports that he practices with a baton before a mirror. Other requisites are an abstemious diet, a good tailor and a commutation ticket back and forth across the Atlantic Ocean." It seems to me that practicing before a mirror is somewhat a reflection on conducting and too much reliance on a tailor might degenerate into too many fits. But why a commutation ticket?

Here is another one of Brother Liebling's inspirations: "There is no use. Some daily newspaper statisticians figured out that America spends \$800,000,000 annually for music. Along comes the director of physical education at a Western university and informs us that more than a billion dollars is expended each year for college athletics." What about it? This only goes to show that figuratively speaking athletics are more expensive than music.

I have often wondered why moving picture music composers call their occasional perspirations "theme songs." Could it be possible that they are suffering from an affliction called lisping that really mean "seem" songs, or did they look up the dictionary and find that a theme means: "a proposition for discussion or argument." The dictionary further analyses the word theme by stating that it is a "means or instrument for effecting something." If it is, most theme songs are certainly misnamed for as far as I can observe, they certainly do not effect anything, but affect most of us disagreeably.

### MINETTI Symphony Orchestra

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### HOTHER WISMER CHARMS WITH HIS MUSICIANSHIP

Hother Wismer, unique in his hold upon San Francisco's music public, received artists and friends at his annual recital at the St. Francis Hotel October 7. A friendly and informal atmosphere has always pervaded the halls where Wismer plays, and his own benignity of manner has never taken away from his expression of musicianship. In this program he gave of literature pertaining both to violin and viola, the latter revealing for the first time here an Elegie of Niels W. Gade, Danish composer, whom Wismer never overlooks, and an Adagio and Allegro of Robert Schumann.

Despite a warmth of tonality, possessed by the viola, there lacked that impression of spontaneity which seems to spring without effort from the strings of a violin, but this is a temperamental phase, merely, of the viola and takes nothing from Wismer's familiarity with it. A Concerto in G major by Joachim for violin was also new here, and while not outstanding among Joachim creations the work was entirely acceptable having quiet charm.

An old French Intermezzo of Joseph Mondonville opened the program and was followed by the Bruch A minor Romance, Wismer swinging into each with ease. He played with freedom throughout the evening and offered that spirit to his audience, which comes from true love of music and its expression. Wismer, through many years of experience as instructor, as well as performer, has remained a constant student; his artistry has risen to high grade, perhaps through the very reason of devoted attention to technique and perusal of composers, a habit to be emulated by more of our teachers whose talents are most worthy but whose knowledge is seldom presented by way of the public platform. Studio work, however, is exacting, and few exert the will power or make the time to give open exposition to art.

In the B minor Sonata of Bach, for violin and piano, Wismer had the invaluable cooperation of Elizabeth Alexander who, as an artist of the piano, has few equals. She accompanied him, also, in all numbers, with the exception of David's At the Fountain, which gave Wismer every opportunity for individuality, and he displayed a facile and attractive technique. The Franz Tenaglia Aria and Kreisler's Siciliano et Rigaudon closed the evening.

—ANNA CORA WINCHELL.

Louisa Silva has chosen for her second concert a program of distinct interest. This Portuguese contralto, who was heard for the first time in San Francisco just a month ago, will incorporate among her selections In si Barbara from Rossini's Semiramide. Another aria scheduled for Silva's program on Wednesday night, November 5, in Scottish Rite Auditorium, is Amour viens aider from Saint-Saens' Samson et Dalila. Among her songs will be one by her accompanist, Edward Harris, and others by Sibella, Head, Guion, Marcello and Bononcini.

### MRS. E. J. OTTAWAY IS SAN FRANCISCO GUEST

Mrs. Elmer James Ottaway, president of the National Federation of Music Clubs, who was due to arrive in San Francisco yesterday, will be the guest of honor at a luncheon next Tuesday, October 21, at the Palace Hotel. A co-guest will be Mrs. James A. Jardine, national vice-president, the visitors being here for preliminary meetings concerning the biennial convention of the federation, which meets in this city June 20-27, 1931.

Mrs. Lillian Birmingham, chairman of the program committee, will preside, assisted by Richard M. Tobin, chairman of San Francisco's welcoming committee, and Mrs. H. F. Stol, president of the California Federation Music organizations of the Bay cities will be represented by members and delegates.

Sixty concerts are to be given this season by the Jacques Gordon String Quartet of Chicago.

1930—Ninth Season—1931

### MUNICIPAL SYMPHONY CONCERTS

Five Evening Concerts at  
Civic Auditorium

Dates and Guest Artists:

Oct. 30—Bonelli and Borgioli  
Conductor—BASIL CAMERON

Nov. 29—Heifetz  
Conductor—BASIL CAMERON

Jan. 14—Lillian May Ehrman  
AND GRAND BALLET OF FIFTY  
Conductor—MISHEL PIASTRO

Feb. 11—Horowitz  
Conductor—Issay DUBROWEN

Mar. 19—Werrenrath  
Municipal Chorus—Brahms Requiem  
Conductor—DR. HANS LESCHKE

Season Tickets:

\$5.00, \$4.00, \$2.00, \$1.00

Box Office: Sherman, Clay & Co.

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J. EMMET HAYDEN, CHAIRMAN  
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### SAN FRANCISCO SYMPHONY ORCHESTRA

1930 - Twentieth Season - 1931

Curran Theatre

October 10 to March 22

Season Tickets now on sale at  
Sherman, Clay & Co.



# REVIVAL OF LIGHT OPERA

nk W. Healy Continues to Com-  
ete His Plans to Give San Fran-  
cisco a Season of the Best  
Known Operettas

he fact that Frank W. Healy has  
able to obtain a volume of pub-  
y on his plan to revive the best  
own light operas with as excellent  
organization of artists and in as  
ough a fashion as he is able to  
er together, proves in itself that  
e is more than ordinary demand  
such a light opera season. No source  
etter qualified to feel the pulse of  
ic opinion than the daily press and  
efore whatever interests the news-  
ers naturally interests the public.  
ank W. Healy is obtaining much  
uragement from hundreds of music  
s who, after having heard the  
htful gems of light operatic litera-  
are eager to hear them again, and  
hundreds of those who have heard  
t the beauty of these works, but  
never been fortunate enough to  
them presented adequately, except  
are occasions.

he Festival Season of Light  
a," as Mr. Healy calls it, is des-  
to revive the days when people  
able to enjoy operettas and bask  
e wealth of melodic charm with  
h their composers invested them.  
believe if Mr. Healy is given the  
er encouragement he will be able  
nvince the musical public that the  
ntment of these delightful comic  
s is as effective today as it was in  
ast.

a start three famous operettas  
been selected for presentation,  
ly, Victor Herbert's entrancing  
Modiste, with Fritz Scheff, its  
iator, as the star; Franz Lehar's  
escent Viennese operetta, The  
y Widow—the champagne of  
operas—with a great Broadway  
as Prince Danilo and a dynamic  
y as Sonia; and last but not least,  
r Herbert's sophisticated fairly  
Babes in Toyland, scintillating  
wit and bursting with melodies.

productions of the San Francisco  
Opera Company will be staged  
the general direction of Frank  
ealy, the musical direction of Max  
hfeld (formerly general musical  
or for Victor Herbert), and the  
direction of Frank M. Rainger,

regarded by many as the foremost of  
light opera producers. One of the most  
important concessions which Mr.  
Healy makes to his contributors is to  
permit them to attend rehearsals and  
watch the progress made by directors  
and artists.

In order that our readers may judge  
for themselves whether or not Frank  
W. Healy is qualified to conduct a sea-  
son of light operas we shall briefly  
sketch some of his activities in San  
Francisco:

Frank W. Healy for the past twenty  
years has been at the forefront of  
musical affairs in San Francisco. His  
originality and daring does much to  
bring San Francisco to the attentive  
notice of other cities in the United  
States and even those further afield.

Healy, in 1923, induced the magnifi-  
cent Sistine Chapel Choir of the Vati-



**FRANK W. HEALY**  
General Director of the San  
Francisco Light Opera  
Company

can to leave Rome for the only time in  
its centuries of existence. Archbishop  
Hanna and forty-nine other music lov-  
ing Californians underwrote the entire  
tour to the amount of \$130,000. The  
adventure was a great success, the or-  
iginal itinerary of ten weeks being ex-  
tended to twenty-three weeks.

The first grand opera seasons in the  
Civic Auditorium were those magnifi-  
cent performances for which Healy  
brought Geraldine Farrar, Antonio  
Scotti and the hundreds of others from  
the Metropolitan. Twenty-four San  
Francisco singers were given intensive

training and added to the company on  
its arrival here.

The San Francisco Symphony Or-  
chestra in its formative period, 1910-  
1915, was managed by Healy. Also he  
was the assistant manager of the Ti-  
voli Opera House and had for six  
years of continuous road tours his own  
San Francisco Opera Company. Healy  
enjoyed an invaluable and fascinating  
association with Henry W. Savage and  
other Eastern theatrical managers.

Galli-Curci, Geraldine Farrar, Lucien  
Muratore, Tita Ruffo, Serge Rachman-  
inoff, John McCormack, Fritz Kreisler  
and many others came here under  
Healy's management.

Healy is now asking the public to  
support him in creating the San Fran-  
cisco Light Opera Company. He prom-  
ises the highest standards of produc-  
tion and performance. Also he is in the  
happy position of having a practical  
and definite plan and the support of a  
great many of our most distinguished  
men and women.

The Pacific Coast Musical Review,  
always eager to encourage and support  
any movement in behalf of music that  
creates opportunities for resident ar-  
tists and adds to the education and  
entertainment of music lovers, certainly  
trusts that this revival of light operas  
will be made possible and sustained  
through the patronage of the music-  
loving public.

A. M.

## MME. SOFIA NEUSTADT PRESENTS MELODY DRAMA

Melody Drama is a newly presented  
feature of the music world this season.  
Originated by Mme. Sofia Neustadt a  
year or two ago, the first program was  
that of Deems Taylor's The King's  
Henchman, revealed at length by the  
reader, with the musical score played  
by Opal Hiller. The versions offered  
are not operalogues nor vocal rendition  
of solo parts; rather, the work is ex-  
pounded by a dramatic reading of the  
libretto, accenting the solos of note with  
a description of scenes, while the piano.  
intersperses with overtures, incidental  
music or tuneful solos, the listener  
finding an elaborate picture before him,  
rather than a sketch.

The Pacific Musical Society will pre-  
sent Mme. Neustadt and Mrs. Hiller  
October 23 at the Fairmont Hotel in  
Le Roi d'Ys, beginning at 8:30, and  
the San Francisco Musical Club will  
offer the artists Thursday morning,  
November 20, at 10:45, at the Commu-  
nity Playhouse, when they will give  
Fevrier's Monna Vanna. Mme. Neu-  
stadt reads with clarifying effect, giv-  
ing the finest essence of the story; Mrs.  
Hiller is too well known a pianist to  
require introducing, and in this assist-  
ing work with the operas she is most  
harmoniously cooperative.

## MUNICIPAL CONCERT SERIES

The sale of season tickets for the  
ninth series of Municipal Symphony  
Concerts will close October 30. These  
concerts are given under the auspices  
of Mayor James Rolph, Jr., and the  
Board of Supervisors and under the  
direction of the Auditorium Commit-  
tee, J. Emmet Havden, chairman, Jesse  
C. Coleman and Victor J. Canepa. The  
announcement of this year's soloists,  
who will appear in conjunction with the  
San Francisco Symphony Orchestra  
and its two guest conductors, Basil  
Cameron and Issay Dubrowen, have  
aroused more than usual interest among  
San Francisco's concert goers.

There is much justification for this  
increase of enthusiasm over the Muni-  
cipal Symphony Concert series. At the  
opening concert, which will take place  
at the Exposition Auditorium on Thurs-  
day evening, October 30, two world-  
renowned soloists will appear, namely,  
Richard Bonelli, of the Chicago Opera  
Company, and Dino Borgioli, one of  
the foremost Italian tenors before the  
operatic world today.

These distinguished vocal artists will  
be followed by Jascha Heifetz, violin-  
ist, Saturday evening, November 29;  
Lillian May Ehrman, premier dans-  
euse, with a modern ballet of forty,  
under the direction of Miss Betty  
Horst, Wednesday evening, January  
14; Vladimir Horowitz, pianist, Wed-  
nesday evening, February 11, and  
Reinald Werrenrath, baritone, with  
Municipal Chorus in the Brahms Re-  
quiem, under the direction of Dr. Hans  
Leschke, Thursday evening, March 19.

## NOEL SULLIVAN TO SING

Noel Sullivan has consented to join  
the ranks of the recitalists recruited  
by Alice Seckels for her Tuesday  
morning programs in the Travers'  
Theater in the Fairmont Hotel, and  
will give his recital under these au-  
spices on Tuesday next, October 21,  
at 11:00 o'clock. This able basso has  
delighted music lovers with his singing  
on many semi-public occasions, and  
has been heard frequently at social  
functions. Tuesday will be the first  
time that the general public will have  
the opportunity to enjoy his vocal art.

With Elizabeth Alexander at the  
piano Noel Sullivan will offer the fol-  
lowing program:

Widmung	Schumann
Ich wandelte	Schumann
Zum Schluss	Schumann
Ich groÙe night	Schumann
Legende from Jongleur de Notre	
Dame	Massenet
Le Manoir de Rosamunde	Duparc
L'heure d'azur	Holmes
Malgre Moi	Pfeiffer
Take, Oh Take Those Lips Away	Quilter
Serenade	Brahms
After Long Absence	Mozart
When I Bring to You Color'd Toys	
Water Boy	arr. by Holmes
Dat Lonesome Road	arr. by Seckels
I Knows Starlight	arr. by Seckels
St' Down	arr. by Holmes

Bruno Walter conducted Donizetti's  
Don Pasquale in Salzburg this summer  
festival. Maria Ivogun was the soprano.

For \$2.50 a year you will receive the  
Pacific Coast Musical Review 52 times.

## JEAN MARIE GOSS

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Soprano Soloist San Francisco Concert Band  
St. Francis Opera Ensemble

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## LWIN CALBERG, Pianist

Seventh Annual Recital Sunday, November 2,  
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## NATIONAL MUSIC LEAGUE ARTIST

In  
RARELY HEARD MODERN COMPOSERS

Direction, Oppenheimer Recital Bureau  
Constance Alexandre, Manager

Tickets, \$1.50, \$1. On sale Sherman, Clay & Co., Tupper & Reed, Berkeley



## ATWATER KENT FOUNDATION

Just as Orville Harrold mounted overnight from driving a laundry wagon in Muncie, Ind., to the place of a leading tenor of the Metropolitan Opera, and as Marion Talley, through the assistance of Kansas City sponsors, made her grand opera debut while still in her teens, so are some now unknown boys and girls almost certain to be brought to the forefront of America's young singers as a result of the quest for new voices now being conducted throughout the nation by the Atwater Kent Foundation.

On Monday evening, October 20, starting at 10 o'clock, 44 young girls and boys, between the ages of 18 and 25 years, who have been declared winners in auditions held in their home towns, will be heard over KPO in the Northern California State Audition. One boy and one girl will be selected by a combined vote of competent judges and radio audience to represent Northern California in the Fifth District Audition, which will also be held over KPO, Monday, November 17.

In fact the musical America of tomorrow may be largely shaped by the talent brought to light by this national radio audition, and already winners of past auditions are making a name for themselves, and in all three years of the audition's history, California singers have won first or second places and have brought glory to the Golden State as well as fame and fortune to themselves.

The young singers, 22 girls and 22 boys, will arrive in San Francisco Monday morning, October 20, and will be given the use of KPO's studio for rehearsal for the audition. At 6 o'clock they will be entertained at a dinner given in their honor at the Palace Hotel. The KPO Harmonizers, a trio consisting of Hawaiian instruments; Cy Trobbe and his concert orchestra, and other outstanding radio artists will be on hand to provide entertainment for the embryo stars.

The young singers who survive in the state and district auditions will be awarded two or one scholarships in leading American musical conservatories and share in \$25,000 cash awards to sustain them during their period of study.

From every city represented by ambitious singers comes word of the excellent voices which are being sent to KPO for the state audition. For some of them, the barriers which so often make it difficult or impossible for talented and aspiring musical genius to secure training and achieve the recognition necessary to success are, for once, to be wiped away. The door of opportunity will be opened wide to every aspirant, rich or poor, from city, town or farm.

The only limiting qualification will be the voice. For the young man or woman with that "golden gift" the rest will be provided by the Atwater Kent Foundation.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

PIANISTS TO FEATURE  
NOVEMBER CONCERTS

Walter Giesecking, one of the world's outstanding pianists, will be the next great artist to appear here under the Selby C. Oppenheimer management. Before coming to America Giesecking was acclaimed in many European countries; his triumph in New York two years ago established his reputation in this country. San Francisco learned of Giesecking's art two years ago when Manager Selby C. Oppenheimer brought him to this city, presenting him in three recitals; standing room was at a premium at the second concert and hundreds were turned away at the third. This year Giesecking will play here on Wednesday night, November 12, but the Dreamland capacity will admit of many more music lovers hearing him than on his previous visit.

Giesecking is no specialist, but is noted as an interpreter of Debussy and Bach. His San Francisco programs will include Bach's C minor Partita, a brilliant Debussy group, the Beethoven Sonata in C minor, opus 111, three small Scarlatti sonatas and works by Brahms, Marx and Szymanowski.

Not only will the visit of Giesecking bring gratification to resident pianists but one week, later on November 19, will come Guy Maier and Lee Pattison in one of their delightful recitals on two pianos. The Giesecking and Maier and Pattison events are respectively the second and third numbers in the Oppenheimer Subscription Series. By special arrangement series tickets for the remaining nine events of this outstanding music course can still be secured at a price figured to make proper allowance for the first concert which has already taken place.

## MARINE BAND PROGRAMS

The City of San Francisco will present the United States Marine Band at the Exposition Auditorium next Sunday afternoon and evening. This is the only city visited on this tour which has been given authority to introduce the foremost military musical organization in the country officially through the Mayor and Board of Supervisors. Elsewhere commissions, firemen's organizations and chambers of commerce have assumed its direction. The Marine Band is not allowed to appear under private management.

Rehearsals of four times a week, an average service of eighteen years and conducted by a musician of the highest standing—Captain Branson Taylor—the United States Marine Band is the foremost military musical organization in the country, if not in the world. Therefore, when five musicians are selected as soloists they must naturally conform to the most severe artistic requirements. These soloists include Arthur S. Whitcomb, cornetist, who is also second leader; Robert Clark, Trombonist; Hervey Clark, trombonist; Wilbur T. Kieffer, xylophonist, and Winfred Kemp, cornetist. Every one of these soloists will appear, some of them in the afternoon and some in the evening.



The programs to be presented will be as follows:

Afternoon—Soloists: Winfred Kemp, cornet; Wilbur D. Kieffer, xylophone. Overture, *Carneval*, opus 92 (Dvorak); *Morceau Caracteristique*, Pan America (Victor Herbert); solo for cornet, *Hungarian Melodies* (Vincent Bach), Winfred Kemp; Second *Polonaise* (Franz Liszt); Grand Scenes from *Pagliacci* (Leoncavallo); solo for xylophone, *Valse Caprice* (Wieniawski), Wilbur D. Kieffer; *Rhapsodie Dance*, *Bamboula* (S. Coleridge Taylor); *Reminiscence of Tchaikowsky* (Dan Godfrey); *The Star Spangled Banner*.

Evening—Soloists: Arthur S. Whitcomb, cornet; Robert E. Clark, trombone. Overture, *In Bohemia* (Henry Hadley); *Nocturne, Dreams of Love* (Liszt); solo for cornet, *Creanion Polka* (Fred Weldon), Arthur S. Whitcomb; tone poem, *Till Eulenspiegel's Merry Pranks* (Richard Strauss); Grand Scenes from *Andrea Chenier* (Umberto Biondano); solo for trombone, *Love's Enchantment* (Arthur Prior), Robert E. Clark; *Pasquinade* (Louis M. Gottschalk); *Carneval in Paris* (Johan S. Svendsen); *Star Spangled Banner*.

PAULINE FREDERICK  
RETURNS TO CURRAN

The extraordinary interest manifested by theatergoers in the recent appearances of Pauline Frederick in the stirring drama, *The Crimson Hour*, has prompted Belasco and Curran, the producers, to bring the popular star back to San Francisco for a special two weeks' engagement at the Curran Theater beginning Monday night, October 20.

Though always a favorite in the Bay region, Miss Frederick completely captivated her legion of admirers in her latest vehicle. Seldom has the star been seen to better advantage and all reports agree that the play itself registered a decidedly favorable impression. The reception accorded the attraction brought about Miss Frederick's decision to appear in *The Crimson Hour* in the East. Her fortnight's stay at the Curran following the engagement of Young Sinners is in the nature of a farewell appearance on the Pacific Coast.

## Kajetan Attl

*Seventeen consecutive years as solo harpist with the San Francisco Symphony Orchestra*

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Jean Marie Goss, soprano, scored series of artistic triumphs as soloist the San Francisco Concert Band during the Food Show at the Exposition Auditorium. Large crowds attend both the afternoon and evening concert programs and Miss Goss received enthusiastic ovation at every one of her appearances. She possesses a voice



JEAN MARIE GOSS

exceptional range and carrying power and sings with a vitality and brilliancy of style that arouses her hearers' prolonged enthusiasm. It is difficult to retain the attention of an audience at visits the auditorium because of any inhibition and the fact that thousands of people ceased to concentrate their interest in sight seeing and gave their undivided attention to Miss Goss' artistry is evidence in itself that she exercises an unquestionable charm on her audiences.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

Songs—(a) Der Wanderer.....Schubert  
(b) Nature's Adoration.....Beethoven

ARTHUR MIDDLETON

Mrs. Robert Moore-Hughes, at the Piano

Songs(a) Drei Zigeuner.....Liszt  
(b) Es muss ein Wunderbares sein.....Liszt  
(c) Heimweh.....Wolf  
(d) Wiegenlied.....Brahms  
(e) Recit. Arie aus Paulus.....Mendelssohn

ERNESTINE SCHUMANN-HEINK

Toni Hoff, at the Piano

Prelude and Isolde's Love-Death from "Tristan and Isolde".....Wagner

ORCHESTRA—ALFRED HERTZ, Conductor

"Celeste Aida," from "Aida".....Verdi

PAUL ALTHOUSE

Orchestral Accompaniment—Adolph Rosenbecker, Conductor

"Song of the Rose," from "Fairyland".....Parker

MARCELLA CRAFT

Orchestral Accompaniment—Adolph Rosenbecker, Conductor

"Kaisermarch".....Wagner

ORCHESTRA—ALFRED HERTZ, Conductor

The great labor involved in this ambitious undertaking, to which Magnus was especially devoted, together with those duties attending the German Relief Bazaar of the succeeding May, must have been heavily upon the doctor. I believe that the strain of those days tributed to the breaking down of his health.

One may take pride in the fact that the inspiration which brought the Beethoven Festival of 1915 was born of the Musicians Club. Mr. Max Kuhl was another bright light who was interested in the affair. He, too, has long since passed to the other world. I met him Dr. Magnus one evening at the bazaar, and they greeted me with urrah and a flourish, Mr. Kuhl exclaiming: "Hello! Here's Mr. Pratt," as though my presence added something to the glamor of the occasion.

That was their heyday of success, of "pomp and circumstance." Adolph Rosenbecker was, as is seen from the programs, a member of the club. So we see that the first performance of the Choral Symphony by Beethoven under Mr. Hertz was fostered by our club, and that this festival contributed to the growth of the Municipal Chorus.

The eventful year of 1915, drawn to a close just after the close of the great Fair on the Marina, must have felt loath to relinquish its opportunities for fame and triumph to another year. The calendar read 1916, and on Saturday evening, January 22, we celebrated the incoming of that year. The meeting was again at the Grand Central Hotel Cafe, and Mr. Tolmie was there to carve the roast. Col. R. H. Noble, who had been away for some time, addressed us on "The Spirit of Good Fellowship." A "Ladies' Night" for March was arranged, and the club decided to undertake a concert in memory of Herman Perlet.

Herman Perlet had passed to the Spiritland. His Philharmonic Concerts in the Winter Garden had brought him into prominence, as well as his music for the Bohemian Grove Play, composed in 1913. Its title was "The Fall of Ug." It had been told in these notes that Mr.

Steindorff was a friend of Mr. Perlet for years in New York, before either of them came to San Francisco. When the club wished to give a testimonial concert in memory of Mr. Perlet, Mr. Steindorff offered to conduct it, and the players in the Symphony offered their services free. Other artists did the same, as the programs show. Mr. Eugene Saunders, the manager of the Perlet concerts, was on the committee and helped in getting out the tickets and advertisements. He loved Mr. Perlet and could not keep back the tears when speaking of him.

1. Introduction to the Fall of Ug.....Herman Perlet  
Midsummer Jinks of the Bohemia Club, 1913

ORCHESTRA—MR. STEINDORFF, Conductor

2. Adagio from Piano Quintette, C Minor.....Herman Perlet

Piano.....Arthur Fickensher

First Violin.....Herman Martonne

Second Violin.....Sidney Polak

Viola.....Nathan Firestone

Violoncello.....Herbert Riley

3. Tarantella.....Herman Perlet

ORCHESTRA

4. Aria, "Il est beau, il est doux".....Massenet

From the religious opera, Herodiade

MME. DE VILMAR

5. Hungarian Fantasie.....Herman Perlet

ORCHESTRA

6. Violin Solos—(a) Aria on the G String.....Bach

(b) Les Adieux.....Sarasate

MISS MORTENSEN

7. March Slav.....Tschaikowsky

ORCHESTRA—MR. SOKOLOFF, Conductor

Conductors and Artists, one and all, present their services as a loving tribute to the memory of Mr. Perlet, man and musician.

It was thought that the popularity of Mr. Perlet, and his membership in several clubs, such as the Bohemian Club, the Press Club, and the Family Club, would bring many people to the concert, and that there would be a generous response in the sale of tickets. Just one illustration will serve to show how much we were disappointed.

I went to the Bohemian Club, the only one where I was the least acquainted, and learned from the president that it would be against the rules for him to distribute tickets for sale in the club. He suggested that I find some person in the club who was a friend of Mr. Perlet, and have him send out a card to the members, announcing the concert and the fact that there were tickets to be had at the club. Such a card was issued, and upon my going later to collect, I received 49 of the 50 tickets furnished and \$1.50, the price of the other.

Mr. Steindorff turned in the sum of about 40 tickets, the largest single contribution. The Musicians Club was out \$150. The attendance was fair and the concert was artistically a success.

"Erhabener Geist, im Geisterwelt verloren!  
Wo immer Deine lichte Wohnung sei,  
Zum hoch'ren Schaffen bist Du neugeboren,  
Und singest dort die voll're Litanei."

(To be continued next week)

## MAYOR ROLPH JUSTIFIES OUR FAITH

When the editor of the Pacific Coast Musical Review asked a number of prominent leaders in musical circles to sign a letter to be distributed among 25,000 music lovers in California requesting their support of the Mayor's candidacy for governor, we said that, while we did not know in what manner Mayor Rolph could assist musical interests in the Governor's chair, we were convinced that music would have a staunch friend in the State Capital. And now Mayor Rolph has already committed himself sufficiently to prove that music is one of the problems he has in his mind even at a time when he is preparing to make his final appeal to the voters.

In last Tuesday's Examiner we find that following the Mayor's announcement of issuing a proclamation naming Sunday, October 19, as United States Marine Corps Day, in honor of the visit of the United States Marine Band, Mayor Rolph stated that "in the event of his occupying the Governor's chair he would urge the creation of a similar organization to be known as the Governor's Band." Anyhow, let us hope it will be a good band, harmonizing with other State institutions.

## IN HONOR OF CAMERON

Mrs. M. S. Koshland presided at a tea in honor of the new symphony conductor, Basil Cameron, at the Fairmont Hotel October 8. The speakers of the day were Richard M. Tobin, toastmaster; British Consul General Gerald Campbell, J. B. Levison, president of the Musical Association of San Francisco, and Cameron. The trend of the remarks was toward the ideality of music, its power in life, its vitalizing and spiritual effect upon the human soul and its necessity for all.

Each of the speakers revealed earnestness in an expression which declared for the wide dissemination of music, much humor also entering into remarks which were especially enlivened by reminiscences by Campbell. "The listener always has something within, which must be touched," a speaker

said; "the test of the message lies upon accomplishing that touch, then music has fulfilled itself."

## ABAS QUARTET PROGRAM

Nathan Abas has announced the program for the initial Abas String Quartet concert on Friday evening, November 7. Playing under the auspices of the Civic Chamber Music Society and the management of Alice Seckels, the group composed of Nathan Abas, William Wolski, Nathan Firestone and Flori Gough-Shorr will offer the Beethoven Quartet opus No. 6, three Novelettes by Frank Bridge, and the Debussy Quartet in G minor. The concerts for the coming season will be held in Scottish Rite Hall, with certain blocks of seats held for students at a considerable reduction on the regular subscription rates.



## SOUNDING THE MOVIES

BY THE OPERATOR

Our good friend Josiah Zuro seems to forge ahead more and more in his chosen field of music in the movies. According to Inside Facts he is now scoring Pathe films for foreign nations, according to the following item culled from the above mentioned paper:

Thoroughly convinced that theatergoers of non-English speaking countries prefer to view their screen favorites of the silent days in pictures with carefully synchronized music scores and sound accompaniment rather than to see and hear unfamiliar personalities in adapted talking versions of American pictures, Pathe has completed plans to devote particular attention to the making of silent versions of their productions during the course of filming and to present them to the foreign market with elaborate musical settings.

Josiah Zuro, director general of music for Pathe, has been assigned to this work. No expense will be spared in the creation of these sound-on-film scores. A full symphony orchestra will be employed throughout and, where necessary, special music will be written to enhance the effect. Zuro has already completed work on Her Man, the new Pathe picture featuring Helen Twelvetrees. Because of the care exercised by Director Tay Garnett in the filming of this production, the picture exhibits all of the movement and action of a silent production and is made doubly entertaining by its carefully synchronized score.

### WALTER ROESNER BACK FROM NEW YORK

The following article appeared in a recent issue of the Call-Bulletin and contains so many interesting items that we gladly reproduce it in these columns:

One week in New York. Not enough time to absorb the changing way of things theatrical. But it meant a lot to Walt Roesner, who returned to San Francisco last night after a hurried round trip by airplane to the metropolis. Engaged for a solo week to conduct the largest motion picture theatre orchestra in the world at the Roxy Theater, Roesner returned with greater confidence.

"The West is not behind New York in musical entertainment," he declared. "The so-called 'symphonic poem' of music played here, with its orchestration aided by stage interpretation, needed no additional dressing or rehearsal for Roxy audiences. Naturally, we offered our best success—that French overture played at the Fox before my departure and which will be repeated this week—but we looked for no great acclaim. Either fortune smiled on us or the style of music to which a San Francisco theater is accustomed proved equal or superior to what the New Yorker gets, for our reception at the Roxy was a most gracious one. The great engagement meant much to me in the way of confidence.

"Popular music, having its change of fashion just as there is change in style of wearing apparel, is definitely drawing away from the raucous trend which dominated up to a year ago," Roesner observed. "However, jazz is not entirely dead. It merely has suffered a rich C-minor change. It has quieted and softened and turned tender, reached its sentimental stage, its time of toothlessness and Rudy Vallee sighs. It is pensive where it once was mad. It is brooding where it once was altogether brash."

But in the few musical comedies viewed in Roesner's kaleidoscopic itinerary along Broadway, this latest reincarnation of jazz is in considerable evidence.

"The pieces of current musical shows," according to his analysis, "are just plain, crackling and grinning but robust tunes, with precious little aristocracy wound into them. Sometimes there is less than little originality. But there is popularity, and the point is that it is popularity inevitable, popularity deserved.

"Their manufacture is constant, their consumption massy. They are written to pursue a huge nation's lips, to shake its ankles. The marvel is that they continue to be, year in and year out, as lusty and juicy and cleverly simple as they are.

"Popular music has never bothered or needed to set up any elaborate defense. I am only contending that good, bad or unbearable as the popular music of our jazz age has been, it could never be worse in the long run—for all its swipes and crude raids on opera, folk-song or Jintown—than the large run of popular music of any other age."

### MUSICAL LIMERICKS

An ambitious young thing in our choir  
To be soloist once did aspire;

But a frog in her throat  
Made her triumph remote,  
And her effort left naught to admire.

(The following was brought by Charles M. Dutton from London, where a duchess patron of music was well liked, but had no ear for music, so a humorist evolved—it is said—the following:)

A dame by the name of McShean  
Had an ear **not** musically keen;  
She said: "It is odd  
That I cannot tell God  
Save the Weasel from  
Pop Goes the Queen."

Songs by California composers were offered recently by the San Francisco Musical Club Choral, conducted by Wallace A. Sabin, before the Laurel Hall Club. Charles Wakefield Cadman, H. B. Pasmore and Sabin were represented.

The Musical Review helps resident artists who can help the paper by subscribing \$2.50 a year.

## REMOTE CONTROL

BY THE LOUD SPEAKER

Arthur S. Garbett, program director of National Broadcasting Company of this city, just returned from New York, writes in last Saturday's Inside Facts about the impressions he received during an interview with Walter Damrosch. The treatise is of sufficient interest to merit reproduction:

Visiting New York after many years' absence has brought thrilling experience, but none more so than that of meeting Walter Damrosch, whose music appreciation lessons have done much for musical education by radio during the past few years.

Mr. Damrosch was interested in the work being done on the Pacific Coast through the Standard School Broadcast and the Standard Symphony Hour. One of the first questions he asked was, "Have you a good orchestra?"

"For the Standard Symphony Hour in the evening," he was told, "we have the San Francisco Symphony and Los Angeles Philharmonic Orchestras broadcasting alternately week by week. For the elementary and advanced lessons of the Standard School Broadcast, preparatory to the Symphony Hour, we have a smaller group of instrumentalists."

This information interested the eminent conductor very much and when asked if he had a message for Pacific Coast workers in radio music, who are familiar with his Saturday night concerts, Mr. Damrosch had much to say that was vividly illuminating.

"I try to interest the children emotionally," he explained. "Music is above all things the language of emotions, and as they listen they become gradually more and more aware of the immense range of feeling which music can express: love, tenderness, sadness, joy, humor—perhaps above all humor. There are so many compositions of the great masters which express gaiety. There are scherzos of Beethoven, the charming fairy-like grace of Mendelssohn's Midsummer's Night Dream music; the delicate fancy displayed by Tchaikowsky's Nutcracker Suite, and Carnival of the Animals of Saint-Saens. Children are quick to grasp the essential beauty of such works and gradually come to learn how music reaches into broader and deeper fields, until the whole language of music becomes to them as their mother tongue, and they find in its beautiful nuances an echo of their own feelings and an inspiration that will be lifelong and of infinite variety."

"Do you find that teachers in the schools are quick to grasp the spirit of these broadcasts?"

"Indeed they are," replied Mr. Damrosch enthusiastically. "And that is more remarkable because in many schools, especially in remote country districts, teachers themselves have had little or no opportunity of hearing good music before the coming of radio."

"This is really a great help because so much depends on the support and

encouragement that teachers can give to the little people entrusted to their care."

"When I was in France during the war, General Pershing asked me to what I could do to develop the military bands. 'Many of these bands,' he said, 'are in need of improvement.'

"How good are the bandmasters?" I asked.

"Not very good, I am afraid," laughed General Pershing.

"Ah, then," I told him, 'we must begin with the bandmasters.'

"And so it is with the schools—would be if the teachers themselves were not so well equipped to carry the very necessary work of preparation. No doubt, many teachers find themselves getting as much from the broadcasts as their young students, and hope that they and their charges derive mutual pleasure in listening to music and discussing its qualities."

It is some years since I last saw Walter Damrosch. His hair is white now, and white are the eyebrows fringing under which his bright kindly eyes gleam with enthusiasm. But he is a picture of health, sturdy and upstanding, with the old quick gestures of concert-goers know so well. Apart from his enthusiasm for broadcasting, his main pleasure at the moment is going back in America after a summer abroad. "It rained heavily," he said, "and while I enjoyed my trip it is good to be back, where there is sunshine so plentiful and so continuous."

A 21-year-old blind baritone of modest, Frank Anthony O'Neill, ambitious and hopeful for a career as a singing artist, entered the recent Merced selection of the National Radio Audition, a country-wide search for deserving young singers being conducted by the Atwater Kent Foundation and sponsored by KPO.

When the audition was over O'Neill, with new hope and happiness was looking forward to what the future held in store for him. He was declared a winner by a competent board of judges and is now earnestly at work preparing for the state audition which will be held over KPO at San Francisco, Monday evening, October 20, starting at 10 o'clock.

The winners of that audition, one boy and one girl, will earn the honor to represent California in the district audition to be held on November 10 over KPO, in which winners from nine western states will compete for the honor of going to New York for the finals scheduled for December 1. The winners of the district audition, one boy and one girl, will have opened the door to fame and fortune lies ahead for the lucky singers.

And so along with some 50 other singers who are preparing for the audition plucky Frank Anthony O'Neill, with hope in his heart and faith in the future, is confidently expectant.



## EXPERIMENTING WITH MODERN MUSIC

After Schrenk, Berlin correspondent of the Christian Science Monitor writes in a very clever way a recent music festival in Berlin led to modern music as follows: Berliner Kunstwochen, noticed previous article, was followed by a music festival, the Neue Musik, Berlin, 1930, devoted entirely to modern music. This was carried under the responsibility of the Imperial Wireless Station of the Technische Hochschule Musik, the committee consisting of the rector of this institution, Georg Hermann, Heinrich Burkard and Hindesmith. The leading idea to test the applicability in the day, practical field, of new artistic and sociological ideas to musical activities."

It means that the festival was mental in the fullest sense of the term; and even half-baked or inadequate experiments were not being submitted to the public. The sort of thing is not altogether new and one cannot help wondering if it may not do contemporary music more harm than good. It may be all right in Donaueschingen and Baden-Baden, for the modern music festivals in these cities took more or less within a circle of friends. But in Berlin, the audiences were more mixed, more skeptical, too; the atmosphere was different, and many things were seen in an unfavorable perspective.

### DIDACTIC PIECES

One year, at Baden-Baden, the idea of New Music and the Commission had been made the subject of discussion in consequence of the perception of a "Lehrstück (didactic play) by Brecht and Hindesmith. This came to the front more than two pieces of similar tenor were performed for the first time. One was a cantata entitled "The Water," the words by Alfred Doblin, music by Ernest Toch. It attempts to tell us what water is. Water may be submitted to chemical analysis or to the point of view of the physicist and still remain a mystery. It is a servant of existence, asso-

ciates with all things, produces mechanical power in its rush down the mountain slopes, helps trees and flowers grow, and so on. All this very elementary information is conveyed in a dialogue between two friends who are walking by the seaside. A speaker briefly outlines the situation, a chorus intervenes, enlivening and speeding the dialogue by means of questions and confirmations. The whole thing is clear and simple, the music makes no great calls either on performers or on listeners, is tasteful, expressive and intelligible. It is well performed by Karl Rankl, and the soloists, Josef Hattemer, Max Kuttner and Fritz Lechner, were good.

The other didactic piece was "The New Job," the words by Robert Seitz, the music by Hermann Reutter. It is a transposition of the old Biblical story: the modern Job loses millions on the stock exchange, his steamships are wrecked, fires destroy his factories, tempests wreck his mine-pits, all his friends, and even his wife, forsake him; only his old servant remains faithful to him: a trite subject, to which Reutter's strong, straightforward music imparts a measure of freshness.

### PLAYS FOR WIRELESS

By way of contributions to "music for the wireless," two "plays for the ear only" were performed. One, "Orpheus 1930-1931," words by Robert Seitz, music by Paul Dessau, depicts in mildly humorous fashion the perplexities caused by the appearance of Orpheus in a modern town. His music successfully overcomes the noises of factory sirens, fire engines, machine guns and so forth. Dessau's score is as jejune as the libretto. Whatever subtleties it may possess were lost in the radiocasting, and most of the words were unintelligible to listeners—without the printed text, no one could realize what it was all about.

The same fate befell Hindemith's "Sabinchen," which was given a second time, but then on the stage, with a normal setting. On this second occasion, it became possible to appreciate the high artistic level of the composer's charming irony and lively crafts-

manship, which Maximilian Albrecht's conducting brought out splendidly.

The music for children was written with the object of enabling not only to perform it, but thoroughly to understand it. Children, the pupils of various Berlin schools, actually took part in the performance, and their eagerness and spontaneity were most refreshing to behold. They thoroughly enjoyed their journey to Honolulu with Paul Dessau's "Railway Play"; they romped about gayly, as hens, ducks or cows in Paul Hoffer's "The Black Sheep." But the best item was Hindemith's "We are building a town," in which the music is genuinely and felicitously childlike.

### CHORAL MUSIC

The choral part of the program comprised, besides rather insignificant part-songs by Karl Marx, Paul Barth and Ernst Toch, several delightful Czech folk songs by Josip Slavenski and two very fine choral songs for children by Kodaly. The best item was entitled "Choral Etudes for modern choral practice, to be used for study and in the concert hall," by Hugo Hermann. They cover the whole field of modern "a cappella" singing, range from unisons pure and simple to five-part polyphony, and afford a great variety of interest, technical and artistic. Stravinsky's "Russian Peasant Songs" also proved delightful. These two items were splendidly sung by the chamber chorus conducted by Michael Taube.

To appraise critically the attempts now being made to write original music for records would be premature. Nor have the experiments in "electric music" carried out on a machine constructed by Dr. Trautwein reached a stage of maturity. But this machine is interesting and affords tremendous possibilities. It produces every conceivable kind, pitch, color and dynamic shade of tone. It is made to vibrate by means of a steel wire upon which the performers' fingers play, pressing or gliding, but approximately as they might on a keyboard. For the time being, only one note at a time can be produced; but this amazing instrument will soon receive further improvements.

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## HENRI DEERING SOLOIST AT SECOND SYMPHONY PAIR

The second pair of symphony concerts will take place at the Curran Theatre next Friday and Sunday afternoons. The program prepared for this occasion by Basil Cameron is noteworthy for two reasons. It includes a Brahms Symphony, No. 3 in F major, and there will be a soloist, Henri Deering. San Francisco has always been partial to Brahms and music lovers are awaiting with much interest the new conductor's conception of the great master. Having made a very deep impression upon his hearers Basil Cameron has become a favorite within a very short time. His attention to details and his intelligent shading has made him hosts of friends from the very start.

The other feature is Henri Deering's two appearances on the program. Mr. Deering is no stranger to San Francisco concert audiences. At his previous appearances he has pleased because of his discriminating interpretations and his sincerity of purpose specially in his treatment of the modern school of composition. On this occasion he again espouses the cause of the modern composers. He will play A Pagan Poem (After Virgil) op. 14 by Loeffler for orchestra and piano with English horn and three trumpets obbligato and Nights in the Gardens of Spain by De Falla, symphonic impressions for piano and orchestra.

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## AMERICAN NEWS

Nine soloists in seven concerts form the Judson Celebrity Artists' series in New York. They are Ossip Gabrilowitsch, Claire Dux with Heinrich Schlusnus, baritone, Alexander Brailowsky, Maria Kurenko with the Barre Little Symphony Orchestra, Albert Spalding, Carlo Zecchi, pianist, and Jose Iturbi, pianist.

Verdi's *La Forza del Destino* will be revived at the New York Metropolitan next month, with Rosa Ponselle and Giovanni Martinelli.

A son was born late last month to Mr. and Mrs. Josef Hoffman in Philadelphia.

Milton Diamond, lawyer and film counsel, has been chosen dictator of the musical field dominated by New York managers of two-thirds of the country's concert activities. He becomes, to a degree, the Will Hays of the music business. Agreement as to his position has been signed by Arthur Judson, Francis Coppicus, Fitzhugh Haensel, Lawrence Evans and Jack Salter.

Oriental Impressions, by Henry Eichheim, California composer, were played by an orchestra under the direction of Albert Stoessel at the seventy-first annual festival in Worcester, Mass., from September 29 to October 4. Compositions of Griffes and Parker, also American composers, were included in the six programs.

America will next month hear for the first time Mussorgsky's *Fair at Sorotchinsk*, when it is mounted by the New York Metropolitan Opera Company. A *Night on Bald Mountain*, orchestral piece, is an intermezzo in this opera.

Auditions will be held beginning November 3 in New York, under the direction of the National Music League, for the annual award of the Caruso Memorial Fellowship. The prize is \$2000 for study in Italy by a gifted young American singer.

Louis Gruenberg's *The Enchanted Isle* was a recent novelty on the programs of the New York Philharmonic-Symphony Society, Erich Kleiber conducting.

Pupils in the public schools of New York study orchestral instruments under the instruction of members of the New York Philharmonic-Symphony Orchestra under the terms of the Educational Committee of the Philharmonic-Symphony Society.

The daughter of Mr. and Mrs. Jascha Heifetz is named Josepha Anna, the former after her father, the latter after his mother. Mrs. Heifetz is the screen actress, Florence Vidor.

Bach's Christmas Oratorio and Passion According to Saint John will be given by the New York Society of the

Friends of Music this season, Artur Bodansky conducting.

Conducted by Hugh Ross the Schola Cantorum, of New York, in its twenty-second season, will give two independent concerts, and will take part, under the baton of Arturo Toscanini, in a performance of Verdi's *Requiem* with the New York Philharmonic-Symphony Society.

After his opera appearances in San Francisco and Los Angeles this autumn, Beniamino Gigli, tenor, gave a New York recital before starting work with the New York Metropolitan Company.

Frieda Hempel, soprano, is announced for a "Jenny Lind" concert in New York.

The collection of musical items bequeathed to the New York Public Library by the late pianist, Alexander Lambert, have been placed in the music department.

As guest of Mrs. Elizabeth Sprague Coolidge, Henri Prunieres, French musical critic, has been a visitor to the Chicago Festival of Chamber Music this month. He is lecturing before returning to Europe.

Franz von Suppe's *Boccaccio* and Felice Lattuada's *Le Preziose Ridicole* are to be novelties at the New York Metropolitan Opera Company this season. The former will have in its cast Lucrezia Bori, the latter Maria Jeritza.

As a departure from custom, the New York Metropolitan Opera Company will give a performance of *Tosca* in Hartford, Conn., next month, the cast to include Maria Jeritza, Giovanni Martinelli and Antonio Scotti.

John Charles Thomas, American baritone, is appearing with four opera companies in this country this season. They are the San Francisco Opera Company, the Los Angeles Opera Company, the Chicago Civic Opera Company and the Philadelphia Grand Opera Company.

## COLLEAGUEAL COURTESY

We want to thank our good friend and colleague Alexander Fried for the following kind reference to the "rejuvenation" of the Pacific Coast Musical Review in last Sunday's Chronicle:

"After a period of discontinuance, the Pacific Coast Musical Review, edited by Alfred Metzger, has resumed publication with an issue of August 30. The Review, which with Metzger at its head, has had an extraordinarily honorable place in San Francisco's musical life for a generation, is being issued now as a weekly."

Franz Schalk, veteran Vienna conductor, directed Beethoven's *Fidelio* at the Salsburg Festival this summer. Mozart's *C minor Mass* was also on the festival program.

## THE BIRD OF FLAME AT THE GEARY THEATER

All of the lure and languor of the tropics is said to have been woven deftly into the sensational South Sea drama, *The Bird of Flame* in which Dorothy Burgess, brilliant personality of stage and screen, will be seen as the star at the Geary Theater beginning Monday night, October 20.

Miss Burgess was last seen in San Francisco as the dusky Lulu Belle in the famous play of that name. Movie fans will recall her as the gayly deceptive half-caste in *In Old Arizona*. *The Bird of Flame* is a colorful and picturesque piece that gives Miss Burgess the character of a native dancing girl of unusual charm and grace. She falls in love with a young white man, Bob Holden, who is wrecking himself with drink. Under the spell of her charm he takes a new interest in life, and is about to claim her for his wife when his old sweetheart appears. These two women, products of distinctly different and

widely separated environments, battle desperately for the man they love.

The thrilling drama is from the pen of John B. Hymer, co-author of *The Crimson Hour*, and *Le Roy Clemen*. It is being presented by Belasco and Curran and the staging is under the direction of A. H. Van Buren. An excellent cast of more than 40 is promised, many of who are natives of the tropical isles of the South Pacific.

The Corona Club presented Florence Knipscher, soprano, at a concert last week. Mme. Knipscher included in her program a group of Hawaiian songs which were rendered with discriminating shading and a voice of considerable flexibility and fine timbre.

Winifred Wagner, widow of Siegfried, is to guide the destinies of the Bayreuth Wagner Festivals. She is an Englishwoman, and had important part in the festival arrangements even when her husband was alive.

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## EUROPEAN NEWS

gmund Romberg, composer of y successful operettas, has comd a ballet, Western World Parade, th will have its premiere at Monte o with Anna Pavlowa and mem- of the Diaghileff Russian Ballet.

\* \* \*

ovelties at London Promenade erts included Kodaly's Summer ning, Marcel Dupre's Symphony organ and orchestra, Honegger's o Concerto, Alan Bush's Symphonic ession, William Walton's Viola erto, and Constant Lambert's Rio ide.

\* \* \*

ame Ethel Smyth, veteran British oser, conducted her Anacreontic in a London Promenade Concert summer.

\* \* \*

ondon's Old Vic Theater recently ed an opera in English version Verdi's Force of Destiny.

\* \* \*

ilhelm Klatte, distinguished music of the Berlin Lokal-Anzeiger, recently.

\* \* \*

e Haslemere, England, festival of ber music took place from August September 6, and was devoted as ys to antique music played in er conditions and by instruments hich it was written.

\* \* \*

rlin recently heard the St. Olaf of Northfield, Minn., consisting ty singers led by F. Melius Chris-en.

\* \* \*

summer concerts in Schevenin-Holland, novelties were Ravel's o, Hindesmith's Neues vom Tage Florent Schmitt's Tragedy of e.

\* \* \*

German scholar, Julius Kapp, has d that Richard Wagner's auto-aphy, My Life, is as published in ential details as he wrote it, and nscrupulously edited for public by the late Cosima.

\* \* \*

commemorate the opening of a department in the American li- in Paris. French and American ians gave a concert of American ositions late this summer.

\* \* \*

no Walter ocnducted the first rt of the season of the Leipzig ndhaus orchestra on October 9. as' C minor Symphony and a Concerto of the same composer ised the program. Guest conduc- with Walter this season will be lm Furtwaengler and Otto Klem-

\* \* \*

England lately phonograph record ave been given orchestral trans- ons of Beethoven's Hammer- r Sonata and Schumann's Car-

## INTERESTING INFORMATION

In the October issue of the Etude, published in Philadelphia, there are two pages of "Notable Hungarian Musicians of Past and Present," compiled by Edgar Alden Barrell, which contain some of the best known names in musical bibliography. We quote some of them which may not be known as Hungarians to many of our readers, namely, Dr. Leopold Auer, Joseph Blom, Franz Drdla, Carl Flesch, Etelka Gerster, Karl Goldmark, Arthur Hartman, Miska Hauser, Johann N. Hummel, Maria Ivogun, Joseph Joachim, Rafael Joseffy, Franz Lehar, Margarete Matzenauer, Artur Nikisch, Isidor Philipp, Eduard Poldini, David Popper, Erno Rapee, Fritz Reiner, Erna Rubinstein, Anton Seidl, and Karoline Unger. Then there are others whose Hungarian origin has long been known, namely, Bela Bartok, Alphons Czibulka, Erno von Dohnanyi, Jeno Hubay, Keler-Bela, Katharina Klafsky, Franz Liszt, Yolando Mero, Eduard Remenyi and Ferencz Vecsey. There are 156 names on this exhaustive list, but only those above quoted are fairly well known to the average music student. Those wishing to keep thoroughly well informed on famous men and women in music will do well to buy the Etude and study these names that appear from time to time in that informative magazine.

## KIPNIS' SUCCESS IN EUROPE

Those who admired Alexander Kipnis several years ago when he sang at one of the music festivals, under the direction of Alfred Hertz, will be glad to read the following article from the Chicago Music News:

Interviewed at several of the German music festivals during the summer, Mr. Kipnis was found in excellent health and spirits as was also his wife, Mildred Levy-Kipnis. Mr. Kipnis had an extraordinary amount of singing to do this summer, having fulfilled opera engagements at L'Opera, Paris; The Munich Festival; The Salzburg Festival, and the great event at Beyreuth where he appeared six times.

He is singing a return engagement at Munich this week before going to Berlin where he will fulfill a contract at the Stadts Opera after which he will sing a large number of concerts through Germany before returning to America where he will also sing in many concerts besides fulfilling his annual engagement with the Chicago Civic Opera Company.

Antonia Brico, who has made so many friends here in her capacity as conductor and specially as a lecturer, left San Francisco on a visit to Europe. She will conduct a symphony concert with the Hamburg Orchestra, of which Dr. Karl Muck is conductor, on October 31. From there she will go to Berlin and Paris.

Arthur Bliss, British composer, has just written a new symphony, Morning Heroes, for orator, chorus and orchestra.



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## NEW MUSIC FOR LIBRARY

The Public Library announces the following new music added to the music section during September:

### Literature of Music

Beattie, J. W.—Music in the junior high school, by John W. Beattie, Osbourne McConathy and Russell V. Morgan. 1930.

Burrows, Gwynne—Light opera production, for school and community. 1929.

Kendrie, F. E.—Handbook on conducting and orchestral routine for the prospective conductor of either chorus or orchestra. 1930.

Korn, R. H.—Building the amateur opera company. 1930.

Scott, C. M.—The influence of music on history and morals; a vindication of Plato. 1928.

Shaw, W. W.—Authentic voice production. 1930.

Terry, C. S.—John Christian Bach. 1929.

Wilcke, Eva—German diction in singing. 1930.

### Compositions

Mozart, J. C. W. A.—Wolfgang Amadeus Mozart's werke; kritisch durchgesehene gesamttausgabe. 76v.

Palestrina, Giovanni Pierluigi da—Pierluigi da Palestrina's werke. 33v.

Poulenc, Francis—Deux novellettes pour piano.

Rachmaninov, S. V.—4me concerto pour piano, Op. 40. Reduction pour 2 pianos a 4 mains par l'auteur.

Rachmaninov, S. V.—Second-concerto pour le piano, Op. 18. Partition, parties 2 pianos.

Ravel, Maurice—Sonatine pour le piano.

Spelman, T. M.—Rondo for flute and harp.

Turina, Joaquin—Souvenirs de l'ancienne Espagne (Piano solo).

Noah Steinberg, one of California's most delightful pianists and a pedagogue of decided authority, has returned from Los Angeles, where he spent the summer. He will resume his piano

classes here and in other cities of this part of the State and incidentally continue his concert work and accompanying. He reports the formation of The Musical Artists Guild of America, which has just been organized in Los Angeles and which proposes to protect the resident artist from the exploitation of those who think that concert work can be had without paying any fees. Glen Ellison is the president and founder of the Guild and it is the object of the new organization to affiliate itself with the American Federation of Labor.

Oxford, England, will be the scene of next year's annual festival of the International Society for Contemporary Music. It will take place the last week in July. This year the festival was held at Liege, Belgium.

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## IMPRESSIONS OF MUNICH AND LEIPSIG

Charles E. Watts, editor of Music News of Chicago has been traveling in Europe this summer and has sent to his paper weekly records of his experiences. He does not confine himself to music, but comments conversationally about various conditions giving considerable personal touches to his narrative. We take pleasure in quoting from the Music News of September 19th as follows:

### MUNICH IS ALL WET

Munich has more open spaces and more beautiful public buildings than I have seen in any city in the world not excepting Paris. It has more than a half million inhabitants and is splendidly compact and clean.

"A big brewery," said our guide and, "to the right the largest beer-garden in Europe." A little further on, "A group of many fine 16th and 17th century churches and plenty of beer-gardens sprinkled between," supplemented with "There are one hundred splendid Catholic churches here and only five Protestant, the latter being Lutheran."

A big department store—a huge railroad station and a monument of a colossal figure "Bavaria" which one enters and climbs 126 steps to the head, opposite the grounds where are now in building the structures to be used in the great Bavarian Exposition, an annual event held in October for countless years.

Other statues of great beauty and significance, arches, triumphal columns, memorial obelisks by the hundred and more fountains (very beautiful) than can be found anywhere unless at Versailles.

An entire street devoted to war, diplomacy, government—for Munich is the capital of Bavaria and the home and the burial place of numerous Maximilians, Ludwigs and other royalties, whose family name by the way was Wittelsbach.

A great and lovely residence section where the streets are Beethoven, Haydn, Mozart, Wagner, Schubert, Schiller, etc., and the fine old house given to Richard Wagner by Ludwig II alongside the home of Lembach, the famous painter.

Regentenstrasse, Maximilian Platz, Kings Square, Ludwigstrasse, flanked by more art gardens and palaces than would seem possible, past St. Michael's burial place of many kings including Ludwig the second, who in a large way was responsible for Richard Wagner, past the beautiful Prinz Regenten Theatre, home of Wagner opera with "Der Deutschen Kunst" emblazoned on its facade.

In and out of the old city gates, past an impressive "Monument to Peace" and to a gorgeously simple and correspondingly magnificent war memorial to the dead of Munich alone, in the great conflict, of whom there are held

in remembrance 13,000. "Germany lost five million men in the war, you know," said our guide, simply.

### MUSIC STUDY ABROAD

After visiting Leipzig and seeing the Bach home, school, church and tomb; the old Gewandhaus where appeared the great artists of the last century in countless numbers and the conservatory where taught Mendelssohn, Schumann and other giants of the past, which still attracts thousands of students every year, where, too, Symphony Concerts and Opera are a daily occurrence,—one no longer wonders at the infatuation for it of Amy Fay as reflected in her very popular book "Piano Study in Germany."

But times have changed mightily in fifty years—there is not the same need to go across the ocean as in the Amy Fay days.

For now we have as many good teachers in America as in Germany and opportunities here are also great. We have not the popular appreciation, it is true—here as there, but we have endless field in which to develop it and may count also on Symphony Orchestras and Opera all over America some day, even as they now have them everywhere in France, Germany and Italy.

There are certain desirable phases of study in Europe, however, which cannot be denied and which will, inevitably, for a long time, attract the attention of American music students.

Personally, I think there is no more desirable place in the world in which to study individual development in voice and piano than in London. There are very great schools there as well as countless teachers of world distinction, great orchestras and choral bodies abound and church music has attained a distinction unknown elsewhere. The oratorio still claims great attention in England and there is no place more favorable to its hearing and study than London; besides which London has great advantages in theatre and other arts, and is, besides a wonderful place to live.

Paris has many advantages, particularly in its abounding and excellent opera and also it has so large an American colony and the further fact that fine American teachers are always to be found there particularly in the summer when they bring American students in large numbers. Care should be taken, however, not to get too much French atmosphere, language or repertoire.

No American should study opera abroad unless he is talented enough to warrant the preparation of himself for opera in all languages; he cannot get engagements in France unless he can sing French opera nor in Germany unless he knows German opera and the day will come when he cannot sing in England or America except in the English language.

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(State and District Contests in April and May)

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# Pacific Coast Musical Review

ESTABLISHED OCTOBER 15, 1901

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SAN FRANCISCO, CALIFORNIA, SATURDAY, OCTOBER 25, 1930

TEN CENTS

## DR. H. J. STEWART'S VIEWS ON TEACHERS' REGISTRATION LAW

of California's Leading Musical Pedagogues and Organists, at Present Official Organist of the City of San Diego, a Composer of International Reputation, a Critic of the First Rank and Prominently Identified With Club Life Tells Musical Review Readers Why He Originally Conceived the Registration Law in 1909 and Why He Believes It Should Be Enacted at This Time

BY DR. H. J. STEWART

itorial Note.—We are herewith  
ing a letter from Dr. H. J.  
t in reply to our editorial in  
acific Coast Musical Review of  
er 11. Because of the evident  
y contained in the letter and  
e we wish to be absolutely fair  
ybody, we publish not only Dr.  
t's letter, but the law itself,  
he drafted as early as 1896. Our  
on was not called to this law  
909, as verified by the files of  
er, when we published a series  
orials opposing it. Evidently,  
h it had been compiled and  
unda was started for it in 1896,  
ot reach the California Legis-  
until the time when The Pacific  
Musical Review took a stand  
it.

ment on Dr. Stewart's com-  
ion appears on the editorial  
this issue.—A. M.)

Pacific Coast Musical Review  
today, and I read with much  
your article on the Standard-  
of Music Teachers. I wish, in  
discussion of the subject, we  
eliminate that awful word  
dization." It always conveys  
he idea of placing everybody  
d level—a thing obviously im-  
in an artistic profession. Why  
"Registration of Music Teach-  
that is exactly what is in-

ct you have not read the pro-  
w as it was published, for it  
years ago since it was drafted,  
lose a copy for your perusal,  
with a circular which I is-  
that time. You will see, as  
expected, that there are a  
ers in your editorial, as for  
the paragraph in which you  
the examining board would  
months of the year in San  
and six months of the year  
Angeles." There is no such  
in the bill, which merely  
examinations will be held  
months. As the paragraph  
d in your article it seems to  
at the examining board would  
continuous session throughout

the year, six months in one city and  
six months in the other.

I think you will see, on reflection,  
that your objection to an examining

versity derive their authority directly  
from the Governor. It is very un-  
likely that the legislature would sanc-  
tion any other method of appointment



MRS. ELMER JAMES OTTOWAY  
(Ruth Haller Ottoway)

Photo by Bachrach

Of Port Huron, Michigan, President of the National Federation of Music Clubs,  
Who Was Feted During Her Visit in San Francisco This Week

board appointed by the Governor of  
the state is not well founded. All ex-  
amining boards now functioning in  
California are appointed in this way:  
Even the Regents of the State Uni-

in the case of a music board. But as  
all other state examining bodies seem  
to get along very well under this ar-  
rangement, why question it?

I believe, too, that your argument

as to the need of actual experience in  
teaching is not well founded. All an  
examination can prove is that the suc-  
cessful candidates have a certain  
amount of knowledge at the time they  
receive their diploma. Their future  
career—success or failure—must rest  
with themselves. A lawyer, for ex-  
ample, has had no experience of the  
practice of the law in court when he  
passes his examination, but the pos-  
session of his diploma assures the pub-  
lic that he knows the law. And so  
it would be with the diplomas issued  
under the Music Teachers' Registra-  
tion Act.

I agree with you that it would be  
very desirable if all music teachers  
could have training in a special school  
or college provided for that purpose,  
but it will be a very long time before  
such training schools can be estab-  
lished. In the meantime, and to meet  
the present necessities of our profes-  
sion, why not take the first step for-  
ward, and keep out the incompetent  
teacher? Some of the most successful  
musical organizations in this and other  
countries have no teaching staff, but  
simply examine candidates as they ap-  
pear. The American Guild of Organ-  
ists examinations are conducted in this  
way. So are the examinations of the  
Royal College of Organists in London,  
and until recent years the great Uni-  
versity of London had no teaching  
staff, but its graduates rank with any  
in the world.

It is to be expected, of course, that  
the incompetents who are now reap-  
ing a harvest by preying on the igno-  
rance of the public will object to ANY  
restriction, but their interests should  
not be considered. Our object should  
be (1) to protect the public, and (2)  
to protect the competent teacher, who  
at the present time has no protection  
whatever.

With kind regards, yours sincerely,  
HUMPHREY J. STEWART.

### THE LAW

An act to provide for the regis-  
tration and licensing of teachers of  
music in the State of California,  
providing for a State Board of



Examiners in Music, fixing fees and compensation.

Section 1. It shall be unlawful for any person who is not at this time engaged in the teaching of music in this State to commence such teaching, unless he or she have obtained a certificate, as hereinafter provided.

Section 2. A Board of Examiners, to consist of seven practicing teachers of music, is hereby created, whose duty it shall be to carry out the purposes and enforce the provisions of this act. The members of said Board shall be appointed by the Governor from the musical profession of the State at large. The term for which members of the said Board shall hold their offices shall be four years, except that two of the members of the said Board first to be appointed under this act shall hold their office for the term of one year, two for the term of two years, two for the term of three years, and one for the term of four years, respectively, and until their successors shall be duly appointed and qualified. In case of a vacancy occurring in said Board, such vacancy shall be filled by the Governor in conformity with this section.

Section 2. The member of said Board of Examiners appointed to serve four years shall act as President during his term of office. After this said Board shall elect one of its members to act as President. The President shall preside at all meetings, but in the event of his absence the members shall select one of their number to preside. Said Board shall elect one of its members to act as Treasurer, to take charge of all moneys and account for the same, as hereinafter provided. Said Board shall also appoint a Secretary, who shall not be a member of the Board, and who shall be remunerated for his or her services, as the Board may direct. Said Board shall meet for the transaction of business at such times and places as it may deem necessary. A majority of said Board shall, at all times, constitute a quorum, and the records of the proceedings of said Board shall, at all reasonable times, be open to public inspection.

Section 4. Within six months from the time that this act takes effect, it shall be the duty of every person who is now engaged in the teaching of music in this State to cause his or her name and residence or place of business to be registered with said Board of Examiners, who shall keep a book for that purpose. The statement of every such person shall be verified under oath before a Notary Public or Justice of the Peace, in such manner as may be prescribed by the Board of Examiners. Every person who shall so register with said Board as a teacher of music shall receive a certificate to that effect, and may continue to practice as such without incurring any of the liabilities or penalties provided in this act, and shall pay to the Board of Examiners for such registration a fee of one dollar. An annual registration fee of one dollar shall be due and payable on December first by each person so registered, and failure to pay this fee

within thirty days shall forfeit registration. No certificate so forfeited shall be restored, except upon payment to the said Board of the sum of ten dollars, as a penalty for such neglect.

It shall be the duty of the Board of Examiners to forward to the County Clerk of each county in the State a certified list of the names of all persons residing in his county who have registered in accordance with the provisions of this act, and it shall be the duty of all County Clerks to register such names in a book, to be kept for that purpose.

Section 5. The Board of Examiners shall meet twice each year, in the months of June and December, for the purpose of examining candidates for registration, and said Board is hereby empowered to make such rules and regulations as it may deem necessary for the proper conduct of such examinations. Any and all persons who shall so desire may appear before said Board at these meetings and be examined with reference to their knowledge and skill in the art of music or any branch thereof, and if the examination of any such person or persons shall prove satisfactory to said Board, the Board of Examiners shall issue to such persons as they shall find to possess the requisite qualifications a certificate to that effect, in accordance with the provisions of this act. Said Board shall also endorse as satisfactory, diplomas from any reputable chartered or incorporated University, College or Conservatory, when satisfied of the character of such institution, upon the holder furnishing evidence satisfactory to the Board or his or her right to the same, and shall issue certificates to that effect within ten days thereafter. All certificates issued by said Board shall be signed by its officers, and such certificates shall be prima facie evidence of the right of the holder to practice the teaching of music in the State of California.

Section 6. Any person who shall violate any of the provisions of this act shall be deemed guilty of a misdemeanor, and upon conviction may be fined not less than fifty dollars nor more than two hundred dollars, or confined six months in the county jail for each and every offense. All fines recovered under this act shall be paid into the fund created by Section 7, to be used for the purposes therein defined.

Section 7. In order to provide the means for carrying out and maintaining the provisions of this act, the said Board of Examiners shall charge each person appearing before them for a certificate of qualifications a fee of ten dollars, which fee shall in no case be returned, and out of the funds coming into the possession of the Board from the fees charged, and penalties received under the provisions of this act, all legitimate and necessary expenses incurred in attending meetings of the said Board shall be paid, together with a fee of twenty dollars per day for each member of the Board during his attendance at the half-yearly examinations. No part of the

expenses of the Board shall ever be paid out of the State Treasury. All moneys received in excess of expense above provided for, shall be held by the Treasurer of the Board as a special fund for meeting the expenses of said Board and carrying out the provisions of this act, he giving such bonds as the Board shall from time to time direct, and said Board shall make an annual report of its proceedings to the Governor by the last day of December of each year, together with an account of all moneys received and disbursed by them pursuant to this act.

Section 8. Any person who shall receive a certificate from said Board to practice the teaching of music shall cause his or her certificate to be registered with the County Clerk of the county in which such person may reside, and the County Clerk shall charge for registering such certificate a fee of one dollar. Any failure, neglect or refusal on the part of any person holding such certificate to register the same with the County Clerk, as above directed, for a period of six months, shall work a forfeiture of the certificate, and no certificate, when once forfeited, shall be restored, except upon the payments to the said Board of Examiners of the sum of twenty-five dollars, as a penalty for such neglect, failure or refusal.

Section 9. Any person who shall knowingly and falsely claim or pretend to have or hold a certificate of license, diploma or degree, granted by any society organized under and pursuant to the provisions of this act, and who shall present such diploma to said Board as a qualification for registration, shall be deemed guilty of a misdemeanor, and shall be liable to the penalties provided in Section 6.

Section 10. Teachers in Universities, public and other schools, shall be exempt from the operation of this act, so far as their duties in said schools are concerned, but should they desire to engage in the practice of teaching music, apart from their regular duties in said schools, they must register and qualify in the manner provided by this act.

Section 11. This act shall take effect immediately.

The San Francisco Music Teachers' Association will hold its regular October meeting, Monday the twenty-seventh, at the San Francisco Conservatory of Music, 3435 Sacramento street. Henrik Gjerdrum, president, will preside, and the program will include a talk by Miss Clement, a director of the Conservatory, on the present musical condition in Europe, from which country she has recently returned. Mme. Arpine Inayetian, pianist, will be guest artist of the evening, and other numbers will be the singing of a group of songs, composed by Miss Beatrice Clifford, by Miss Rena Lazelle, soprano, with the composer at the piano. Mrs. Evelyn Sresovich Ware will review the convention proceedings, held by the California M. T. A. at Pasadena last July.



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# Pacific Coast Musical Review

O'FARRELL STREET

SAN FRANCISCO

PHONE KEARNY 6044

*A weekly publication devoted to the interests of the musical profession and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## LEGALIZING THE MUSIC TEACHERS

Elsewhere in this issue of the Pacific Coast Musical Review we publish a communication from Dr. H. J. Stewart together with a copy of the law drafted in 1909 and intended to be enacted by the Legislature in order to enforce registration of music teachers in California under the authority of a commission appointed by the Governor and the commission to consist of seven practicing teachers of music residing in California. As you will see by scanning Dr. Stewart's comments as well as the law the only guarantee necessary to entitle a teacher to obtain a certificate is that he knows something about music. The Pacific Coast Musical Review does not regard this as a sufficient indication of a teacher's competency. While at the present time we have incompetent teachers instructing students, at least they have no authority from the State. Registration, after being able to answer certain questions, enables a teacher to deny his incompetency and the strength of his authority from the state to teach. However, let us examine Dr. Stewart's various reasons for desiring the law passed.

"I wish in any discussion of the subject, we could eliminate that ugly word 'Standardization.' It always conveys to me the idea of leveling everybody on a dead level—a thing obviously impossible in the artistic profession. Why not say 'Registration' of music teachers?" The writer does not regard the word "standardization" in the same sense in which Dr. Stewart uses it. We look upon it as describing the existence of certain artistic standards by which to judge efficiency. In other words a competent teacher must meet certain high standards of efficiency. He may surpass these standards as much as he pleases, but he remains unsatisfactory if he qualified below the set artistic standards. We cannot see why such standardization is impossible to be employed in connection with an artistic profession.

Dr. Stewart calls our attention to the fact that we erred in stating that the commission was to meet six months in Los Angeles and six months in San Francisco. Evidently the law requires the commission to meet twice a year—every six months—in a place to be selected by the State in this case if a teacher arrives from abroad with proper credentials and with every chance to receive the certificate and he arrives five months previous to the meeting of the commission he has to wait four or five months before he is permitted to teach. It would be preferable to have the commission meet continuously instead of every six months.

Dr. Stewart thinks that our objection to boards appointed by the Governor is not well founded, because "all examining boards functioning in California are appointed in this way." We are not opposed to having music mixed with politics; but the appointment of a music commission by the Governor would not have the authority to guarantee the character of the commissioners as in the case with the legal or medical profession. The California Music Teachers' Association, even though we have the highest regard for it, does not as yet have the same prestige as the medical or legal profession in their respective Medical Society or Bar Association. The Music Teachers' Association does not include in its ranks every teacher of standing and ability. Therefore, recommendation of the music teachers to serve on this board would have to come from individuals. There is no obstacle in the way of employing politics to the naming of the commission on the part of the Governor who would not know how to select the best seven teachers for that purpose. One of the reasons we oppose the law is just because the Legislature would not sanction any other method of appointment.

"I believe, too," says Dr. Stewart, "that your argument as to the need of actual experience in teaching is not well founded. All an examination can prove is that the successful candidates have a certain amount of knowledge at the time they receive their diploma." Most teachers have that certain amount of knowledge right now. We doubt very much that those teachers who do not have a certain amount of knowledge are doing the most harm. We really believe that teachers who do have a certain amount of knowledge, but teach something which they have no right to teach are doing more harm than those who would be unable to answer a certain number of questions. We know teachers that would pass any examination swimmingly, but apart from being able to answer a set of questions they would be incompetent to teach.

The only way of assuring the public whether a teacher is competent or not is to watch him or her teach. You cannot possibly know whether a musician is a good teacher unless he has had practical experience. It is this experience that constantly improves his capability to teach. He learns more from teaching others than from being taught himself. Dr. Stewart says, "their future career—success, or failure—must rest with themselves." But since their failure means the failure of hundreds or thousands of students with prospects in life, how is the public protected by such a law? "A lawyer, for example, has had no experience of the practice of the law in court when he passes his examination, but the possession of this diploma assures the public that he knows the law." But what good is a lawyer that cannot practice before the courts? Of what use is his diploma to him? What harm or good can he do with it? It is the practicing before the courts that enables the attorney to either benefit or injure his clients. But he cannot practice in any court before he is admitted to the bar, and he is not thus admitted until he has worked together with an attorney, authorized to practice, for a fixed period.

Replying to our suggestion of training teachers, Dr. Stewart says: "It will be a very long time before such training schools could be established." We shall prove that it would not take long at all, but even if it did it were far better to wait a few years in order to pass a good law than to pass a faulty law right now. Once a law is passed it is difficult, if not impossible, to change it. The commissioners would be entrenched in their jobs, would have such a strong political hold that they would certainly not help passing a law that would deprive them of their position. Take the Prohibition law, for instance. Many people claim it is not a good law. It cannot be enforced. It was passed in a hurry. Many would like to see it modified, or changed or repealed. Nevertheless, it will take many years if or when it can be changed. We would rather not have any law right now than to have one that needs revision at some future time. The matter is entirely too delicate to experiment with.

Dr. Stewart refers to the American Guild of Organists. They do not have to qualify to become teachers and although they may be qualified to play the organ it does not follow that they can satisfactorily teach the organ. As to the University of London having had no teaching staff for a certain time the fact that they had to change their policy and have a teaching staff now proves that the old way was not satisfactory.

Regarding the law itself we are sorry that we find the same objections in it today that we did twenty-one years ago. The Governor is not a sufficient authority to select seven music teachers from all residing in the state to become a sort of judge and jury of the teaching profession of California. As long as honest, fair and square teachers are appointed, no particular harm would be done. But there have been scandals concerning certain commissions and we do not believe that the musical profession is entirely free from politicians, who would not hesitate to prey on their colleagues. Once the commission is so well entrenched that its powers become apparent there would be many a teacher eager to "campaign" for the position, using every political string on his bow. And once he had captured the job he would see to it that it would be made profitable. Naturally there are but few of such musical politicians, but the few would be plenty.

Once such a commission has served for a number of years it would become practically permanent by using every political pull necessary to retain its position. Government by commission has as yet not proved one hundred per cent satisfactory, nor has it ever been demonstrated that it would work in behalf of the music teacher. It is too dangerous an experiment to begin, for once committed to it, it would be the very "deuce" to get rid of it. On the other hand the training of music teachers is the easiest thing possible. We have



already music sections of Normal Schools that train music supervisors for public schools and high schools. These sections could be enlarged so that they would include the training of music teachers in general. After teaching the rudimentary knowledge of music the student would arrive at a period of his training when he would become an assistant teacher, like any public school teacher is required to do at present, and after teaching for at least a year he would be qualified to pass his examination and receive his diploma. Having had practical experience as a teacher there would be no question as to his proficiency. It would even then be impossible to guarantee whether he be a thoroughly successful teacher, but that he would know his business there can be no doubt.

Private conservatories or teachers could train students to become teachers in the same manner as the Normal School and after they had permitted them to become assistant teachers either in the conservatory or in the private studio for at least a year, they could be sent to the Normal Schools for final examination and if they passed such examination they would be entitled to a diploma. This would eliminate the commission plan entirely. Furthermore, there could not be any question regarding the proficiency and authority of those who conduct such examinations. There would be no political nor personal "pull," there would be no exploitation of the teachers' profession.

One of the most serious drawbacks of the commission plan is that, although you may pass your examination as a musician and receive your authority to teach, you become a certified teacher of the State of California and even though you are a violinist and have qualified as a teacher of the violin, nothing in the world could prevent you from teaching singing whether you know anything about singing or not. The Normal School training plan, however, would include training in any study you wish to teach from the very inception of your education. You would receive a diploma specifying the studies in which you qualified as a teacher and you would not be permitted to teach any branch of music that you have not proved yourself competent to teach. It seems to us that such a law, demanding the training of the music student to become a teacher, to authorize him to teach only those studies that he qualifies in, to give him a diploma only after he has demonstrated through practical experience that he is qualified to teach, to make his examination dependable upon authorities specially selected to conduct the examination and occupying their positions because of proved merit, is a safer law for the music teacher and the public than a law that declares a teacher qualified to teach merely by registering his name and answering a number of questions.

#### ROME PRIZE FOR COMPOSERS

The American Academy in Rome has announced its eleventh annual competition for a Fellowship in musical composition, this being the Walter Damrosch Fellowship, which was awarded three years ago to Roger Sessions. Candidates must file with the Executive Secretary of the Academy not later than March first two compositions, one either for orchestra alone or in combination with a solo instrument; and one for string quartet or for some ensemble combination such as a sonata for violin and piano, a trio for violin, cello and pianoforte, or possibly for some less usual combination of chamber instruments. The compositions must show facility in handling larger instrumental forms, such as the sonata form or free modification of it. A sonata for pianoforte or a fugue of large dimensions will be accepted, but not songs nor short pianoforte pieces.

The competition is open to unmarried men not over thirty years of age, who are citizens of the United States, but the Academy reserves the right to withhold an award in case no candidate is considered to have reached the desired standard. The stipend is \$1,500 a year for three years with an additional allowance of \$500 a year for traveling expenses. The winner will

have the privilege of studio and residence at the Academy, and opportunity for six months' travel each year, for visiting the important musical centers and making personal contacts with the leading composers of Europe. He will also have opportunities to hear and conduct performances of his own compositions, and may benefit from a special fund for the publication of music composed at the Academy.

For circular of information and application blank, address Roscoe Guernsey, Executive Secretary, American Academy in Rome, 101 Park Avenue, New York City, N. Y.

Mrs. Alma B. Winchester of Piedmont will be hostess at a musicale tomorrow afternoon at Miss Virginia De Fremery's "Studio in the Garden," on Fairmont avenue, Oakland. She will present as guest artists Mrs. Eliza Banta Crane, contralto, and Mrs. Ray Grinstead, soprano, with Esta Marvin Pomeroy at the piano.

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#### A MORNING WITH CHOPIN

"A Morning With Chopin" offers the sort of music, in its simple melodic effects, that seems best to belong to the morning time. The San Francisco Musical Club sensed the appropriateness of this and gave a group of its excellent musicians to the exposition of Chopin, Thursday, October 16. Winifred Williams, pianist, played opus 28, No. 15 (Raindrop Prelude), the Fantasia in C sharp minor, opus 66, and opus 10, No. 12 (Revolutionary Etude), giving real pleasure to the attendance.

Songs, by Ellen Page Pressley, with cello obbligato by Lourinne Mattern, and Elsie Young Maury at the piano, were happily chosen for emotional values tempered by poetic interpretation. The singer was quite in tune with her work which included the Lithuanisches Lied, Madchens Wunsch and Tristesse. Sonata, op. 65, was played by Miss Mattern and Mrs. Stanley Hiller, pianist, in musicianly mode.

The climax of the program was most fitting, seeming a well evolved crescendo, when the San Francisco Musical Club Choral was directed in Chopiniana by Wallace A. Sabin. Valses were the basis of lovely and singable numbers, arranged by Louis Victor Saar. The song quality of Chopin was brought to the fore with an impressiveness most exquisite, and one not having heard this compilation previously could easily be surprised that the rippling tempos, written for agile piano fingers, could run so smoothly over tongues. The voices of this choral are nicely balanced, but one knows that the concerted effects could not have been accomplished gratifyingly except under so capable a baton as that of Sabin's. The solo parts were sung by Mrs. Phillip Kelley, Mrs. Robert Gehl, Mrs. Karl Rohrer and Mrs. Harry Haley, and Sabin brought Esther Sittig, accompanist, forward to receive with the choral the applause that was long sustained.

These singers will be heard next Wednesday afternoon, featured on a program given by the Century Club, when Sabin will offer them in Where the Bee Sucks, Arne; All Through the Night, Old Welsh Melody; The Staines Morris, 16th Century; A Message, Tschalkowsky; On the Steppe, Gretchaninoff; The Moths, Palicot; I Made a Little Song One Day, Pasmore; Lullaby, Sabin; The Moon Drops Low, Cadman.—A. C. W.

The Alameda County Music Teachers Association will meet at the Berkeley studio of Miss Harriet Thompson, Monday evening, October 27. Mrs. John I. Del Valle, president, will preside, with Mrs. Grace W. Jones, chairman of the evening. Mrs. T. Arthur Rickard, soprano, will be heard in two groups of modern English and French songs, with Mrs. Jones at the piano. Modern Music will be the theme of a talk by Miss Elizabeth Simpson, and Leoline Walton will give a modern group for piano.

An interesting exposition at the Rockridge Club house, Oakland, on the evening of October 17, was an orchestrated arrangement of the Mozart D minor Concerto by Doris Osborne, young pianist. The work concerned only the Adagio movement and was performed by ten violins and two cellos, under the direction of Orlean See. Even the simplification offered a pleasing and intelligent result, Miss Osborne receiving congratulation. It will be repeated under the presentation of the Piedmont Musical Association in November. The same occasion offered a group of other pianists also introduced by Miss Elizabeth Simpson, who included Elwin Calberg. He played several numbers preliminary to the recital he will give at the Community Playhouse, here, Sunday afternoon, November 2.

Miss Osborne is a student of composition with Domenico Brescia and will leave the first of January to study piano with Cortot in Paris.

1930—Ninth Season—1931

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## ARRIE TEEL'S PIANISM

## GIESKING'S PROGRAM

By Anna Cora Winchell

Arrie Teel's musicianly pianism d be heard more frequently. She had the advantage of splendid here and abroad, which has ght out inherent and delightful ; those which appeal to the ro- icists and to the technique lovers. Teel performs with ease and dis- s the melodious intentions of the oser. These intentions are often hid away and seem to come forth gh a tender coaxing on Mrs. s part, rather than by a superior ss which might drag them into ace.

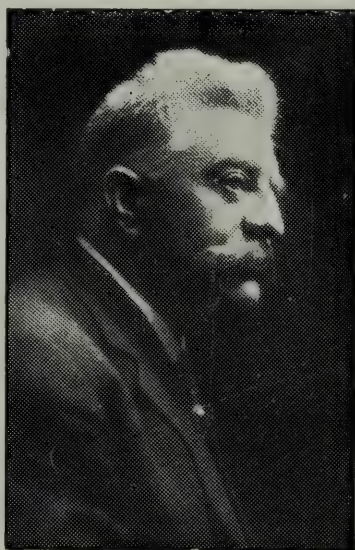
e program at the Community ouse October 14 was well at- d, and Mrs. Teel first offered the et Sarabande in G major, and ully Air Tendre. Her spirit was fect tune with these and we were ed. The Brahms Variations and e on a Theme by Handel showed Mrs. Teel had bestowed deep ht upon its revelation but it still l sufficient rehearsing for an en- smooth reading. The writer has this player perform long and ex- scores without a flaw, so that tence is not to be questioned, man frailty at times insists upon an unbidden guest.

abine's Five Preludes, op. 74, ed a note of modernism hardly to jected by the most prejudiced t the modern school. These Pre- bear involved harmonics of a ough which melody runs care- ngers. Mildly chaotic, this group ized without irritating, and, again usality of the player offered its An Etude, by the same composer ore sturdy and less ingratiating. Debussy Reflets dans l'Eau was e in the picturing.

Brahms A major Piano Quar- ved as a round period closing a ragraph. Its interpretation was nt, with Mrs. Teel showing her- be, as well, an intelligent en- player, becoming part of the structure. The firm violin lead uis Ford had co-operation in King, cello, and Lajos Fenster,

\$2.50 a year you will receive the Coast Musical Review 52 times.

Giesecking, the famous French-Ger- man pianist, who will visit San Fran- cisco for the second time in a single recital at Dreamland on Wednesday night, November 12, is offering for consideration a program of pianistic numbers that for sheer importance and musical value has seldom been equalled by a contemporary artist. San Fran- ciscans will remember Giesecking's first visit here three years ago when in a week's time he grew from a compara- tively unknown pianist to recognition as one of the world's foremost players. As a player of poetic proportions, he added a technical mastery and a per- sonality of dynamic calibre. At his San Francisco recital, Giesecking's program,



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which will be a feature of the music year, will be as follows:

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A-minor, A-major, G-major  
Sonata C minor, op. 111.....Beethoven  
Two Intermezzi.....Brahms  
Prelude.....Joseph Marx  
Albumblatt (Album-Leaf).....Joseph Marx  
Calypso op. 29 No. 2.....Karol Szymanowski  
Tantris the buffoon, op. 34 No. 2.....Karol Szymanowski  
Seven Preludes.....Claude Debussy  
Brouillards  
Feuilles mortes  
La Puerta del vino  
Bruyeres  
General Lavine . . . eccentric  
La Terrasse des Audiences du Claire de Lune  
Feux d'Artifice (Fire-Works).

## SWEET AND SOUR NOTES

By A. Major

The other day I noticed an Associated Press dispatch in the Examiner which read as follows: "New York, Oct. 14.—A millionaire will lead the orchestra in the new Ziegfeld musical comedy, Smiles. Paul Lannin, who inherited his fortune from his father, the late Joseph J. Lannin, former owner of the Boston Red Sox baseball team, said he accepted the offer, because 'he loves conducting an orchestra better than anything else in life.' He also is a composer."

Did you notice that last one. Just like that—he also is a composer. It does not say what kind of a composer, nor whether or not he composed decompositions. It is so easy to become a conductor. A man inherits a fortune, loves to conduct an orchestra more than anything else in the world (what else is there to conduct anyhow?) and just goes to work to lead a musical show. It's so easy. Anyone can do it. All you need is to inherit a fortune. I remember some years ago there used to be a man named Duss, also said to be rich and to conduct on the side. He only mis-conducted the Metropolitan Opera Orchestra of New York during one tour. Have you ever heard of Conductor Duss since?

I notice that Eleanor Painter Graveure was granted a divorce from Louis Graveure and it said in the newspaper that the couple separated more than a year ago after a married life of fourteen years. Evidently Graveure was willing to divorce himself of his wife and whiskers at the same time.

Listen to this one, taken from the Los Angeles Times of last Monday: "W. E. Millar, 97 years of age, active choir singer and tenor and director of the Municipal Men's Club Chorus, believes he is the oldest vocalist in the world. He has been singing in choirs all over the earth for the past ninety years. Starting at St. Paul's Cathedral, London, when a boy of 8, he sang with Nellie Melba in Australia, he says, and last week led his men's club chorus in a fine concert."

Lord, how important that coma is between the "8" and "he sang with Nellie Melba." It would read, "when a boy of 8 he sang with Nellie Melba." That would have been some singing. However, Mr. Miller is not so far ahead of our own Walter Campbell, who will celebrate his ninety-second birth day anniversary at the residence of Mrs. E. E. Young next week.

I heard a good one the other day. Rudolph Friml, composer of the Fire-fly and other successful light operas was in town last week. He wanted to hear the symphony concert and upon inquiring where it took place he was told at the Capitol Theater. When he came to the Capitol Theater he

found there was a burlesque show and noting the bill of fare contained chicken without dressing, he forgot all about the symphony concert and decided to revel in burlesque.

During the two Marine Band concerts at the Civic Auditorium last Sunday afternoon and evening there was a large display of ammunition and weapons used by the United States Marine Corps. Now, here is a splendid idea for the San Francisco Opera Association. A display of ammunition would be more appropriate there, first there are so many "big shots" attending the opera, and secondly, a nice little machine gun or cannon would come in handy once in a while

Mrs. Elmer James Ottoway, president of the National Federation of Music Clubs, has made many friends by reason of her delightful charm and personal attractiveness. Indeed she has been feted so much and has been so lavishly entertained and made such a deep impression that after next Biennial Convention of the National Federation of Music Clubs Mrs. Ottoway will be known as "the woman who made Port Huron" famous.

During the visit to San Francisco of Mrs. Elmer J. Ottoway, president of the National Federation of Music Clubs, the editor of the Pacific Coast Musical Review was invited to many luncheons, dinners and receptions. Inasmuch as he is always trying to keep down his weight so that he can fit snugly into his seat when attending concerts these continuous feeding processes make his task very difficult. He has come to the conclusion that a very familiar adage has to be changed to read "the survival of the fattest."

Conductor Kleiber of the Philharmonic-Symphony Orchestra of New York is very particular to rehearse compositions in order that their presentation will be as flawless as possible. During his first rehearsal in New York he included a composition which the orchestra members thought they knew already, so one of them told Kleiber that the orchestra did not need a rehearsal for this work. Mr. Kleiber replied that he also did not need a rehearsal of the work, but that he was convinced the work needed it.

The other day I attended a piano recital and observed specially two appropriate compositions on the program one of them was entitled Winter Wind and the other Insects Dance. The former was a frost and the latter made me jump.

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## INTENSIVE CAMPAIGN LAUNCHED FOR NATIONAL CLUB CONVENTION

All Musical Interests Represented at Luncheon in Honor of Mrs. Elmer J. Ottoway, President, and Mrs. J. A. Jardine, Vice-President  
National Federation of Music Clubs at the Palace Hotel  
Last Tuesday; United Support Pledged to Make Event  
Greatest of Its Kind Ever Held in San Francisco

By ALFRED METZGER

Last Tuesday 500 people, representing the combined musical interests of San Francisco from the Municipality to every music club in the bay region belonging to the California Federation, assembled in the Rose Ballroom of the Palace Hotel in honor of Mrs. Elmer J. Ottoway and Mrs. J. A. Jardine, respectively president and vice president of the National Federation of Music Clubs, to launch an intensive campaign for the Biennial Convention of the Federation, which will be given in San Francisco from June 22 to 29, next year.

The luncheon was in charge of Mrs. Lillian Birmingham, San Francisco, chairman of the convention plans, and as usual, Mrs. Birmingham's remarkable organizing genius and executive ability was apparent in the thoroughness and all-inclusive representation that marked the proceedings. After Mrs. Birmingham had introduced the various leaders of musical activities at the speakers' table, she called upon Richard M. Tobin, chairman of the citizens committee, to act as toastmaster, which office he filled with that dignity and tact which is such a splendid characteristic of all his public addresses.

As nearly as we could understand the introduction Mrs. Birmingham presented the following: Mrs. Elmer J. Ottoway, president National Federation of Music Clubs; Mrs. J. A. Jardine, first vice president National Federation of Music Clubs; J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, also representing the Mayor; Mrs. Horatio Stoll, president California Federation of Music Clubs; Supervisor Frank Havenner, Joseph S. Thompson, president Summer Symphony Association; Mrs. Warren Edwards, John Rothschild, vice president Summer Symphony Association; Marie Hicks Davidson, music editor Call-Bulletin; Marie Withrow, Alfred Metzger, editor Pacific Coast Musical Review; Miss Mabel Johnson, Mrs. Alvina Heuer Wilson, President California Music Teachers' Association; Mrs. Frederick Shipman, editor Musical West; Mrs. Paul Westerfeld, president of the San Francisco Musical Club; Mr. and Mrs. Selby C. Oppenheimer, Miss Margaret Fisher, music editor of the San Francisco News; Miss Jessie Fredericks, librarian of music section Public Library; H. Millholland, program director of National Broadcasting Company; Mrs. Abbie Jamison, past president California Federation of Music Clubs; Basil Cameron, conductor San

Francisco Symphony Orchestra; Mrs. Maude Fay Symington, Redfern Mason, music editor San Francisco Examiner; Mrs. Marcus S. Koshland, chairman women's committee Musical Association of San Francisco; Mrs. Charles Cooper, chairman Composers' Contest Committee, National Federation of Music Clubs; Hugo Newhouse, president Pacific Opera Association; Alexander Fried, music editor San Francisco Chronicle; Albert A. Greenbaum, secretary Summer Symphony Association and Musicians' Union; Walter Weber, president Musicians' Union; Arthur S. Garbett, National Broadcasting Company; Mrs. Kerfoot, treasurer California Federation of Music Clubs; Major Allen of the R. O. T. C.

We have tried to record everyone called by Mrs. Birmingham, but if we have missed anyone it is due to our inability to hear distinctly and the necessity of rushing this copy to the printer before being able to investigate thoroughly. Most likely, Mrs. Birmingham will call our attention to any omissions which we will rectify later.

We would like to record every word of the four able addresses made by R. M. Tobin, J. Emmet Hayden, Mrs. Elmer J. Ottoway and Joseph S. Thompson, but we have not the space to do so at this time. We shall, however, in future references to the convention be able to refer back to them. Everyone of the addresses was interesting, emphasized the magnitude of the convention, accentuated the worthiness of universal support and pledged whatever work or financial backing was necessary to bring the event to a successful conclusion, making it the greatest gathering of the National Federation so far held.

In addition to those sitting at the speaker's table there was represented practically every club and organization associated with music in San Francisco including the San Francisco Conservatory, the Music Teachers Association of San Francisco, San Francisco Musical Club, the San Francisco Opera Association, the Pacific Opera Association, the California Music Teachers Association, and many others.

Preceding the formalities associated with the luncheon the Boys' Glee Club of Lowell High School rendered several selections which were enthusiastically applauded by everybody.

Representative modernist music was played in a first International Festival of Music in Venice this autumn.



### JOSIAH ZURO KILLED IN AUTOMOBILE ACCIDENT

Music Director of Pathe Studios in  
Culver City Fatally Injured While  
Driving Twenty Miles North  
of San Diego

An obscure article in Los Angeles and San Francisco newspapers of last Monday, October 20, announced the shocking news that Josiah Zuro, head of the music department of Pathe Studios in Culver City, had met with a fatal automobile accident. He was driving on the Torrey Pines road, near La Jolla, from eighteen to twenty miles north of San Diego, when his car left the highway and overturned. Zuro died on his way to the Scripps Memorial Hospital in La Jolla.

It is surprising that the newspapers devoted so little space to the death of such a prominent musician as Josiah Zuro. This distinguished conductor and pedagogue came to San Francisco early in 1915 with the Bevani Grand Opera Company, which enjoyed several weeks' of success at the Alcazar and Columbia Theaters. In the same company were Alice Gentle and Mme. Johanna Kristoffy. The former is now appearing in a Chicago theater, the latter being prominently identified with the teaching profession of San Francisco.

Zuro immediately scored artistic triumphs with the vitality of his leadership and the smoothness with which he directed all performances. He proved such an efficient musician that he was selected by Frank W. Healy to train the Beethoven Chorus, which was to sing the Ninth Symphony under the direction of Alfred Hertz in the fall of 1915. Zuro remained in San Francisco several years, after which he left for New York and later became identified with Riesenfeld in the Capitol and Rialto Theaters in New York. He was the first to introduce operatic sketches in the moving picture theaters with instantaneous success and for a long time he was the assistant conductor to Riesenfeld interpreting classics with an orchestra of 80 and more.

Prior to his advent in San Francisco, Zuro conducted grand opera

seasons for his father at the Theater, New York, making a name for himself because of his musicianship and artistry. While in San Francisco he conceived the idea of an open air Aida performance which was to have been given at Ewing Field. An array of Metropolitan Opera artists headed by Mme. Johanna Gadske were engaged and Harry Dempsey was selected as manager. The performance was to be given for charity. The advance sale of tickets indicated a sell-out house. But a day or two before the performance, although scheduled to take place during the middle of September, it began to rain and the rain was so severe that the outdoor performance had to be transferred to the Civic Auditorium in a hurry. The rain could not discourage Josiah Zuro. It was Mme. Gadske who hailed Zuro as a genius of the baton.

The editor of the Pacific Coast Musical Review loses in Josiah Zuro one of his dearest friends—a friend whom he will miss all his life. There was something so unselfish, so heart-warm about the personality of Josiah Zuro that his loss leaves forever a big vacancy in the bosom of those who knew him best. He was like quicksilver, a very dynamo of action, never resting, always doing something—as music director of the Pathe Studios he had reached one of the aspirations of his life. May his active spirit find that rest and serenity which his body did not seek during his life time. Farewell, Josiah, farewell!

ALFRED METZGER

Soloists in the 119th season of the Royal Philharmonic Society will include Walter Gieseking, pianist, Lili Tiers, violinist, and Myra Hess, pianist. Conductors will be Sir Thomas Beecham, Eugen Szenkar, Vaclav Kuchar, John Barbirolli, Alfredo Casella, Sir Henry Wood and Ernest Ansermet.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

On March 4, 1916, we had a Ladies' Night at the Bellevue Hotel. As an important affair, as will be seen from the program and the list of those who were there.

The Entertainment Committee were: Philippo Dellepiane, Chair—Julius Weber, George McManus and Redfern Mason.

## PROGRAM

Sonata No. 2, G major.....Benedetto Marcello (1686-1739)  
For Flute and Harpsichord. Largo—Allegro. Adagio—Allegro.  
ELIAS M. HECHT AND GYULA ORMAY

Violin Solos:

(a) Meditation—Thais.....Massenet  
(b) Melodie.....Dvorak-Persinger  
(c) Waltz.....Hummel-Burmeister  
(d) Prelude and Allegro.....Pugnani-Kreisler

LOUIS PERSINGER  
DANCING

The following quotation from the invitation list to the dinner gives the names of those present:

There is no doubt of the great success of the 'Ladies Night.' The Hotel had served an appetizing menu and there was a large attendance of members and guests. For the program in both its light and serious features, much credit is due to the entertainment committee, Dellepiane, Weber, McManus and Mason. The appreciation of the Club is due. The following members and guests attended this rare evening: Robert Tolmie, Alice Gentle, Josiah Zuro, Mr. and Mrs. F. Young, Albert Elkus, Miss May Mukle, F. Dellepiane, Miss Ella Atkinson, Miss F. Sturtevant, Louis Persinger, Mrs. Persinger, Mr. and Mrs. J. R. Redfern Mason, Miss Mason, Mr. Chamberlain, Mr. and Mrs. A. W. Frederic M. Biggerstaff, Capt. and Mrs. Connor, Col. Robt. Noble, Mrs. E. A. L. Artigues, Miss C. Arrillaga, Vincent Arrillaga, Miss S. L. Carruth, William Carruth, Miss Bessie H. Beatty, Roscoe Warren Lucy, Miss S. Herbert Riley, Mr. and Mrs. Otto Fleissner, Mr. and Mrs. Henry Bretherton, Mrs. Millie Flynn Gish, Mrs. E. Reinhold, Edgar L. Reinhold, E. Hecht, Kruger, N. Sokoloff, Mr. and Mrs. Samuel Savannah, Mrs. F. H. Payne, Pettis, Nathan Landsberger, Pierre Douillet, J. H. Pratt, Miss Mary ore, Geo. McManus, Mr. and Mrs. Arthur Fickenscher, Mr. and Mrs. Beringer, Johannes C. Raith, Gyula Ormay, Alfred Hertz and Alexander rt."

Mr. Hecht had provided the Harpsichord for the sonata, and was asked to guard it carefully from injury by the curious, like myself, who was driven away from it. Its delicate mechanism had been expensive to him. Its evanescent tones, mingled with those of the flute, made this number by Messrs. Hecht and Ormay a rare treat. The

accompanist for Mr. Persinger, in his violin numbers, was Mrs. Persinger. Alice Gentle was our guest that evening. So gracious and kind, she was becoming known to the San Francisco public, and had sung in the Perlet concerts. The dinner was in charge of Mr. Artigues and was excellent.

One is fain to write of many of the members and guests so well known, esteemed and loved; but among so many few can be mentioned.

Mr. Lawrence Strauss was elected to active membership in April, 1916, and Mr. Paul Friedhofer re-elected in May. The April dinner at the Oakland Hotel was on Saturday the fifteenth, in the club rooms of the Oakland Chamber of Commerce and the Commercial Club. This courtesy of that club was shown us through the influence of the President, Alexander Stewart. The speakers were our guests: Joseph King, Robert Harsche, Professor Eugene Neuhaus and L. E. Behymer.

The principal speaker was Professor Neuhaus, whose subject was "The Relation of Music and Art." Mr. Behymer of Los Angeles, veteran impresario, gave us some figures relating to the particular line of entertainment in which he deals. I must say that I never before that evening listened to such a neat array of statistics. They were so marshaled and promptly delivered, without the winking of an eyelash, that it was a delight to hear him talk.

The dinner on September 16, at the Fior d'Italia Restaurant, was especially memorable because of the appearance there of Dr. Magnus, who brought as his guest his son, Dr. M. E. Magnus. The doctor looked very thin and worn out, and was leaving for San Diego, hoping to return in full health. And he felt it his duty to bid us farewell. That was the last time we saw him, and soon after he passed away, he was followed by his son.

Mr. Tolmie had been in Tahoe in his new car; Mr. Pasmore was teaching during the vacation in Iowa; Mr. Raith had strayed off to the Exposition in San Diego.

The Cherniavsky brothers, Leo, Jan and Mischel, were our guests October 28 at the St. Germain, 60 Ellis street. The evening was an "open forum," of which we are also fond. The Cherniavsky trio won our admiration by its unaffected manners and sociability. Frank Carroll Giffin was elected to the club.

(To Be Continued Next Week)

## REPORT OF MODERN MUSIC

New Music Society of California  
Presents Works by Schoenberg and  
Contemporaries—Large Audience Applauds Heartily

By ALFRED METZGER

The New Music Society of California, of which Henry Cowell is the president, gave a concert of chamber music at Y. W. C. A. Auditorium on Sutter street, Wednesday, October 15. The ensemble was conducted by Pedro Sanjuan, conductor of the Havana Philharmonic orchestra.

The program consisted of the following compositions: I—Works by American composers; (a) Sonata for ten violins by Wallingrigger; (b) Portals, for twelve by Carl Ruggles. II—Modern in Work, Pierrot Luniere, for wind and chamber combinations by Schoenberg. III—Latin-American compositions; (a) Ritmicas for quintet and piano by Amadeo (b) Sones de Castilla for orchestra by Pedro Sanjuan.

If anyone can tell us how to appreciate the significance of this modern music of composition with one hearing would be everlastingly grate-

ful to him. During the last twenty years we have tried very hard to listen to this modern school with the ears of enthusiasts and disciples of the same. But we seem to be afflicted with deafness when it comes to hearing beauty or a definite message. The more disciples of this art try to explain regarding the significance of (to us) excruciating dissonances, constantly varying keys, suddenly interrupted themes, consistent lack of continuity the more bewildered do we become.

They say the modern composer makes his own law and sticks to it. Strange that we cannot observe this. We cannot for the life of us distinguish consistency in the theoretical laws that seem to govern ultra modern compositions. It is a constant disregard of established rules. Indeed rules seem to be abhorrent to the modern composer, and yet when we consider that the entire universe depends on the observance of fixed laws and rules how can we acknowledge anything sensible to be derived from apparent chaos.

We certainly admire Pedro Sanjuan and the musicians that participated in this concert for their fortitude, their patience, their industry and their ambition that impelled them to assist Henry Cowell to further his ideals. But we fear that the perspira-

tion necessary to bring forth some of the grotesque distortions of harmonic imagination, resulting from overindulgence of musical nightmares, was not worth the effort put into it.

We appreciated the "Luni" in Luniere, the first piece called Moonstruck, The Sick Moon and the old Fragrance (odor), but we could not detect a Pale Washerwoman, Spot of Moonlight or Serenade. We were in favor of the Gallows Song and the Decapitation and understand The Insult and the Parody, but the most pleasant of all the subdivisions of the Schoenberg work was the Return Home.

Rudolphine Radil was the soloist or rather the voice in the Schoenberg composition. We certainly admire her courage to try to interpret something almost beyond anyone's capacity to do unless they can put themselves into the place of someone demented.

More and more we receive the impression that these ultra modern works must be interpreted by experts who have studied them for years and who take the trouble to rehearse them six months previous to their performance. Not even the slightest error or discrepancy should mar the perfection of rendition. It is because of this requirement of thoroughness in execution that modern music will never, in

its present form, become a "popular" mode of entertainment. We are perfectly willing to remain outside the pale of the intelligenzia who seem to revel in the enjoyment of "inhaling" quarter tones and intricate cacophonies.



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## FRITZ KREISLER CONCERT

Fritz Kreisler, on Sunday afternoon, November 9, at the Civic Auditorium, will give his only concert of this season in Northern California.

This will mean much to all lovers of music in general and to students of the violin in particular. In the world of music today, Fritz Kreisler occupies a peculiar place. Technically at least the equal of any violinist before the public, the possessor of a tone famous the world over for its sensuous beauty, he adds to these qualities gifts of interpretation both of the classic and romantic composers which put him in a class by himself. His programs, for which he always has the capable assistance of Carl Lamson, accompanist, are models of their kind and constitutes as far as possible within the limits of one concert a review of the best music that has been written for the violin.

Thousands of out of town people will attend Mr. Kreisler's concert here.

vation of the famous Toscanini, and swept the Parisians off their feet with her thrilling interpretation of the Aida and her sympathetic portrayal of Sieglinde in Wagner's Die Walkure.

Rethberg is internationally famous and assured of triumphs whether appearing in America, England, Italy, France or Germany in both opera houses and recital halls. Particularly in recital does the musicianship of this artist assert itself. Rethberg programs are ever the final word in recital achievement.

In addition to her San Francisco recital, she will appear in a different program at the Auditorium Theater, Oakland, on Tuesday, November 25. This will be the soprano's first appearance in the trans-bay city.

## THE FIVE GREATEST

The accompanying picture was taken from the Berlin Illustrierte Zeitung, one of the largest circulated periodicals in Germany. The caption is translated from the German and we wish



From the Berlin Illustrierte Zeitung

## THE FIVE GREATEST SYMPHONY CONDUCTORS

Toscanini, the Famous Italian Conductor, Who Celebrated a Series of Triumphs With the New York Philharmonic Symphony Orchestra in Berlin This Summer, With the Foremost German Conductors. From Left to Right: Walter, Toscanini, Kleiber, Klemperer and Furtwangler

The sale of tickets at the Sherman, Clay and Company box office will open Monday morning, October 27. However, mail orders are being filled now. The price for the first thirty rows on the main floor and the first five rows in the balcony is \$2.50. Other seats are \$2 and \$1. Checks for mail orders should be made payable to Frank W. Healy and sent with self-addressed, stamped envelope for the safe return of the tickets, to him, care Sherman, Clay and Company, San Francisco Add 15c for registry fee.

## ELISABETH RETHBERG

Elisabeth Rethberg is coming back to her thousands of California admirers to sing at Dreamland on Monday night, December 1. Since singing here last, Rethberg has enjoyed triumph after triumph during her regular Metropolitan Opera Company season in New York; has enthralled Rome with her singing at the new Royal Opera at the command of Mussolini; has fascinated La Scala in Milan on the in-

to call attention to the fact that Bruno Walter ranks among the five greatest symphony conductors, according to that paper. The Summer Symphony Association should receive credit for having brought Bruno Walter to San Francisco on two occasions, and it is to be hoped he will appear here again at the earliest possible opportunity. Since the Musical Association of San Francisco has adopted a policy of engaging guest conductors during the winter it might not be a bad idea for the Summer Symphony Association to engage Bruno Walter for an entire summer series.—A. M.

Carrie Emerich, pianist, formerly of the bay cities, now established at Hollywood, and Arthur Johnson, tenor, were heard in joint recital at the Women's City Club, Oakland, September 29.

This season the Chicago Symphony Orchestra is beginning its year with an advance subscription sale of \$74,900. Last year the figure was only \$55,300.

## REMOTE CONTROL

### BY THE LOUD SPEAKER

#### ATWATER KENT AUDITION

Representing the "flower" of the young singers of this section, forty-four young men and women went "on the air" Monday night in what may become the greatest milestones in their lives. The occasion was the Northern California Atwater Kent Foundation audition held over Station KPO for the purpose of selecting the boy and girl who will represent this part of the state in the coming all-Western Atwater Kent audition.

The contestants, equally divided as to boys and girls, represented twenty-two communities. Through a series of eliminations they come as the most promising from their respective localities. Monday's night's test, however, was their first appearance before the microphone.

Monday evening they were feted like stars with a dinner and entertainment at the Palace Hotel. Guests of honor on this occasion were Mrs. Elmer J. Ottaway of Port Huron, Michigan, president of the National Federation of Music Clubs, whose biennial convention will be held here next spring; Mrs. J. A. Jardine of South Fargo, North Dakota, first vice president of the Federation, and Dove Irene Kilgore of Oakland, national winner of the 1928 audition.

The entertainment included selections by the Harmonizers, a Hawaiian trio; songs by Ray Kinney and several numbers by a string quintet led by Cy Trobbe. There was also music by Jesse Stafford's Orchestra.

Throughout Northern California in each of the twenty-two districts from which the forty-four singers come, there were special judges awaiting to cast their vote. In San Francisco there was another jury of judges consisting of Alfred Metzger, chairman; Mrs. Marie Hicks Davidson, Mrs. Edward Shipman, Alexander Fried and Miss Marjorie Fisher, all music critics; Dr. Hans Leschke, Arturo Casiglia, Mrs. Leonora Armsby, Harold Pracht and Nathan Abas.

The radio audiences also had a vote in the selection of Northern California's two best voices. The judges counted 60 per cent while the votes of the radio audience counted 40 per cent. However, the radio audience was required to mail its votes so that it will bear a post mark of note later than 6 o'clock Tuesday night.

The next big event will be in November, when the winners of this competition meet with the representatives of nine western states. The winner of that audition will then be eligible to compete for national honors in the audition to follow in New York City. Cash prizes and a musical education in the form of scholarships will be then offered in the final audition.

#### CALIFORNIANS OWN

1,470,000 RADIO

WASHINGTON, Oct. 16.—(AP) Radio receiving sets in use in United States on July 1 were estimated by the Commerce Department today at 13,478,600.

New York, with 1,752,000, had the largest number. California was second with 1,470,000 sets, or more than several States which exceed her in population.

Other State totals were: Illinois, 1,600,000; Pennsylvania, 977,000; Ohio, 845,000; Massachusetts, 656,000; Michigan, 627,000, and New Jersey, 450,000.

## MUNICIPAL SYMPHONY CONCERT NEXT THURSDAY

The first of a series of five Municipal Symphony Concerts will be given, the Civic Auditorium next Thursday evening under the auspices of the Auditorium Committee of the Board of Supervisors, J. Emmet Hayden, chairman; Jesse Coleman and Victor Canepa. Basil Cameron, guest conductor of the San Francisco Symphony Orchestra, has compiled a particularly enjoyable program for this occasion. It includes essentially light music literature rich with melodies and sparkling with rhythm and effervescence.

The complete program will be as follows: Overture, Rienzi (Wagner); Four Dances from A major Suite (Bach); Prologue from Pagliacci (Leoncavallo); Richard Bonelli, soloist; Dance of the Hours from the opera Gioconda (Ponchielli); Aria, Overture from the opera L'Africaine (Meyerbeer); soloist, Dino Borgioli; Orchestral Poem, Finlandia (Sibelius); Duett, from The Pearlfishers (Britten); Richard Bonelli, baritone, and Dino Borgioli, tenor.

J. Emmet Hayden announces the season ticket sale has been gratifying this year, but, owing to the popularity of the Auditorium, there are still some very desirable locations available. The public is able to purchase season tickets at practically half prices in single admission sales until the opening of the first concert next Thursday evening. It is impossible to hear a concert of such magnitude given under the auspices of the Auditorium Committee, at the prices for season tickets are sold. There still will be a crowded house at every concert.

The Music Department of the Public Library announces a new service to its patrons. There is now a phone in the department which greatly facilitate the handling of reference work. If you want to read a book or ask a question, call Underhill 8500, Local 49.



## ABAS STRING QUARTET TO START SEASON NOV. 7

plying with its season policy of interesting novelties as well as standard classics on its season's programs, the Abas String Quartet announced Frank Bridge's Three Etudes as a feature of its initial program on Friday November 7 in the Rite Auditorium. Beethoven's Opus 18 No. 6 and Debussy's Etude in G minor will be the other features, the three combining to give evening of quartet music of congenial schools—the classic German, modern French, and the contemporary British.

Scottish Rite Auditorium has been accorded a satisfactory program for music purposes and the news of this season's concerts will be held as has been welcomed by Abas' Estelle Carpenter, head of the department in the San Francisco public schools, is co-operating with Mrs. Edward Glaser, Mrs. Leon Thime, and Alice Seckels in giving an interest in chamber music among the young people, many of whom are taking advantage of the Chamber Music Society's generous offering students season at a pro rata of less than 20 cents per concert.

personnel of the Abas Quartet includes Nathan Abas, William Wolstein, and Flori Gough.

## CHARITABLE CONCERT BALL

Concert Ball for the benefit of the Trinity Russian Cathedral will be given at Native Sons Auditorium on Saturday, October 25. The program will include: Charles Poyner, violinist; Charles tenor; Olga Attl, harpist; Samorukova, soprano; Lincoln, pianist, and Mrs. John, accompanist, will be the artists taking part in the concert. The program will contain compositions by Lehar, Donizetti, Schubert, Tchaikovsky, Parish-Alvarez, Tchaikovsky, Rimsky-Korsakoff and Chopin. Samorukova and Mr. Bulotti will sing a duet from Mascagni's Rusticana.

## BASIL CAMERON LEADS FIRST POPULAR CONCERT

The San Francisco Symphony Orchestra, under the direction of Basil Cameron, gave the first popular concert of the season at the Curran Theater last Sunday afternoon. The program consisted of Overture, Fidelio (Beethoven); Serenade, Eine Kleine Nacht Musik (Mozart); Fantasie for Harp (Saint-Saens); Kajetan Attl, soloist; Pizzicato and Finale from Symphony No. 4 (Tchaikovsky); Jutish Medley (On Danish Folksongs Collected in Jutland) Percy Grainger; Symphony Poem, Le Rouet d'Omphale (Saint-Saens); Hungarian Rhapsodie No. 1 (Liszt).

Again the audience admired Mr. Cameron's delicacy of interpretation; his inherent knack of shading, his finesse in phrasing. He continues to impress us with his repression of tone in order to prevent any but smooth and even quality to permeate the orchestra. We should have liked a more robust interpretation of the Liszt Rhapsody, but we cannot so early in the day quarrel with Mr. Cameron regarding his taste concerning adequate balance of tone. He certainly knows his score, obtains what he wants and has formed definite conclusions as to his conception of the composer's message.

The feature of the program was Kajetan Attl's brilliant and poetically delightful interpretation of Saint-Saens' Fantasie for Harp. His bell-like tone, as it were, his emotional discrimination, his impeccable technique and his individuality of interpretation combine to make him an artist who, as was the case on this occasion, arouses his audience to the highest pitch of enthusiasm.—A. M.

## PRO MUSICA IN BURLINGAME

Mme. Povla Frijsh, Danish soprano, will be the guest artist of the San Francisco Branch, Pro Musica, this afternoon at the home of Mrs. George T. Cameron in Burlingame. Elizabeth Alexander will accompany Mme. Frijsh in the following program:

Aria, Torelli; Sehnsucht nach dem Fruhling (Longing for Spring), Moz-

art; Die Stadt (The Town), Schubert; Wohin (Whither), Schubert; Sehnsucht (Longing), Brahms; L'Heure silencieuse (Twilight), Staub; Dans les Ruines d'une Abbaye, Faure; L'Intruse (Death the Intruder), Fievrier; L'Albatros, Kricka; Chanson des Noisettes, Dupont; Marienlied, Marx; The Goat (Romance of Society), Moussorgsky; La Fontaine de Czarskoe Zelo, Cesar Cui; Attributs, Poulenc; I Kvalen (In the Evening), Merrikanto; Var det en drom (Was It a Dream), Silbelius; I Dansen Du mig Moder (Waltz), Backer-Grondahl.

## AN IDEAL MILITARY BAND

The United States Marine Band which packed the Auditorium last Sunday afternoon and attracted another large audience in the evening turned out to be an ideal military band. Captain Taylor Branson is a graceful intelligent leader who succeeds in holding his men together with a precision delightful to behold. The two programs were excellently chosen, except that the writer hardly regards Richard Strauss' Till Eulenspiegel a composition suited for band interpretation.

There was splendid virtuosity throughout the interpretations. No matter how fast the tempi the men played with a spontaneity and perfection of attacks that was admirable. Although the two programs were of the highest musical order we specially enjoyed the numerous encores—the fine, inspiring military marches, the ballads and the patriotic songs. The audiences also shared our delight for the applause was insistent, continuous and never ending.

Both afternoon and evening a number of high school bands participated in the playing of two or three numbers. In the evening J. Emmet Hayden made one of his tactful and interesting addresses. Mayor Rolph also was introduced and addressed the band and audience. The thousands of people who attended these two concerts will certainly always remember them with the greatest of joy.—A. M.

## SYMPHONY CONCERTS

Music lovers will have another opportunity to hear the program of yesterday afternoon of the San Francisco Symphony Orchestra, when Basil Cameron, British guest conductor, repeats its tomorrow afternoon at the Curran Theater. Henri Deering, noted pianist, and previously heard with the Symphony, will again be the guest soloist.

The concert opens with Brahms' Symphony No. 3 in F major in four movements. The Deering number follows with De Falla's Nights in the Gardens of Spain. The concert's concluding number is Loeffler's A Pagan Poem (After Virgil), Opus 14. This number is written for the orchestra with piano, English horn and three trumpets obbligati.

Cameron has just announced the program for the second popular concert to be given Sunday afternoon, November 2, at the Curran Theater. The program of this performance is as follows:

Overture, Orpheus.....	Offenbach
(a) Ave Maria.....	Schubert
(b) Ballet Music from Rosamunde.....	Schubert
Prelude, The Afternoon of a Faun.....	Debussy
(a) Valse Badinage, The Musical Snuff-box.....	Liadow
(b) Scherzo, The Flight of the Bumble Bee, from Tsar Saltan.....	Rimsky-Korsakow
Italian Caprice.....	Tschaikowsky
Intermission.....	
Lyric Suite.....	Grieg
Traumerei.....	Schumann
Invitation to the Dance.....	Weber-Weingartner

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## AMERICAN NEWS

Alice Gentle, opera soprano, recently in the sound films, is singing a week as a featured artist in the Chicago Palace Theatre beginning November 8.

\* \* \*

In her first appearance with orchestra in this country Maria Jeritz was recently soloist with the Minneapolis Symphony.

\* \* \*

Emanuel Moor's double-keyboard piano was played by Winifred Christie in a New York recital. The piano enables the player to achieve fuller sonority, and it facilitates certain types of passage playing.

\* \* \*

Discussion is being revived about the placement of the new home of the New York Metropolitan Opera House in John D. Rockefeller's \$250,000,000 "radio city" development.

\* \* \*

In his current tour recitals Ignace Paderewski, pianist, is playing such modern works as selections of Debussy and Ernest Schelling's Nocturne at Ragusa. He is featuring also his own arrangement of the Tristan Prelude.

\* \* \*

Henri Deering, American pianist, will give a New York recital on December 6.

\* \* \*

As the result of recent examinations, fifty-five scholarships have been awarded for this season by the Juilliard Graduate School of Music, in New York.

\* \* \*

A new orchestra, the Philadelphia Philharmonic, is to be heard in five concerts in Philadelphia this season. Fabien Sevitzy, nephew of Serge Koussevitzky of the Boston Symphony, will be conductor, and the orchestra will include 100 men.

\* \* \*

Novelties to be produced by the Chicago Civic Opera Company this season are Hamilton Forrest's Camille, (Ernest Moret's Lorenzaccio, Smetana's Bartered Bride, and Wagner's Meister-singer.

\* \* \*

New York's Oratorio Society, Albert Stoessel conducting, will give this season Handel's Messiah, Bach's B minor Mass, and a miscellaneous program.

\* \* \*

Mary Garden, soprano, and Walter Gieseking, pianist, recently gave a joint all-Debussy program in New York.

\* \* \*

One of Erich Kleiber's early programs at the head of the New York Philharmonic-Symphony Society comprised Hindemith's Neues vom Tage, Stozel's Concerto Grosso for Four Choruses, Schumann's Rhenish Symphony, Strauss' Rosenkavalier Waltzes and three selections from Berg's opera Wozzeck, with Dorothee Manski as soloist.

In his first program of the season Leopold Stokowski, conducting the Philadelphia Orchestra, included Scriabin's Prometheus, Tchaikowsky's Fifth Symphony and Stravinsky's Fire Bird.

Four new members have been enrolled by the American Opera Society of Chicago in its hall of fame. They are Mary Carr Moore and Charles Skilton, of California, and Karl Schmidt and Pietro Florida. Their American operas are respectively Cost of Empire, Klopstein, Lady of the Lake and Paoletta.

\* \* \*

Josef Hofmann, pianist, will be soloist this season with the Boston, Detroit, Chicago and Cleveland orchestras.

\* \* \*

The Charlotte Lund Opera Company, of New York, giving performances for children, is to present seven operas: Rimsky-Korsakoff's Coq d'Or, Offenbach's Tales of Hoffman, Humperdinck's Hansel und Gretel, Thomas' Mignon, Flotow's Martha, Rimsky-Korsakoff's Snow Maiden and Massenet's Cinderella. The performances are acted by children with adults singing.

\* \* \*

Revivals in the repertory of the Chicago Civic Opera Company this season will be Massenet's Manon and Navarre, Thomas' Mignon and Boito's Mefistofele.

## MAIER AND PATTISON

What has been announced as the last appearance here of the popular pianistic twins, Maier and Pattison, is scheduled for Dreamland on Wednesday night, November 19. These great artists who have devoted a dozen years to this rarely heard form of music have announced that hereafter they will be heard only as separate units. The artistic conquests of Maier and Pattison have made their names familiar wherever music holds sway. They are congenial spirits. Guy Maier has written his friend and manager, Selby C. Oppenheimer, that he is preparing a special gala program for the farewell event.

## OPPENHEIMER TICKETS

The extended opportunity which has been accorded the music public of San Francisco and Oakland of obtaining series tickets for the nine remaining events of Selby C. Oppenheimer's Concert Series this season has met with popular response. Many hundred not yet returned to town before the Muzio recital, which was set early in the month because of the prima donna's operatic engagements in the East, failed or neglected to renew or secure season tickets. These music lovers have been quick to take advantage of the extension of this privilege and now, Manager Oppenheimer states, that season tickets can still be secured and will be available to subscribers, old and new, up to and including the night of Gieseking's appearance at Dreamland, November 12. A pro-rata charge making proper allowance for the Muzio recital which has already taken place has been arranged.

## SIMPSON CLASS RECITAL

The October recital of the professional and coaching class of Elizabeth Simpson was held in Oakland October 17, with a large audience present to enjoy the excellent program. A notable feature was the assistance of Orley See's Violin Choir, which played the Overture to Mozart's Marriage of Figaro and also accompanied Doris Osborne in the Andante from the D minor concerto by Mozart. Among other numbers heard were the Paganini-Brahms Variations, Books and the great Waldstein Sonata by Beethoven; Cracovienne Fantastique by Paderewski; Schubert's Impromptu, op. 142; two Rachmaninoff preludes; Toccata by Debussy; the Kunster Leben waltzes by Strauss-Godowski, and a pre-hearing of the entire concert program soon to be performed by an artist member of the class. The next recital will take place November 15, at Miss Simpson's Berkeley studio.

## CHARLES COOPER SOLOIST AT U. C. SYMPHONY CONCERT

The University Symphony Orchestra will be heard in the first performance of its eighth season, Tuesday, October 28 at 8 o'clock, in Harmon Gymnasium on the University of California campus according to announcement made today by the music department of the University. The program will be made up of compositions from Haydn, Liszt and Mendelssohn, with Dr. Modes Alloo directing.

Charles Cooper, pianist, who was born and raised in San Francisco and studied under Benjamin Babian, will be the guest artist. He is regarded one of the most vivid and commanding personalities on the concert stage today.

An eleven weeks' tour of principal cities of the British Isles is being made by the Covent Garden Opera Company.

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## EUROPEAN NEWS

London critic lately composed in imagination the ideal violin concerto. It consisted of the first movement of the Brahms Violin Concerto, second movement of Beethoven's the finale of Elgar's.

enigrad opened its opera season in August with Mussorgsky's Boris unoff. Mark Reisen had the title

London's Royal Choral Society lists performance this season Mendels- 's Elijah, Verdi's Requiem, Han- Messiah, Elgar's Gorintius, Blessed of Sirens, Holst's Hymn of Jesus, Vaughan Williams' Sea Symphony. olm Sargent is the conductor.

London will hear six concerts of the chester Halle Orchestra, Sir Ham- Harty conducting, this winter.

verpool Philharmonic concerts this n are to be conducted by Sir nas Beecham, Sir Henry Wood, Hamilton Harty, Albert Coates, Malcolm Sargent.

the course of its twenty-three esday evening programs the new h Broadcasting Company Orches- ill play on one occasion six Bran- urg Concertos of Bach. Another it will offer Beethoven's Mass in r Stravinsky program will include ere du Printemps and four new s for Orchestra.

the programs of the Liverpool armonic Orchestra this winter will ed a symphony of Riegel, Ernest ling's Victory Ball, Bax's Third hony and Garden of Fand, Delius' rift and Song of the High Hills, ert's Rio Grande, Szymanowski's Concerto, Holst's Grecian Urn, 's In Honor of the City, and y's Hungarian Psalm.

eral European opera houses are sing choruses to phonograph ac- niment.

enighen has had a series of outdoor summer orchestra con- its Tivoli Park, with Schnedler en conducting. Works of Res- Florent Schmidt, Schonberg, l and Stravinsky were on the ms.

a performances in Copenhagen, rk, this winter include Verdi's arlos, Nielsen's Saul and David, a's Bartered Bride, Peter Heise's ng and the Marshal, and Niel- ascarade. Frank Schalk, of Vi- nd Leo Blech, of Berlin, will be ors this season.

said the Vienna Philharmonic ra is seeking Arturo Tosca- guest conductor at some con- is winter.

v Holst has yritten a Concerto violins and orchestra.

## SYDNEY ROSENBLOOM'S DELICATE PIANISTRY

Sidney Rosenbloom, a pianist who came to San Francisco a few months ago, after establishing for himself a reputation in England and South Africa, has frequently appeared in recital since locating here. He gave an interesting program at the Community Playhouse on Friday evening of last week interpreting the following compositions: Organ Prelude and Fugue in G minor (Bach-Liszt), Etudes Symphoniques (opus 9) (Schumann); Barcarolle, Prelude in F sharp minor, Study in E (opus 10) and Winter Wind Study (opus 25) (Chopin); Two Preludes (opus 7), Insects Dance (opus 17), Falling Snow (M. S.), Concert Study in G flat, opus 5, and Polonaise in A flat, opus 27 (Rosenbloom); Ondine (Ravel), Triana (Albeniz); Sonnette de Petrarcha (No. 104), Polonaise in E (Liszt).

Mr. Rosenbloom is undoubtedly a thorough musician, having grasped the principles of theory and harmony in a manner to enable him to write interestingly and ingeniously. He seems to specialize in the more delicate mode of pianistic art. He never attains a genuine fortissimo, nor does he obtain striking contrasts in accentuation. He constantly manipulates the keys with the utmost daintiness and care, economizing tone as much as possible.

This particular style of interpretation is somewhat suited to certain Chopin compositions and to his own delicately poetic conceptions, but as to Rosenbloom's timid treatment of Liszt and Schumann the writer feels that somehow it does not harmonize with the vigor and emotional intensity of those works.—A. M.

## MARGARET MATZENAUER

Oakland will be the only city in the bay section favored with a song recital by Margaret Matzenauer this season since the famous contralto is not booked for a San Francisco appearance this year. In consequence, it is expected that hundreds of admirers of this artist will travel to Oakland for the event. In choosing her programs, Matzenauer always includes one or more of the famous operatic arias that have never failed to win plaudits for her, both in this country and in Europe. The versatility of her repertoire is so extensive that she can easily vary her song selections so as to please everyone and her popularity at the present time is at its height.

## NEWS AROUND THE BAY

Honoring Mrs. Wallace Wheaton Briggs, a former president of the San Francisco Musical Club, a reception and tea will be held tomorrow afternoon at the home of Mrs. Carroll Nicholson, Piedmont. Mrs. Briggs, with her daughter, Miss Florence Briggs, cellist, just returned from a tour abroad. They attended Oberamergau and opera performances at

# VOJMIR ATTIL

AND ENSEMBLE

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*With Assisting Artists*

**ELSA TRAUTNER, Soprano, and OLGA ATTIL, Harpist**

at the

**Community Playhouse, Sutter and Mason Streets  
Monday Evening, November 24, at 8:30 o'clock**

Munich. Mrs. Briggs is director of the Gray's Harbor Choral at Aberdeen, Washington, but expects to make her future home at Seattle. A native of Oakland, her musical activities have been known in the bay region many years, while several years' residence in New York City found her active among music clubs of that city and Boston. Miss Briggs is a member of cello section of the Seattle Symphony Orchestra under Conductor Karl Kruger.

## MASCAGNI CALLED TO HEAD BOLIVAR FETES

Pietro Mascagni, of Cavalleria Rusticana fame, has been commissioned to compose a Hymn to Bolivar and conduct the music in Caracas. The Italian impresario, Adolfo Bracale, will take a ship-load of musicians to the Venezuelan city and an opera cast that for forty-five days will present the repertoire of New York, Paris, London, Berlin and Milan, with all the magnificence characteristic of these capitals.

On July 14, 1783, Simon de Bolivar, the greatest personality of the heroic age of South America, was born at Caracas, Venezuela. Before his death, at Santa Marta, Colombia, on December 17, 1830, he was hailed as the liberator of South America. He it was who drove Spain from the southern continent, whose name is perpetuated by the republic of Bolivia and who made Peru, Colombia and Bolivia independent republics.

The ninety-second birthday of Walter C. Campbell, basso, will be celebrated Thursday evening, October 30, at the home of Mr. and Mrs. Edward E. Young, in Presidio Terrace. Campbell is a figure of early California, whose career will go down in history. He still has tones that are resonant and melodious and until very recently has sung on various occasions. The

late Mrs. Marriner-Campbell, his wife, was a noted soprano of early days, and until her death a few years ago, was known over the Coast as an outstanding instructor.

The San Francisco Branch of Pro Musica will hold its first program of the season this afternoon, October 25, at the home of Mr. and Mrs. George T. Cameron in Burlingame. Povla Frijsh, Danish soprano, will be the artist. The society will offer programs again in December and in late January, with dates to be announced, presenting The Old World Trio, of ancient instruments and music, and The Japanese Chamber Trio. The latter consists of three typical Japanese instruments, the koto, shamisen and shakko-hachi, which will be directed by Conductor Miyagi, notable Japanese composer.

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## FRENCH-CANADIAN FESTIVAL

Now an important annual event, the Quebec Festival of French-Canadian Folksongs and Handicrafts at which habitant artists born and bred on the soil of Quebec Province and celebrated artists from far and wide rival one another in recovering the spirit of old France and old New France and the age-old culture of the Gaelic race, was held this year on October 16, 17 and 18, according to an announcement made by the Canadian Pacific Railway, organizers of the festival.

The center of activity during the three days of the festival was the Chateau Frontenac where, as at the two preceding festivals, hundreds of visitors from all parts of Canada, France, Great Britain and the United States, gathered to a feast of ballads, operas, folksongs and dances, French and French-Canadian music, songs of the soil, of village, farm and river, and the stirring, haunting "chansons" of "voyageurs" and "coureurs du bois," the pioneer woodsmen of this continent. In addition there will be representations of every handicraft practiced in old rural France and in the Province of Quebec.

The two ballad operas selected for presentation at the Quebec Festival represent in the one case a joyous scene of French-Canadian life, and the other a page from the history of early French settlement in Acadia. The first, "A French-Canadian Wedding," was written by Alberic Bourgeois, and vividly depicts the jollity of song and dance accompanying a country ceremony of this nature a hundred years ago. "L'Ordre de Bon Temps," the second opera, was written by Louvigny de Montigny. It achieved such remarkable success on its first production that it was translated into English and produced at the Sea Music and Yuletide Festivals at Vancouver and Victoria last winter. "The Order of Good Cheer" is derived from the diary of Marc Lescarbot and paints a brilliant picture of life in the settlement of Port Royal under Champlain three hundred years ago. A revised French version, by the French-Canadian poet, Robert Choquette, will be presented at the coming festival by a cast selected from "La Societe d'Operette" of Montreal, under the direction of M. H. Vaillancourt. The music has been arranged by Dr. Healey Willan, of the Toronto Conservatory of Music.

Traditional country dances from five provinces of France—those of Normandy, Brittany, Auvergne, Limousin and Poitou—were presented by three groups of Quebec children trained by Mme. Arthur Duquet and a group of folk-dance enthusiasts from St. Henri, Montreal, under the direction of Chas. Goulet.

The Bytown Troubadours, famous quartette of French-Canadian "chansonniers," without whom no such festival would be complete, entertained with numerous songs selected from some 6,000 chansons recorded for the National Museum by Dr. Marius Barbeau, E. Z. Massicotte, Adelard Lambert and others.

The death this year of Charles Marchand, leader of the quartette and one of the organizers of the Quebec Festival, was an incalculable loss to French-Canadian culture, but the Troubadours have found a new comrade in Lionel Daunais, a brilliant young baritone who has devoted much of his time to the study and interpretation of folksongs. These Troubadours in their checkered shirts and ceintures fleches did once more bring to the Festival the gaiety and romance of the backwoods of Quebec.

Habitant women are never at a loss for work, and as they work they sing old songs of kings and knights and ladies fair, lovely melodies that have been preserved through the centuries. The festival provided an opportunity for visitors to see spinners and weavers at work, with specimens of the exquisite fabrics they make, for the spinning-wheels and looms have not yet become "has-beens" in the habitant homes of Quebec, and the Quebec-woven carpets and tapestries are famous all over the world.

## ALLAN BIER TRIUMPH

Thomas Vincent Castor says in the Carmel Pine Cone of August 29:

The last of this season's Wednesday Morning Recitals, which featured Willette Allen, danseuse, and Allan Bier, pianist, brought out an attendance which not only filled the Carmel Playhouse to capacity, but had people standing in the aisles, sitting in the aisles, and others sought in vain for admission at the last moment. And well, indeed, did these two artists deserve such an audience, for never has Carmel witnessed or heard a more supremely delightful recital than was this.

\* \* \*

Allan Bier won his audience completely at the very start when he opened the program with the two Etudes in F minor, by Chopin. Only those who already knew his work were prepared for the subtle, refined and illusive something with which he infuses his Chopin. Those who have heard de Pachmann, and know that Mr. Bier is his pupil, will have the playing of that strange but wonderful wizard of the keyboard recalled to their minds. But Mr. Bier has something which is all his own. It is not easy to define, but it is there. And it sings and soothes and caresses with a voice of melting tenderness. His runs are like liquid pearl, and his chords seem like golden bells whose sounds comes drifting over water. When Redfern Mason said, "He muses over the keyboard," he spoke a big truth. And he has the power of making his auditors muse with him.

\* \* \*

We should like to make special mention of Allan Bier's own composition which he played at the beginning of his second group. It is called "Summer Dusk," and created a very fine impression. Also, his playing of the Scriabine "Etude in F Sharp," and the Chopin "Etude in A Major," which the audience demanded a second time, was a revelation—something to conjure with—to take home and dream over.

## The National Federation of Music Clubs

# Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

Required Numbers Selected By:

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

V. No. 10

SAN FRANCISCO, CALIFORNIA, SATURDAY, NOVEMBER 1, 1930

TEN CENTS

## OPERA ASSOCIATION REORGANIZES OPERA STARTS IN N. Y. AND CHICAGO

**Backers' Contracts End—Merle Armitage Not Signed Again as Manager—New Pledges to be Sought for Future Seasons—  
Deficit Increases Despite Larger Attendance—  
1930 Season Most Ambitious to Date**

### FROM LOS ANGELES TIMES

ctors of the Los Angeles Grand Association voted to make no contracts, either for singing artists or a general manager, until a new set of guarantors had been secured. T. Babcock, president of the association, in a statement made after meeting, said that this decision was impossible at this time to re-appoint Merle Armitage as general manager of the association. Verbal notice was given to Mr. Armitage that after ninety days his contract as manager would end, Babcock said, but added that he might be re-employed when new guarantors from the association guarantee secured.

#### Deficit Grows

five-year contracts of the original guarantors of the association ended the close of the present grand season, Mr. Babcock said, and new ones are written no obligation can be incurred. "We have just an opera season that has been an artistic success and one that shed an attendance record," Mr. Babcock said, "but in spite of the good we have been through, we were to carry over from last year a deficit of approximately \$21,000. All our records are not yet complete we will probably have a deficit of about \$11,000. In view of this and that we are faced with the difficulty of securing a new group of guarantors for the next grand opera season, the directors are not prepared to make any contracts."

#### Armitage Lauded

Babcock paid a high tribute to the work of Mr. Armitage as manager of the opera association and said that the conditions given in the season past were proof of his ability. He explained that the 1930 season was the most ambitious ever undertaken in the city and that productions never before presented in Los Angeles. Complete scenic productions of Tannhauser, Salome and Girl of the Golden West were built for the Los Angeles showings and are now the property of the association.

expenses for the 1930 season were necessarily larger," Mr. Babcock said by reason of the number of ex-

tra rehearsals we gave the players. For one opera alone the cost of the rehearsals was about \$6000, spent largely for orchestra payment, but when the opera was finally presented it was truly an artistic success."

#### Parley in Bay City

The future plans of the association, Mr. Babcock said, will not be announced until new contracts from the guarantors have been secured and until after a conference with the San Francisco



THE ABAS STRING QUARTET

From Left to Right: Nathan Firestone, William Wolski, Flori Gough and Nathan Abas. Third Season of Chamber Music Concerts Will Begin Next Friday Evening (See P. 3)

association, which have been cooperating in joint production. Several of the directors, including Mr. Babcock, left for San Francisco for a conference. Mr. Armitage was selected as general manager of the opera association at the time of its formation in 1924 and he was one of the co-founders. He first went to Los Angeles as an impresario in 1921 with the Beggars Opera and has since been prominently identified with musical productions.

Twelve young people's concerts are being given by the Chicago Symphony Orchestra this season.

**Metropolitan Opera House Selects Aida as Opening Production While in Chicago Lorenzaccio Receives Its American Premiere—  
Society and Music Lovers Pack Both Houses  
—New York Displays Most Jewelry**

The following two Associated Press dispatches appeared in last Tuesday's Examiner:

NEW YORK, Oct. 26.—(AP)—In the crimson and gilt amphitheater of the Metropolitan Opera House, society gathered in jeweled magnificence tonight to watch the opera, "Aida," which Verdi wrote for the Khedive of Egypt, and to join the blazing pageant which opens New York's social season.

the role of Aida, Karin Branzell was the Egyptian princess, Amneris; Giovanni Martinelli sang the love songs of Aida's lover, Rhadames; and Giuseppe de Luca portrayed the Ethiopian king Amonasro.

Rita de la Porte made her debut as premiere danseuse.

The return of the mode of elegance has brought the use of jewels in a dozen ways not seen last year. Tonight they gleamed on hair-clips, buckles, dress clips, shoe ornaments, bracelets, necklaces and earrings.

CHICAGO, Oct. 27.—(AP)—Cymbals clashed for a novelty tonight, as the premier curtain of the second season in Chicago's new opera house raised on "Lorenzaccio."

The piece, presented for the first time in America and sung in French, opened the twentieth season of grand opera in Chicago.

Vanni-Marcoux created the title role at the Paris opera-comique ten years ago. He sang it again tonight. Guarantors, subscribers, society's purple peopled the boxes. Music lovers of all stations filled the remainder of the vast auditorium.

Beside Vanni-Marcoux, in the cast of the new opera, were Maria Claessens, Coe Glade, Charles Hackett, Desire Defrere. Sonia Sharnova, Jenny Tourel and Jean Vieuille made debuts and Octava Dua returned after an absence of eight years. Emil Cooper conducted.

The piece was the historical drama of Alfred de Musset, set to music by Ernest Moret. It concerned the degenerated house of De Medici and unfolded a story of cunning and debauchery.

The season in Chicago will last thirteen weeks, after which the company will move to Boston for two weeks. A six-weeks tour will follow that engagement.

Heading the season's list of novelties will be the world premiere of "Camille," the work of a Chicago composer, Hamilton Forrest. It will be sung in French with Mary Garden in the title role.

Since the gay nineties, when the Dowager Mrs. Vanderbilt's diamond dog-collar sparkled among the jewels in the golden horseshoe, the grand opera opening has been society's gala night. Tonight was no exception.

Clad in silks and clinging velvets, studded with gems and wrapped in ermine, they swept up the double-tiered, red-carpeted staircase to the boxes of the golden horseshoe, the lights dimmed and the curtain rose on an opera that has been one of the favorites for fifty years.

In the setting of Egypt's pyramids and golden sands Maria Mueller sang



## MELODY DRAMA SERIES

Mme. Sofia Neustadt Introduces An  
Interesting Course of Illustrated  
Lectures Before Pacific  
Musical Society

BY ANNA CORA WINCHELL

San Francisco enjoys the prospect of hearing serious and analytical music scores long denied us, through the interested efforts of Mme. Sofia Neustadt, whose study and experience as an artist leads her to open new paths for those less favored. The series of Melody Drama, originated by Mme. Neustadt, will produce information covering a considerable field. She gave the first of a series Thursday evening, October 23, before the Pacific Musical Society, ably assisted by Mrs. Stanley Hiller at the piano.

In offering Lalo's *Le Roi d'Ys*, the speaker made many acquainted with a score very familiar to Europe but scarcely known on this continent. Indeed, one who has enjoyed much life abroad stated, "Why, I have heard this opera in Paris fourteen times, and Californians hardly know it by name." Lalo we know chiefly through his *Serenade Espagnole* for violin, a *Serenade* (from the *King of d'Ys*) and perhaps other works of his in lighter vein, but operatically, he is almost a stranger to the

range embraces cello notes with those of tenor quality, with a pleasing effectiveness. It will be played by Constance Karla, who has chosen contrasting numbers to show the instrument's caliber. These will be the *Widmung* and *Mazurka*, by Popper.

Other participants on this occasion will be Opalitski Bacon, who will appear in Polish costumes for a group of numbers; Zylpha Allen, pianist; Herbert Frenzel, baritone, and Mrs. Howard Allen, Jr., soprano. The accompanists to be Mrs. Uda Waldrop, Mrs. Horwitz, Vera Wyatt Frazier, Lincoln Bachelder. Mrs. Edward B. Shaw will be hostess, and Mrs. Paul Westerfeld is president, with Mrs. Harry Haley, chairman of program.

On the evening of November 20 Sofia Neustadt, dramatic reader, and Mrs. Stanley V. W. Hiller, pianist, will present the melody drama, *Monna Vanna*, the musical score by Fevrier.

HEIFETZ SOLOIST AT  
SECOND CITY CONCERT

The ninth season of the Municipal Symphony Concerts opened at the Civic Auditorium with the enthusiasm of nearly ten thousand people. Basil Cameron, the San Francisco Symphony Orchestra and the two soloists, Richard Bonelli, baritone, and Dino Borgioli, tenor, shared in the ovation. However, this opening concert represented only the beginning of the season.

The second concert of this season will take place on Saturday evening, November 29, and the soloists will be Jascha Heifetz, the brilliant violin virtuoso, who, as a child, astounded the musical world with his intelligent grasp of violin literature. He is one of the few "wonder children" who continued their artistic growth after maturity. Today many regard him as the foremost violinist.

The third concert which will take place on Wednesday evening, January 14, will introduce an entirely new feature at these municipally endowed events. For the first time in its twenty years of existence the San Francisco Symphony Orchestra will play for a ballet performance. Lillian May Ehrman, danseuse, a terpsichorean artist of exceptional accomplishments, assisted by a modern ballet of forty young dancers, under the direction of Miss Betty Horst, will be the soloist and the San Francisco Symphony Orchestra will be conducted on this occasion by its concert master, Mishel Piastro.

Vladimir Horowitz, the extraordinary Russian pianist, who created such a sensation here last season, will be the soloist at the fourth concert on Wednesday evening, February 11, and Reinald Werrenrath, the distinguished baritone soloist, will appear with the Municipal Chorus and the orchestra under the direction of Dr. Hans Leschke in Brahms' *Requiem* on Thursday evening, March 19.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

CALIFORNIA FEDERATION  
OF MUSIC CLUBS MEETING

Mrs. E. J. Ottaway, President of National Federation of Music Clubs, Is  
Guest of Honor at Board of  
Managers' Meeting.

The Board of Managers of the California Federation of Music Clubs met October 23, Palace Hotel, with Mrs. Horatio F. Stoll, president, presiding, and Mrs. Elmer James Ottaway, president National Federation of Music Clubs, the guest of honor.

Mrs. Ottaway spoke on "College Music Education in the University and Colleges, with Particular Emphasis Upon Music Study for the General Student." The president of the National Federation of Music Clubs expressed her appreciation of the splendid work being accomplished by the California Federation of Music Clubs in sponsoring the advancement of music in California and praised San Francisco for the high standard of music maintained by its musical organizations. This growth in musical activities in California had been brought to Mrs. Ottaway's attention during this visit to San Francisco, which was made for the purpose of conferring with Mrs. Lillian Birmingham and the local committee for the National Biennial which will be held in San Francisco, June, 1932.

Mr. Arthur Garbett, chairman of the Verde Musical Society of San Francisco, Inc., is the latest club to be welcomed into the Federation. The meeting was attended by the following officers and chairmen: Mesdames Horatio F. Stoll, Warren Egbert, Lillian Birmingham, E. G. Kerfoot, J. O. Ernsberger, H. L. Machen, C. S. Ayres, P. Westerfeld, Glenn Woods, M. Molony, H. Haley, Charles Cooper (national chairman American Composers), the Misses Estelle Carpenter, Edna Ford and Mr. Arthur Garbett.

The first of a series of programs, given by Maude Wallendorff, pianist, and Rose Florence, mezzo-contralto, announced as Four Comparative Programs of Music, was held at the Wellendorff Studio on Hyde street last Wednesday morning. Brahms and the two Scarlatti were the theme. On November 12, Rameau, Gluck and the Russian Group of Five will be the topic. November 19, Followers of the Russian Five and the French Group of Six, Lully and Couperin. December 3, Bach and the French Impressionists. Each program is repeated on the succeeding Thursday evening.

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New Conductor

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# Pacific Coast Musical Review

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*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## CHAMBER MUSIC AS A CULTURAL ASSET

It should not be necessary to urge musical people to support chamber music concerts sufficiently to insure their permanency and financial solvency. It can not be denied that chamber music presents, together with symphony concert, the highest form of musical endeavor, the purest expression of instrumental art. Now San Francisco is a community of considerably over 600,000 inhabitants. As a city of from three to four per cent of the population are known to attend chamber music concerts. Let us say that 1,000 people would be sufficient to make chamber music self-sustaining. This means that only one-sixth of one per cent of the city's population would be required to compensate for the thoroughly equipped musicians to give a series of chamber music concerts without having to worry about money.

For many years Elias Hecht, founder of the Chamber Music Society of San Francisco, succeeded in getting together from 500 to 1,000 people to attend chamber music concerts. They enjoyed it and the proof of their enjoyment it is only necessary to quote the fact that the audiences never failed to occupy the larger part of Scottish Rite Auditorium. How did Elias Hecht succeed in attracting such record audiences to chamber music concerts? In the first place he would sit on the telephone and call up everyone he knew. Then he would impress on the mind of the listener the necessity of chamber music concerts for the cultural musical development of the city. He would estimate the amounts of money he spent to assure such concerts for San Francisco. He would urge his friends to attend the concerts so that his own efforts were not entirely futile. We are fully convinced that had the Chamber Music Society of San Francisco confined its efforts to this city there would have been developed a permanent following of at least 500 people upon whom any organization interested in chamber music could have depended for support. In the death of Elias Hecht San Francisco lost a wonderful champion of the cause of chamber music.

Now there is a successor to the cause of chamber music in San Francisco in the Abas String Quartet. The Pacific Coast Musical Review thoroughly believes that there are in San Francisco no four musicians superior to Nathan Abas, William Wolski, Nathan Firebrand and Flori Gough, and none qualified to interpret chamber music with greater authority and finer artistry. We believe that the Abas String Quartet meets all the requirements which Elias Hecht demanded from an organization of such high standing. Its constant practical experience resulting in continuous rehearsals necessary to perfect ensemble works in evenly balanced and thoroughly musical fashion and its devotion to this single purpose of spreading the knowledge of chamber music without undue outside efforts being permitted to interfere, makes the Abas String Quartet specially suited to carry on the cause of the highest form of music.

Those music lovers of San Francisco who believe that whatever Elias Hecht has done for chamber music (and according to the writer's firm conviction, he laid down his life for the cause) owe it to his memory to continue to support chamber music concerts. No better reward for unselfish services can be bestowed than to perpetuate the task of those who have given their best to do ungrateful pioneer work. There must be from 500 to 1,000 people in San Francisco who enjoy hearing the classics played by a first class string quartet. We mean that there are at least that many people here, outside a few professional musicians whose love for chamber music does not always submerge their personal preferences concerning the performers. We used to marvel to find crowded houses in San Francisco listening with rapt attention to chamber music concerts and used to be proud to live in a city where so many people seemed to enjoy the highest form of music.

What has happened to all these people? They did not seem to be present through compulsion. They seemed to listen intelligently to chamber music concerts. What has happened to reduce their ranks? Is it because they are not urged any more to attend chamber music concerts? Is it because they went to please a friend? Didn't they get any enjoyment from their attendance? We can not believe it. Possibly some may have the erroneous conviction that the personnel constituting the San Francisco Chamber Music Society was the only combination of musicians capable of performing the classics. We can not believe them to be so bigoted. So it is likely that their interest has not been sufficiently aroused in these concerts given by the Abas String Quartet.

The Pacific Coast Musical Review wants the musical public to realize that the Abas String Quartet concerts are worthy of their patronage. We would like San Francisco to continue to take first place as a chamber music loving community. We hear the Abas Quartet frequently and we can thoroughly recommend its efficiency. The writer has recorded musical impressions in this city since 1898. He has never urged the musical public to support any organization unless he was honestly convinced that the same merited support. Last season the Abas String Quartet attracted large audiences, but not large enough to suit us. We want San Francisco to continue patronizing chamber music concerts in the same manner as it did during Elias Hecht's unforgettable regime.

The Abas String Quartet will begin its third season at Scottish Rite Hall next Friday evening. The season's programs will include novelties by Schoenberg, Malpieri, Milhaud, Frank Bridge and Brahms. They will also include the usual standard chamber music repertoire. The Pacific Coast Musical Review wants to know two things—first, are there really residing in San Francisco from 500 to 1,000 music lovers who enjoy listening to chamber music or was their attendance formerly only due to pressure brought to bear upon them? Furthermore, are there enough men or women of wealth left here, after they support the fashionable opera and the symphony concerts, to enable students and other sincere music lovers to revel in the beauties of the classicists? If there are such people our faith in the musical superiority of this city will be sustained. If there are not we certainly shall receive another shock of disillusionment and add a number of names to those whom we regard as sham music lovers.

We thoroughly believe that there are sufficient music patrons and sufficient music lovers residing here to enable a chamber music quartet, like the Abas String Quartet, to make its brief annual seasons self-sustaining. We know all about there being so many musical attractions during the course of a season making great demands upon one's pocketbook and time; nevertheless we still have sufficient faith in San Francisco's musical culture to feel secure in our conviction that, notwithstanding all demands made on music enthusiasts, there are enough to make it possible for chamber music seasons to become self-sustaining.



## LEST WE FORGET

Next Tuesday will be the election for state officers and a long list of amendments. The Pacific Coast Musical Review is not devoted to politics. However, occasionally it is necessary even for a musical journal to take an interest in some of the features of an election. The editor has been glad and willing to further the interests of Mayor Rolph, because his administration has taken such a lively initiative in musical activities. And now on the eve of election we trust that all those musicians and music patrons who helped to nominate Mayor Rolph will see to it that next Tuesday he will get a record vote. Although his election is conceded it would be most gratifying if he could be elected by the largest vote ever cast for any candidate for Governor in California.

There is specially one amendment of interest to everyone who is fond of artistic endeavors. We refer to Amendment No. 9. This amendment is intended to exempt the Henry E. Huntington Library and Art Gallery from taxation—it being the property of the people of California. Located in San Marino it is held in trust for the public as "a free Public Library and Art Gallery, Museum and Park for the advancement of learning and to promote the public welfare."

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Since the opening in January 1928 more than 500 people per day have visited the Library, Gallery and Gardens. Surely no reasonable person will refuse to vote for an amendment so clearly of educational value to the people and so generous a gift from a great philanthropist, for the property's value is close to \$50,000,000.

## FRIEDA SIEMENS—PIANIST

Artist of International Reputation Visiting Here in San Francisco—Should Have Chance to Play

Frieda Siemens, a pianist of international reputation, is visiting friends and relatives in this city. She will remain during the winter and her presence here should be the signal for invitations to have her appear before our public. Mme. Siemens is a pupil of the famous Clara Schumann and has appeared with some of the world's foremost symphony orchestras. She also has played with the noted Kneisel Quartet.

The following biographical sketch will give our readers a better idea regarding the renown of this distinguished artist:

Frieda Siemens was born in Berlin, Germany, and commenced her musical studies at the age of five with Prof. Wilhelm Leipholtz at the Klindworth-Scharwenka Conservatory in that city. Three years later she played the Beethoven C major Concerto with the Berlin Philharmonic Orchestra, continuing in the meantime her studies at the conservatory, and at ten years, toured England, Scotland and Ireland with Adelina Patti, Melba, and Albani.

Her first American appearance was

at the age of twelve with Walter Damrosch and his orchestra in Carnegie Hall, which was followed by a tour of eighty concerts with Victor Herbert and his orchestra.

After this tour Frieda Siemens returned to Europe and commenced her studies with Frau Clara Schumann, wife of the composer, by whom she was awarded the Schumann stipendium and continuing her studies until this famous woman's death. On Frau Schumann's advice she went to Prof. Ernst Engesser, famous as a Brahms player, remaining with him for three years.

She has been soloist with the Berlin Philharmonic Orchestra, Kaim Orchestra of Munich, Meiningen Orchestra under Fritz Steinbach, has assisted the Museum Quartet in Frankfurt a/M and toured England and the continent.

On returning to this country, she appeared as soloist with the Boston Symphony Orchestra, New York Philharmonic Orchestra, the Kneisel Quartet and other organizations, as well as appearing in recitals over the country.

## CONCERNING THE MUSIC TEACHERS REGISTRATION

The editor of the Pacific Coast Musical Review received the following two interesting letters last week. Both deserve publication in these columns:

Colusa, Cal., October 20, 1930.

My dear Mr. Metzger:

I am so glad to again have your Musical Review and hope it may have a regular boom. I was much interested in your article on the proposed standardization of music teachers. I think you are right about the H. J. Stewart idea. I also agree with you that mere

examination does not make a teacher, but surely there must be some way to raise and protect musical standards in the field of private musical instruction and private musical instructors, a field in which, at present, there is absolutely no distinction held between experience and competency and inexperience and incompetency.

I am inclined to believe that music will never attain its proper status in California until we have power and ability concentrated in a chair of music in our State University. However, my dear Mr. Metzger, I have confidence that you will advise well and wisely for us.

Most sincerely,

FLORENCE L. ALVERY,

County Vice-President of Colusa County Music Teachers Assn.

San Francisco, Oct. 22, 1930.

Dear Mr. Metzger:

I was interested in your article in the last Musical Review in regard to the licensing of music teachers. I wish to say also how glad I am to see the Musical Review in operation again and I will be in before long to see you about an advertisement.

When I taught in Illinois, the Illinois Music Teachers Association had a plan which was working well at that time and I do not see why it could not be made successful in California. Each year the official board of the State Music Teachers Association appointed three of the best known teachers or performers in the state for each instrument and for voice, each committee to draw up a set of examination questions to be given to applicants for a teacher's certificate. Every applicant had to pass an examination in history of music and in theory, the examination being varied to suit conditions. Vocalists did not have as stiff an examination in harmony as did organists, for example. There was also a questionnaire to determine the applicant's preparation, experience and general fitness for teaching and, of course, they had to play or sing a number of test pieces to demonstrate their own ability in their chosen field. Vocal teachers had to demonstrate some ability as accompanist also, I believe.

There were two sets of examinations. I have forgotten what titles were given them, but one was preliminary to the other. These examinations were held at the same time and place as the state convention, in the mornings, but, of course, that is not a necessary feature. However, such examinations could be given here simultaneously in San Francisco and in Los Angeles probably during the Christmas vacation period, when out of town teachers would find it easier to get away.

Teachers who passed were given certificates which were promptly framed and placed in their studios, and each year teachers who were thus certificated reported that the fact that they could thus advertise themselves had resulted in larger classes and a better class of pupils. So the teachers who did not go after the certificate lost

caste as well as pupils in their community and were practically forced to study for the certification or lose their class. Those who were not in large centers could get their preparation in harmony and history, if not already prepared, by correspondence courses such as the University of California gives. Graduates of conservatories or other music schools who wished to qualify as teachers took the examination either in the last year or immediately after graduation, while their preparation was fresh.

Of course, this is a bare outline but I do not see why some such plan could not be used in California and the affair kept in the hands of the State Music Teachers Association and away from the political machine.

Also, of course, this is merely a suggestion, and you may have already considered some such plan, but in case you have not, I am sending it to you for what it is worth.

Sincerely yours,

RENA M. LAZELLE.

1930—Ninth Season—1931

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Conductor—Issay DUBROWEN

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ing as Soloist Heard at Sym-  
phony Concert.

BY ANNA CORAL WINCHELL

appiness, in seductive and joyous  
n, flew from the baton of Basil  
meron on Friday, the twenty-fourth,  
n he raised it on the Overture of  
art's Marriage of Figaro. The  
usiness of the work was by no  
ns stripped away, and one hears  
glorious classic—when rightly red-  
ed—with mingled emotion of glad-  
and reverence. The Overture  
ed as a splendid introductory, if  
udience needed assistance in being  
d to music's high plane on this oc-  
on, and swiftly, briefly, Mozart  
ed to say, "on with the dance."

ahms, through his Third Sym-  
y, spoke of the grace of life, even  
e engaging us in deep respect for  
erious mien. It is too often, thinks  
of us, that Brahms is dedicated to  
over serious. He is grave, digni-  
to be sure, but there are still un-  
omed wells in his compositions,  
to the credit of Cameron, we  
d new tones and bright voices on  
day. There must be the element  
y in a musician, in a composer,  
though he be reticent, timidly  
est, that element is there, only to  
oody and thus won for those who  
every facet of light that music  
o give.

ahms has scintillating charm, be-  
wells of melancholy, and through  
aisles there often bursts a wealth  
rilliance and melody. It is ap-  
t that Conductor Cameron has  
wn idea of visioning Brahms. It  
not lie along the straight and nar-  
path, always, but relief is afforded

on hearing a translation somewhat at  
variance with set and accepted forms.  
Cameron poetized Brahms in the Third  
Symphony this day, and we felt gen-  
tled, rather than awed, by the result.  
The wood wind choir had some ex-  
quisite work to accomplish in this  
reading, and did so; the brasses purred  
and won better as ensemble players  
than by the road of dominant accent.

The Brahms could occupy this read-  
ing space, but there were two moderns  
and a guest artist, as well. Henri Deer-  
ing, pianist, known and favored in San  
Francisco, played with the orchestra  
in De Falla's Nights in the Garden  
of Spain and in the Loeffler A Pagan  
Poem. Denying "program music," De  
Falla has musically transcribed the  
Andalusian atmosphere in its revelries,  
gardens, human participations. The  
piano adapted itself to the timbre of  
nearly every sectional instrument, and  
Deering's clear fingering exhibited the  
reeling colors of passing moods. In  
the Pagan Poem (after Virgil), a lan-  
guid spirit alternates with the wailing  
and rage of primitive loves, and the  
richness of varied emotions has been  
made full by the composer's rescoring  
from a small to a rounded orchestra.  
And yet there are the overtones of  
winds and piano and harp that set the  
pace and yield the exotic impression.  
Deering has facility and clarity that  
are indispensable, and while he was  
appreciated in these tasks, he stood in  
secondary light. He is a brilliant  
soloist and, as such, may be heard  
this season.

Mrs. Hugh Brown's playreadings  
are rapidly becoming an institution in  
the cities of central California. The  
opening of her San Francisco series on  
Monday afternoon, November 3, at the  
Travers Theater in the Fairmont  
Hotel, is being anticipated by a large  
audience.

## SWEET AND SOUR NOTES

By A. Major

A heading in the San Francisco Ex-  
aminer of October 24 reads: "Galli  
Curci Hurt in Car Crash, But Sings."  
This refers to a brief Universal Serv-  
ice dispatch from Birmingham, Eng-  
land, where Galli Curci is filling a con-  
cert tour. Now I never knew what  
was the matter when the famous prima  
donna used to take those "off color"  
high notes. Evidently she had just  
escaped an automobile accident.

Among Leonard Liebling's Varia-  
tions in the Musical Courier of October  
18, we find the following: "Ossip Gab-  
rilowitsch received a letter at his sum-  
mer retreat several months ago from  
a tuba player who sought an engage-  
ment with the Detroit orchestra. 'The  
distance and expense are too great for  
me to go to see you, and play for you,'  
wrote the applicant, 'but I have made  
a phonographic record and am for-  
warding it so that you may be able to  
judge of my abilities on my instru-  
ment.' The disc arrived, Gabrilowitsch  
put it on his phonograph, and found  
himself listening to the Minute Waltz  
by Chopin. The conductor, in relating  
the story, added: 'I could not have  
been more surprised had someone sent  
me a piccolo record of Strauss' Held-  
enleben.'"

Evidently it was not the tuba player  
who broke his record.

"Hail Iturbi!" says Leonard in an-  
other part of his Variations. "The  
Spanish player says of himself: 'I am  
not the greatest pianist in the world,  
but by no means the worst. Audiences  
in America have surprised me with  
their appreciation of my playing.'  
Iturbi considers the piano 'purely an  
instrument of percussion.' Is that  
the reason why he makes such a hit  
with it?"

Dudley Peele of Baltimore has been  
awarded the Swift and Company prize  
of one hundred dollars for a male  
chorus, says the Etude for November.  
Peele ought to compose a pipe organ  
composition, even though it would not  
net him a Swift prize.

I note in the last issue of The Etude  
that no orchestra of foreigners may  
give a concert in Roumania without  
having received governmental permis-  
sion and at the same time the govern-  
ment has decreed that, till further no-  
tice, not more than 30 per cent of the  
music made in that country may be  
by aliens. And yet their King is  
named Carol. We did not hear of the  
Philharmonic Orchestra of New York  
appearing in Roumania on its trans-  
continental concert tour. Was it be-  
cause the Roumanian government did  
not permit it to play?

Here is another item that appeared  
in The Etude of November: "One hun-  
dred and twenty-five thousand people,  
probably the greatest assemblage for

a cultural event in modern times, gath-  
ered on August 30, at Soldiers' Field  
Stadium of Chicago, for the Chicago-  
land Music Festival. A chorus of five  
thousand voices under Noble Cain sang  
Handel's Hallelujah Chorus (How they  
must have raised Cain). A chorus of  
1000 colored singers, in a program of  
spirituals, was one of the most en-  
thusiastically applauded features of  
the event. Then a massed band of 1000  
players paraded the field while they  
played Verdi's Anvil Chorus." What  
a lot of knockers they were.

The pre-school music class of the  
Teachers College of New York is  
training three-year-olds to be music  
conscious. Their game-like study of  
music includes the use of rattles, bean-  
bags and anything that may help to  
create a sense of the "musical swing."  
They evidently must be rehearsing one  
of those ultra-modern compositions  
which should make them music un-  
conscious instead of music concious.

In last Tuesday's Call-Bulletin I no-  
ticed the following headline: "Schu-  
mann Hit as Sell Out," and I thought  
that one of Schumann's compositions  
suddenly became a hit and was sold  
out completely. But when I read the  
article I found that a candidate for  
the office of sheriff by the name of  
Schumann had sold out his support  
for another candidate. You simply  
can't keep music out of politics.

My readers no doubt will have dis-  
covered by this time that this section  
of the Musical Review is intended to  
be a funny department. Sometimes I  
am in doubt about it. So I want to  
mention here that the other day I  
heard the March Slav of Tschaiowsky  
at a local picture house played by ten  
men in the orchestra. That band of  
1000 musicians which participated in  
the Chicago music festival, as recorded  
above, also played a Tschaiowsky  
number, namely the 1812 Overture  
with a cannon obbligato on the Lake-  
front. Which of the two performances  
was the funniest?

I note a newspaper paragraph say-  
ing that "Chicago gems stay in vault  
as opera opens." While a report from  
the Metropolitan Opera House in New  
York says: "Jewels were worn in  
greater profusion than last year." Evi-  
dently New York's gangsters are more  
musical than those of Chicago. Or at  
least the New Yorkers seem to have  
more confidence in their confidence  
men.

Four trans-Pacific liners of the  
Japan Mail Line are due in this city  
within a few days and the Heiyo Maru  
arrived last Tuesday. Could the Jap-  
anese suddenly have become Wagner  
enthusiasts and named a ship after the  
Cry of the Valkyries?



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## ANNUAL TEA OF YOUNG PEOPLES'S SYMPHONIES

Peacock Court of Hotel Mark Hopkins was crowded last Tuesday afternoon when the board of directors of the Young Peoples Symphony Concerts gave their annual opening tea preparatory to their third successful season. Mrs. Harold Faver, in the absence of the president, Mrs. Leonard Woolams, officiated and appointed Mrs. Alice Metcalf, secretary-manager of the Young Peoples Symphony Concerts, as toastmaster.

Mrs. Metcalf expressed her gratitude for the splendid response she has received in her arduous endeavors to make these concerts successful, both from an educational and financial point of view. She called upon several guests, prominently identified with musical activities in San Francisco, to express their views regarding the enterprise and those who adequately endorsed the movement included: Alexander Fried music editor of the San Francisco Chronicle; Marie Hicks Davidson, music editor of the Call-Bulletin; A. W. Widenham, secretary-manager of the Musical Association of San Francisco; Cyril Cane, British vice consul, representing the British consul general, Mr. Campbell, and Alfred Metzger, editor Pacific Coast Musical Review.

Basil Cameron, conductor of the San Francisco Symphony Orchestra, who will also conduct some of the Young Peoples Symphony concerts, was the guest of honor and expressed his gratitude at the splendid and whole hearted welcome he had received and of his pride in the task that has been bestowed upon him.

On several occasions Mrs. Metcalf received well justified tribute for valuable services and her courageous optimism.

Grisha Goluboff, 7-year-old violinist and pupil of Mishel Piastro, concert master of the San Francisco Symphony Orchestra, played a very intricate and difficult composition by Paganini-Kreisler and revealed, both because of his technical proficiency and his intelligent phrasing, that he really possesses rare gifts and perception which his teacher successfully discovers and develops. Grisha received extraordinary ovations and Mishel Piastro, who played the piano accompaniment, had reason to feel gratified with the universal demonstrations.

It was one of those brilliant affairs which Mrs. Metcalf understands so well how to arrange.

Yonkers, N. Y., just north of the metropolis, is early this winter hearing five productions of the Cosmopolitan Opera Association, namely Cavalleria Rusticana and Pagliacci, Rigoletto, Carmen, Trovatore, and Lucia.

## SPEAKERS PAY TRIBUTE TO MEMORY OF VIRGIL

The passage of two thousand years seemed minimized when the life, works and influence of Virgil were placed before a throng at the Greek Theater Tuesday evening, October 21. Gathered to revere the man, while coming into more intimate contact with his history, the men and women of that audience felt a definite spell, as each speaker pronounced his eulogy. Dean Monroe E. Deutsch gave a brief prelude, then introducing Dr. Augustus Taber Murray, professor of classical literature of Stanford University, who pointed to the Modern Significance of Virgil. He dwelt on the importance of tradition, its tenacity within the human mind, boding only good, as we progress toward the constantly increasing newness of affairs. In effect, Dr. Murray said: "In the turmoil of civilization, we hold to the gold of truth as it has been assayed through the ages."

Brother Z. Leo, chancellor of St. Mary's College, spoke of Virgil and the European Tradition. His eloquence was masterful and his dissertation such as to impress all or any with the immortality of spirit and its presence without time or end among us. "We can remember Virgil no more for his poetry or for his philosophy than for his revealing of the possibilities within words—words potent and all inspiring."

Gastone Usigli led a large orchestra in a program which included Gluck's Intermezzo of the Blessed Spirits, from Orpheus; The Fountains of Rome, of Respighi, and a ballet, Ravel's Daphnis and Chloe. The latter was enacted by principals Walter Biggerstaff and Valerie Huff, assisted by generous groups of dancers, and assisted in retaining the classic atmosphere of the occasion. Usigli's directing was vigorous and sympathetic.—A. C. W.

Five concerts for children are being given this season by the Walden School, of New York, in the Barbizon Plaza Hotel in that city.



## Kajetan Attl

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## PRO-MUSICA SEASON STARTS

Povla Frijsh Delights Large Audience at Home of Mrs. Cameron

BY ANNA CORA WINCHELL

One writes of Povla Frijsh sometimes in an awesome spirit. She has that which does not always come within the province of alleged critics to analyze. Very much a law unto herself, as to personality and the effect that her individuality projects upon an audience, Mme. Frijsh, nevertheless, bows reasonably to accepted forms in phrasing and interpretation. All that she does, on the other hand, is bound to be colored by her own feeling, and her expressions are frequently of a sort that places one in thrall. There is something more mighty, in certain human beings, than an art that inspires, although the art of Mme. Frijsh is scarcely to be questioned. A rich nature seems to feel its way through the lights and shadows of composition in its many forms. If the subject is tragic, Frijsh is overpoweringly tragic, not merely through her study, but through instinct as well.

If poetry rules the text or the musical theme, she is poetic, tender, or when the romance of love, joyous, sad, wrecked, is within the notes, those colors are there in this singer's intonation, in her face, in her restrained body rhythms. Mme. Frijsh is a singer, an actress, but purely human, above all; knowing and feeling. She sang before an audience of diversified tastes and experiences, last Saturday afternoon, at the home of Mrs. George T. Came-

ron in Burlingame. Pro-Musica launched its 1930-31 season by proclaiming Mme. Frijsh, and any laggards in the music world of half a dozen near-by counties have reason to regret their lack of membership in this organization.

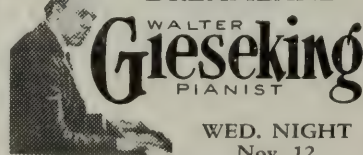
German, French, English, Danish were the media of the Frijsh program. It cannot be minutely dissected, for more reasons than limits on newspaper space. There was the Mozart Sehnsucht nach dem Fruhlunge, and we sighed for the springtime, along with the singer; Schubert's Die Stadt, and his Wohin, contrasted and beautiful to the listening spirit. Fevrier's L'Iruse—it will be a long day before gathering is bent to the power of voice as was that which heard Frijsh dwell upon the sinister lure of death.

There were Marx, through Marie Liedchen; Moussorgsky's The Goat-romance, of society, ironical; Ces, Cui's La Fontaine de Czarskoe Selo; Merikanto's I Kvalen, the Sibelius Was It a Dream? And the Backe Grondahl I Dandsen.

It seems the fate of these same so-called critics often to be saddled with the necessity of constant analysis; pure enjoyment seems far beyond the privilege, but there comes a time of rebellion; enjoyment of music must reign, and enjoyment cannot be eternally circumscribed by analysis. If captious found a few stridencies in Frijsh throat, the captious are to commiserated with on missing the beauty that Frijsh, more than oft poured forth.

## OPPENHEIMER ARTIST SERIES

### DREAMLAND



WED. NIGHT  
Nov. 12



### RECITAL ON TWO PIANOS

DREAMLAND, Wed. Nt., Nov. 19

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

Lunch a la carte at the Hof-Brau, December 23, 1916, was for purpose of choosing officers for 1917. As happened occasionally, expense was out of the funds of the club, which always makes one proud. The ticket, put up by the Nominating Committee—rs. Douillet, Arrillaga and Carruth—was elected: Samuel Savannah; Achille Artigues, vice-president; Johannes C. Raith, tary and treasurer; Pierre Douillet, director; Julius Weber, tor.

It may appear out of place that Mr. Douillet, chairman of the nominating Committee, was elected a director. However, the election is very simple. I had been nominated without being con- sidered. So, when on the evening of the election, I refused to serve, a vote was open to confer the honor on Mr. Douillet.

Samuel Savannah was president throughout 1917 and 1918. Although his will was law, he knew how to work hand in hand with all of the club who were ready to help him. There were no spectacular attractions like the P.-P. I. E. to distract us, but those years, nevertheless, made history. The club had a prosperous life with Mr. Savannah in the chair.

It had now come to be like a broad stream, whose sources had with an abundance of water. Questions of growth and of policy, discussed, or even of the purpose for which the club was organized, made little impression on its even flow. We were living solvent; not daring, to be sure, to make a pretense of offering anything to anybody except the opportunity of joining us in a social

Under these circumstances the club went gladly on. There was before the state legislature that excited much comment. It did not pass. At the moment of this writing a bill is being drafted, less along the same lines, and some are for it who then were against it.

The circular for January, 1917, announced that our slogan was "Union." A dinner was set for Saturday evening, the twentieth, at Bergez-Frank's, 427 Bush street. George McManus and Franz Strauss gave us a choice recital for piano and song. The program of February 3 gives an account of the dinner and the list of those in attendance shows the vigor of the club:

San Francisco, Cal., Feb. 3, 1917

Yellow Members:

It was very gratifying to your Council to see such a splendid attendance at the dinner. It may be interesting to the unfortunate few who were not to attend that "among those present" were:

Samuel Savannah	Weber	Fickensher	Artigues
John Haraden Pratt	Mason	Raith	Lundine
George McManus	Moore	Pratt	Dellepiane
John Strauss	Pasmore	Carruth	Douillet
John Stewart	Landsberger	R. Ruiz	McManus
John Hecht	Tolmie	Arrillaga	Strauss
		Biggerstaff	

## TEACHERS ENJOY PROGRAM AT MEETING

The Music Teachers Association of San Francisco met at the San Francisco Conservatory on October 27. A

splendid attendance and an unusually fine program made the meeting an outstanding one. After a few remarks by Henrik Gjerdrum, the president, a vivid and interesting report by Evelyn Sresovich Ware of the Convention in

As to the business that transpired, the Club took a decided stand in the form of an active protest against the so-called "Teachers' Act" which is to come before the next Legislature. The committee appointed, Mr. Stewart, Mr. Mason and Mr. Weber, is co-operating with the music Teachers' Association of California in the effort to defeat it.

The next dinner will take place at Hotel Plaza, Post and Stockton Streets, on Saturday, February 17th, at 6:30. The price will be one dollar to members, and one twenty-five for guests. We will have delightful accommodations and an unsurpassed dinner.

In pursuance with the policy of which you have already been informed, we have invited the Flonzaley Quartet as our guests; and, just as important, it will be our pleasure to welcome some former members who have "wandered far afield."

A prompt response is requested.

JOHANNES C. RAITH,

Secretary.

SAMUEL SAVANNAH,

President.

The committee appointed to assist in defeating the "Teachers' Act" made the subjoined report:

A joint committee representing the Musicians' Club of San Francisco and the Music Teachers' Association of California, composed of Redfern Mason, Alexander Stewart and Julius Weber, hereby present the following arguments in opposition to the Teachers' Act, otherwise known as the Music Teachers' Licensing Bill. These arguments have been approved by the two organizations named above.

We disapprove of this bill because the musical profession is divided on the question of the desirability of examinations as a test of fitness to teach.

In no country in the world is such a test as the one suggested in this measure imposed by the state as a condition of teaching music.

Moreover, the immediate registration—without test—of everyone who claims to be a teacher would put the government stamp of approval on hundreds of the very people whom supposedly the authors of the proposed legislation wish to keep out.

The machinery of the bill is ineffectual and expensive. The choice of the examining board ought to be placed in the hands of some educational body, such as the University of California, to act in concert with the representative musical bodies of the state.

Safeguards ought to be imposed to prevent the measure becoming a mere lucrative sinecure provided at the expense of poor musicians.

To charge young and often indigent people \$10 for an examination fee and compel them to take a long journey would result in shutting the profession to hundreds of people who might be an ornament to it.

Moreover, the bill would prevent people like Richard Strauss, Harold Bauer, Schumann-Heink, etc., from teaching should they happen to be in California on a visit.

Action expressing its disapproval of this bill has also been taken by the official Boards of the Pacific Musical Society of San Francisco; the Musicians' Club of Los Angeles; The San Francisco Musical Society, and the Berkeley Piano Club. Local branch Associations of the Music Teachers' Association of California in San Diego, Los Angeles, Riverside, San Jose, San Francisco, Alameda County and Sacramento, have each gone on record in opposition to this bill. The music teachers of Santa Rosa, Santa Ana, and other communities throughout the state have also expressed individual and collective disapproval of the majority of the music teaching profession of the state of the bill. There can be no doubt that the measure meets with the unqualified disapproval of California.

(To Be Continued Next Week)

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Pasadena last July followed. Rena Lazelle contributed a group of songs by Beatrice Clifford, with the composer at the piano. Miss Lazelle was in splendid form and gave each number in a truly artistic manner.

Ada Clement gave a resume of her summer and studies in Paris, telling of musical conditions abroad. She made one almost "see" the people and "feel" the atmosphere of, as she said, "the little place called Paris." The high light of the evening was the playing of Mlle. Arpine Inayetian, who recently arrived from Paris, and who is a member of the San Francisco faculty. A suite for piano by Debussy, including Prelude, Sarabande and Toccata was Mlle.'s first number, and one felt immediately that they were in the presence of an artist of the highest rank. Her tone color is superb to the finest degree, and there is never lack of vitality in her interpretations. Mlle. Inayetian also played a Nocturne by Faure and the Fantaisie Impromptu by Chopin. Her artistry was highly appreciated and she was awarded an ovation.—H. G.



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SEND FOR CATALOG

### HARP ENSEMBLE CONCERT

An important novelty in the musical history in San Francisco will be presented at the Community Playhouse on November 24, when Vojmir Attl will present a concert of harp music, using an ensemble of young women harpists, and assisted by Elsa Behlow Trautner, soprano, as soloist, and Olga Attl as harp soloist.

This will be the first time that a concert of this kind has appeared hereabouts, and much interest is being expressed by musicians in the bay counties. The program will be entirely of classic calibre, and will include works from all the greatest composers for the harp. The harp has a particular significance in musical lore. One of the trio of primary instruments, which includes the drum and the reed, the harp has evolved from the mythical tortoise shell made by the God Hermes, to the complicated and flexible concert instrument of today. In San Francisco, Vojmir Attl has been working for many years with a group of serious young artists, and the concert on November 24 will be the first public appearance of the ensemble as a group, although many of the players have appeared as soloists in local concerts.

The personnel of the ensemble, besides Vojmir Attl and Olga Attl, includes Eleanor Costello, Grace Ehlinger, Florence Wright, Virginia Gertmanian, Helenrose Gould, Virginia Klassen, Jane Temple. Seats are on sale at Sherman Clay & Co.

### THE KREISLER CONCERT

Fritz Kreisler, the great violinist, whose only concert of this season in Northern California will be Sunday afternoon, November 9, at the Civic Auditorium, under the management of Frank W. Healy, inherited certain qualities which have gone far to make that interesting mixture of dreamy languor and fiery romanticism which are the peculiar artistic attributes of the Slavic race. Kreisler is by birth a Viennese and, having received his early training and education in that city, has absorbed the almost Gallic vivacity and sparkle characteristic of the Viennese. In his life he is cosmopolitan, thoroughly at home in Vienna, Berlin, Paris, St. Petersburg, Rome, New York and San Francisco. This cosmopolitanism has given him a sure balance of feeling for proportion and a sense of fitness which very few artists have. The tickets for Mr. Kreisler's concert are now on sale at the box office of Frank W. Healy, Sherman, Clay & Co.

### ABAS QUARTET

First the opera, then the symphony, and then chamber music—such is the chronological order of the season's opening of San Francisco's musical organizations. The opera has come and gone, the orchestra is under way, and on Friday night, November 7, the Civic Chamber Music Society presents the Abas String Quartet in the first concert of its 1930-31 season.

It is a season which promises much, for not only has the personnel of the group been greatly strengthened during the summer months, and interesting program novelties scheduled for its season's concerts, but the return to Scottish Rite Auditorium gives the group a desirable acoustical setting and permits it to increase its educational and cultural activities by admitting students under 21 years of age to all six concerts for one dollar.

Friday night's program includes the Beethoven Quartet opus 18 number 6, Three Novelettes by Frank Bridge, and Debussy's Quartet in G minor. Nathan Abas, William Wolski, Nathan Firestone and Flori Gough comprise the personnel of the Abas String Quartet and Alice Seckels is manager for the group.

### ELISABETH RETHBERG

December 1 will bring to San Francisco Elisabeth Rethberg, one of the outstanding singers of all time. So great is the vogue of Rethberg in this city that her coming appearance at Dreamland will be her second recital in as many years. Manager Oppenheimer brings her back for his Subscription Series as a special concession to his patrons who have almost unanimously requested that they hear her again. Rethberg is preparing a special program for the event.

Dean Luther Brusie Marchant, of the Mills College School of Music, has announced the appointment of Miss Edwa Dorsey to the staff of the Mills College Training School for Music Teachers, that branch of the music school under which advanced students of music offer to beginners lessons in piano, violin and violoncello, and classes in ear-training, harmony and music appreciation. Miss Dorsey graduated from Mills College in June and has opened a piano studio in Berkeley.

## REMOTE CONTROL

BY THE LOUD SPEAKER

### RESULTS OF ATWATER

#### KENT STATE AUDITION

Out of the thousands of votes cast, setting a new record for radio contests, the victors in the Atwater Kent Audition for Northern California were announced yesterday by Robert I. Bentley, chairman of the audition. Miss Bettye Catherine Baird of Merced and Stephen F. Merrill of San Jose were given first place, respectively, for girls and boys.

San Francisco figured in the alternates with the selection of James Wightman Smith of this city for second place. Miss Muriel Hertha Scherruble of Albany was the girl alternate. Sacramento had the honor of claiming the two getting third place, Miss Winifred May Fisher and Arthur N. Russell.

An interesting sidelight on the contest was the fact that Miss Baird, winner of first place among the girls defeated two girl winners of first place in the auditions of former years. Miss Baird was identified in the contest by the number 29 and sang April Morn, by Batten. Merrill was known in the contest by the number 8 and sang Celeste Aida, by Verdi. Of the alternates Miss Scherruble was number 13 and sang Caro Nome, by Verdi, and Smith was 14, having as his offering Melisande in the Wood, by Goetz. The two Sacramentans, Russell, 12, sang The Hills of Home, by Fox, and Miss Fisher, 35, sang Caro Nome.

Although not announcing the identity of the standing of the other contestants, the judges did announce, however, their standing by numbers. These were as follows:

Men—No. 16, fourth place; No. 28, fifth; No. 38, sixth; No. 4, seventh; No. 40, eighth; No. 22, ninth; No. 10, tenth; No. 36, Eleventh; No. 18, twelfth; No. 2, thirteenth; No. 32, fourteenth; No. 6, fifteenth; No. 20, sixteenth; No. 30, seventeenth; No. 34, eighteenth; No. 24, nineteenth; No. 26, twentieth.

Girls—No. 39, fourth place; No. 33, fifth; No. 27, sixth; No. 23, seventh; No. 15, eighth; No. 31, ninth; No. 19, tenth; No. 7, eleventh; No. 17, twelfth; No. 9, thirteenth; No. 21, fourteenth; No. 5, fifteenth; No. 37, sixteenth; No. 3, seventeenth; No. 41, eighteenth; No. 43, nineteenth; No. 1, twentieth; No. 11, twenty-first; No. 25, twenty-second.

The Northern California contest broke all previous records in the volume of voting done by the radio audience listening in on the audition. The winners will be formally presented with their medals Friday night, October 31, at the Fox Theater in San Francisco.

On the night of November 17, Northern California's winners will meet in San Francisco the winners of the other western states for the honor of representing the West in the na-

tional audition to be held in New York in December. The Western audition will also be held over KPO and the following states will be represented: Arizona, Montana, Wyoming, Idaho, Utah, Nevada, Washington, Oregon and California.

### NEW VIENNESE OUPERETTA

Paris in Spring, the sparkling new Viennese operetta which Lillian Albertson and Louis O. Macloon will present for its American premiere the Curran on Monday night, November 3, with a brilliant cast and large chorus, is at present the reigning hit in Berlin and Vienna, where it has been playing for many months. The tunes score of this gay musical comedy, written by Emmerich Kalman, is proving a sensation in all the capitals of Europe, where its songs are being sung and danced to everywhere.

Allan Prior, last seen here in the title role of The Student Prince, is seen the leading male role of Paris in Spring. Prior is considered the finest light opera tenor on the American stage today and has appeared in New York and London in The Student Prince, Rainbow, White Eagle, and the talking picture Bride of the Regiment.

Opposite him will be Lilli Segre, noted Cuban soprano and opera star. Others in the cast are Max Dill, of the famous team of Kolb and Dill, Jane Joyce, Richard Powell, Russell Sedgwick and many others, including the Hungarian violinist Karekjar to and a singing ensemble of forty. The augmented orchestra (largest to ever play in an operetta in the Curran) is under the direction of Leo Flanders. Beautiful costumes by Howard Greer and lovely settings enhance this colorful and successful production, which is being directed and supervised by Lillian Albertson, who has given the west The Desert Song, The New Moon, Hit the Deck, No, No, Nanette, and The Student Prince.

Kalman, composer of the music for Paris in Spring, also wrote the music for Countess Mairtza, Circus Princess, The Duchess of Chicago, Sari and many other notable successes.

Willem Hermans, composer-lecturer was presented at the Arrillaga Musical College Friday evening, October 2, in a Haydn program. Assisted by Vin de Arrilaga at the piano, Hermans gave an analysis of the C major Symphony and the G major Symphony. The former, composed in 1773, is dedicated to the Empress Maria Theresa. The lectures to come will also be illuminated, and Mozart will be the topic November 21.

Directed by Ossip Gabrilowitsch the Detroit Symphony Orchestra will arrive in White Plains, N. Y., for a concert in December.



## 34



## AMERICAN NEWS

In Brooklyn recently Fritz Kreisler played the same recital program he has announced for San Francisco. About the same time he appeared in New York itself, playing a Pasquali Sonata, a Bach Adagio and Fugue for violin alone, Mozart's Fourth Concerto, Cyril Scott's Lotus Land, Ernest Schelling's Irlandaise, and two Dvorak Slavonic Dances.

\* \* \*

In its first New York concert of the season the Philadelphia Orchestra, conducted by Leopold Stokowski, played French music, the Franck Symphony, Debussy's Nuages and Fetes, and Debussy's La Cathedrale Engloutie.

\* \* \*

Vancouver, B. C., is resuming an annual series of symphony concerts discontinued during the World War.

\* \* \*

Giulio Gatti-Casazza, director of the New York Metropolitan Opera Company, is said to be especially expert and interested in scenic and lighting effects of opera productions.

\* \* \*

It was reported abroad recently that Tullio Serafin had discovered a manuscript of a symphony written by Donizetti at the age of sixteen. In New York the Metropolitan Opera conductor has declared that he made no such discovery.

\* \* \*

In its first week of the season the Chicago Civic Opera Company presented Moret's Lorenzaccio, Wagner's Walkure, Verdi's Forza del Destino, Wolf-Ferrari's Jewels of the Madonna, Massenet's Manon, Wagner's Tannhauser, and Montemezzi's Love of Three Kings.

\* \* \*

This season the Chicago Symphony Orchestra is in its fortieth year. For fourteen years it was conducted by Theodore Thomas, for twenty-six years it has been under the baton of Frederick Stock.

\* \* \*

Friends of Henry Hadley receive news of his concerts in Tokio, where he conducted recently his Lucifer tone poem, his new Street Scenes in Peking, and works of Beethoven, Ravel, Strauss, Respighi and Wagner.

\* \* \*

Ernest Hutcheson was soloist with the New York Philharmonic-Symphony Orchestra, Erich Kleiber conducting, in recent performances of MacDowell's D minor Piano Concerto.

\* \* \*

Participants in the first concert of the season of New York's Beethoven Association were the Brosa String Quartet, of London, Harriet Cohen, pianist, Helen Stanley, soprano, and Carlos Salzedo, harpist. The season of these concerts is sold out by subscription, and the programs are given without fee by members of the association.

The annual opera season in Zurich, Switzerland, was begun lately with Beethoven's Fidelio.

## A BUSY MONTH AHEAD AT ARRILLAGA COLLEGE

The month of November promises to be a busy one at the Arrillaga Musical College. On Thursday evening, November 13, a joint recital by Mme. Irene Le Noir, contralto, and Frederick Biggerstaff, pianist, will be given. On Friday evening November 21, Willem Harmans, assisted by Vincent de Arrillaga, will give the second of a series of lectures on the development of the symphony. On this occasion the subject will be Mozart. The symphonies to be interpreted at this time will be the G minor, and the E flat major, both being played in a four-hand arrangement. On Friday evening, November 28, the second advanced pupils recital will be held.

A dramatic department has been added to the school in charge of Kurt Baer and lectures and rehearsals are taking place on Monday and Wednesday evenings at 7:30 o'clock.

### ARTIGUES HIGHLY HONORED

At the recent festival of St. Ignatius University a high honor was bestowed upon one of San Francisco's leading musicians. The much coveted degree of Doctor of Music was conferred upon Achille L. Artigues, organist of St.



DR. ACHILLE ARTIGUES  
President of the Arrillaga  
Musical College

Mary's Cathedral and President of the Arrillaga Musical College.

Both as organist and pedagogue, Mr. Artigues has constantly worked for the highest aims in music. As president of the Arrillaga Musical College he has been at the helm of that institution for the past twelve years. It is through his untiring and constant vigilance that the aspirations for proficiency and thoroughness entertained long ago by the founder of the college have been upheld.

Mr. Artigues is to be congratulated upon having this great and well merited honor bestowed upon him. We feel certain that the musical profession of San Francisco is well pleased to see one of their colleagues singled out for distinction and their best wishes as well as that of the Pacific Coast Musical Review are gladly extended to the new Doctor of Music.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

## NOVEMBER BRINGS PIANISTS

November promises to be a particularly brilliant month for pianists, bringing to San Francisco, first the favorite, Walter Giesecking, in a recital at Dreamland on Wednesday night, November 12. This great artist reappeared in New York after two seasons' absence and once more the ablest writers of the metropolis paid him glowing tribute, referring to his superior mental and musical attainments. Giesecking's San Francisco program is an example of the importance of his repertoire. In the list to be presented at Dreamland are the second (C minor) Partita of Bach; three Scarlatti Sonatas; the famous Beethoven Sonata opus 111; two Brahms Intermezzi; two works by Joseph Marx; two modern compositions by the Russian Szymanowski and seven delicious Debussy Preludes.

One week later, San Francisco will hear Maier and Pattison, those de-

lightful exponents of the art of two-piano music. These artists have announced their retirement as a joint attraction after this season, a fact which will undoubtedly occasion much regret among music lovers. Their farewell is at Dreamland, Wednesday night, November 19, and their program includes the Goldberg Variations by Bach, Saint-Saens' Carnival of the Animals, the Coronation Scene from Boris Godounoff and works of Mozart, Ropartz, Saint-Saens and Edward MacDowell.

Giesecking and Maier and Pattison constitute the second and third numbers of the Oppenheimer Subscription Series. As a special accommodation this management is still offering season tickets for the remaining nine events of this series which will include Giesecking, Maier and Pattison, Elisabeth Rethberg, Edward Johnson, The Brahms Liebeslieder Ensemble, Paul Robeson, Harold Bauer, Mischa Elman and Claire Dux.

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## EUROPEAN NEWS

ischa Elman, Russian-American pianist, was soloist with the London Symphony Orchestra, Willem Mengelberg conducting, this fall. He played Tchaikovsky Concerto.

\* \* \*

Edward Elgar's Six Military Pieces have just been made five with addition of a new Pomp and Circumstance piece. The fourth was written in 1907, the first in 1901. The sixth is to be written.

\* \* \*

Thomas Beecham, of England, long ago conducted Wagner's Tannhauser at the Wiesbaden State Opera. Recently he conducted in Cologne, and soon he will be active in Leipzig, and Hamburg, in both opera and concert.

\* \* \*

Czech operas to be given this season at the Prague National Opera are Janacek's From the Dead House and Smetana's The Ninth Meadow.

\* \* \*

Rogue Song, the sound film featuring the American baritone Lawrence Tibbett, will in its European showings be accompanied by Tibbett's songs.

\* \* \*

Kleiber, German conductor, has been engaged for modern performance at the position of Leopold Mozart, father of Wolfgang. It is a Divertimento in Musicale.

\* \* \*

as of Fibich and Novak, celebrated Czech composers, will be given this season in memorial programs of the Prague National Opera House. Fibich died thirteen years ago. Novak is 70 years old.

\* \* \*

Mengelberg will conduct the Rotterdam Concertgebouw Orchestra at the Avel festival, with the composer as part as pianist, this winter. Walter will direct the same ensemble in a Mozart festival in January. Rumanian government forbids entry of foreigners to give concerts in that country except by special permission. It is decreed also that until notice no more than thirty per cent of the music in Rumania can be performed by aliens.

\* \* \*

Goldmark's centenary was celebrated in Budapest in the spring. He was born on May 18, 1830. His nephew is Arnold Goldmark, prominent American composer.

Slenczynski, San Francisco's famous five-year-old artist of the day, is now en route to Europe as a pupil of the great Petri in Rome. Mr. and Mrs. Slenczynski and their two children are accompanying him and they will make their home in Rome for at least one year while studying with the famous modern composer who numbers Gunnar Johansson among his disciples.

## THE CHICAGO OPERA SEASON

Ernest Moret's Opera Lorenzaccio Will Have Its American Premiere at the Opening Night on Monday, November 3

The 1930-1931 season of the Chicago Civic Opera Company will begin next Monday evening with Moret's Lorenzaccio, an opera that will have its American premiere, as the attraction. A preliminary enumeration of the specially interesting features to be expected appeared in the Chicago Music News of October 24, which we take pleasure in reprinting herewith:

One more week remains for preparation before the opening of the 1930-31 season of the Chicago Civic Opera Company. Since last Monday, orchestra rehearsals have been in full swing and artistic cast for the first week's productions have been busy with conductors and assistant conductors putting the final touches on roles already in their repertoire as well as those learned during the summer.

The first work undertaken by the orchestra, when it assembled a week ago last Monday, was Ernest Moret's Lorenzaccio, the opera which will have its American premiere on the opening night of the season. First orchestra readings of Die Meistersinger, scheduled for production early in the season, were also held, and one or two of the works on the first week's repertoire received attention.

Every day during the past week artists of the company continued to arrive in the city, to report for duty. Vanni-Marcoux, who sings the title role in Lorenzaccio, arrived in Chicago Thursday. Rosa Raisa and Giacomo Rimini have arrived in Chicago. An important arrival was that of Dr. Otto Erhardt of Dresden, who has come to Chicago to be the stage director of the Chicago Civic Opera Company.

The music and general character of the drama of Lorenzaccio, which opens the season, contain some startling surprises for those who have not heard the piece in France. On Tuesday night will be presented the magnificent second number of Wagner's Ring, Die Walkure. This performance will mark the debuts of three new arrivals, Lehmann, Nisson and Althouse, who will appear in the parts of Sieglinde, Wotan and Siegmund, respectively.

On Wednesday evening will be heard the first Italian opera of the season, Verdi's Forza del Destino, in which Claudia Muzio will appear for the first time this year, and there will be incidental dances by Ruth Pryor, Sven Larson and the ballet. Then follows on Thursday evening the intense and fascinating Jewels of the Madonna by Wolf-Ferrari, with Raisa, Cortis and Rimini in the parts of Maliella, Genaro and Rafaele. Massenet's Manon is on Saturday afternoon, Wagner's Tannhauser Saturday evening, and The Love of Three Kings, Montemezzi's opera founded on Sem Benelli's dramatic poem, on Sunday afternoon. Muzio will sing in the last named for the first time.



## HENRY HADLEY CONDUCTS NEW TOKYO SYMPHONY

The program book of The Philharmonic—The New Symphony Orchestra of Tokyo, reveals that the Oriental city is keenly appreciative of Occidental music. Though mainly in Japanese, the instrumentation of the orchestra's personnel is printed in German and the names of the players in Latin and Japanese lettering.

Of special interest in the engagement of Henry Hadley, conductor of the Manhattan Symphony Orchestra of New York City, as conductor. Dr. Hadley directed "a grand symphonic concert," with Inez Barbour as soloist, on Wednesday, September 24. The program included items by Wagner, Ravel, Respighi, Richard Strauss and the conductor's own new suite, Street Scenes in Peking. On October 5 Dr. Hadley conducted his own Lucifer, tone poem, and Beethoven's Fifth Symphony.

Other programs included a Russian concert under O. Schlesinger and international programs under Nicolai Schifferblatt and Hidemaro Konoye. Other composers whose works were represented included Debussy, Delius, Rachmaninoff, Richard Strauss, Berlioz, de Falla, Liszt and Brahms.

Efrem Zimbalist gave a series of violin recitals at the Imperial Theatre, playing his own Improvisation on a Japanese Tune and sonata in G minor. He also gave a first local hearing of Achrois's Suite Bizarre.

Some of the spellings on the announcements, which necessarily ranged through half a dozen European languages, were at least interesting.

—N. Y. Times. Oct. 19.

\* \* \*

In its opening week of the season the New York Metropolitan Opera Company presented Verdi's Aida, Wagner's Walkure, Humperdinck's Haensel und Gretel with Pagliacci, Meyerbeer's L'Africana, Wagner's Flying Dutchman and Gounod's Faust.

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Henry Cowell's cantata, The Building of Bamba, was given at the chapel of the Castilleja School in Palo Alto, Saturday evening, October 25. Under the direction of the composer, the participants were Marie de Forest Emery, soprano; Amy Holman Seward, contralto; Dr. George B. Little, tenor; Thomas Glynn, baritone; Dr. Latham True, organ; Henry Cowell, piano.

Mme. Margaretha Van Loben Sels, pianist, has opened a studio in this city at 801 California street, near Stockton, where she will receive on Wednesdays. Associated with her will be Mabel Frisbie Adams, soprano, and another group of three, all East Bay artists. These studios, known as Pegasus, are anticipated as arousing inspiration in the arts, both towards the pedagogues and those who invade its atmosphere.

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## BEHYMER QUOTES HISTORY

## Impresario Gives Evidence That La Boheme Was Presented for the First Time in America in Los Angeles

In a recent issue of the New York Times there appeared the following letter from L. E. Behymer, which we can guarantee contains incontrovertible facts. The Pacific Coast Musical Review frequently published articles referring to this first production of La Boheme in Los Angeles by the Del Conte Opera Company, but when in Los Angeles a year ago in search for material for our Musical History which, like the War Memorial Opera House, is still to be completed, we searched in vain among the newspaper files in the Public Library for verification of our statement. Since that time, however, we, like L. E. Behymer, have discovered information proving both our assertion as well as that of Mr. Behymer to be founded on facts.

Here is what Mr. Behymer has to say:

I wish to thank you for some credit that you gave the City of Los Angeles and myself in regard to the presentation of La Boheme in the City of Los Angeles for the first time on American soil on Thursday evening, October 14, 1897, again repeated under my direction in the same theatre, the Los Angeles Theatre, on October 16 and 27 of the same year. I am sorry that a typographical error in a letter to The Chronicle, which for some reason was not corrected in my office, should have read that the first performance of La Boheme in San Francisco was on November 6. There was some misunderstanding and it was written November 16, a one being placed before the six. The Del Conte Opera Company, however, opened in San Francisco, November 1, but did not present La Boheme until November 6. I understand it was given three times during the engagement in San Francisco.

I have all the programs bound, and can substantiate this fact, and again, the cast as presented by you in The Times on September 14 is absolutely correct not only for the appearances in Los Angeles, but for the various appearances in San Francisco.

I now have the pleasure of making an additional announcement in regard to La Boheme and the City of Los Angeles as follows, quoting from the official program of this occasion: "Grand Opera by the Maurice Grau Opera Company, including chorus, orchestra, ballet, scenery and accessories from the Metropolitan Opera House in New York under the direction of Mr. Maurice Grau; also managing director of the Royal Opera, Covent Garden, London." On Friday, November 9, 1900, Puccini's opera La Boheme was sung in Italian; on Saturday matinee, November 10, 1900, Gounod's opera Romeo and Juliet was sung in French; on Saturday evening, November 10, 1900, Wagner's opera Lohengrin was sung in German, these performances given in Hazard's Pavilion, which I was managing at that time in Los Angeles,

Cal., and it was my guarantee that brought the company to this section of the Pacific Coast. The point of the story is this. The company arrived in Los Angeles four days before their opening, and in Hazard's Pavilion rehearsed intensively the opera of La Boheme, and on the night of Friday, November 9, 1900, the Metropolitan Grand Opera organization presented for the first time in its history Puccini's opera La Boheme with the following artists creating the various roles:

Mimi ..... Mme. Melba  
Musette ..... Miss Fritz Scheff  
Rodolfo ..... Mr. Cremonini  
Marcello ..... Mr. Campanari  
Schaunard ..... Mr. Gillibert  
Colline ..... Mr. Journet  
Benoit, Alcindoro ..... Mr. Dufliche  
Parpignol ..... Mr. Masiero

The opera was followed by the Mad Scene from Lucia de Lammermoor, Mme. Melba as Lucia. The conductor on this occasion was Luigi Mancinelli.

In Romeo and Juliet Mme. Suzanne Adams sang the role of Juliet, Pol Plancon, Laurent, Journet Capulet; Jacques Bars, Tybalt; Mr. Sizes, Mercutio, and Mr. Impart de la Tour, Romeo.

In Lohengrin Mme. Nordica sang the role of Elsa; Olitzka, Ortrud; Edouard de Reszke was the Dutch King; Mr. Dippel, Lohengrin, the conductor, Walter Damrosch.

L. E. BEHYMER.

Los Angeles, Cal., Sept. 2, 1930.

## ELWIN CALBERG CONCERT

The annual concert of a well-known California pianist will be that of Elwin Calberg tomorrow afternoon, November 2, at the Community Playhouse.



Elwin Calberg

Calberg has elevated himself to a position of respect through devoted and intelligent study, here and abroad. He is a National Music League artist and has given successful programs throughout California. This imminent program will be his seventh annual appearance in this city.

Calberg, who seeks much of the modern school and presents the more rarely heard modernists, will give a list tomorrow, interesting to students and those of more maturity. Beginning at 3 o'clock, Calberg will play from Gluck-Sgambati, Leonardo Leo, Handel, Couperin, Alessandro Scarlatti, Dominico Scarlatti, Brahms, Ravel, Debussy, Castelnuovo-Tedesco, Infante, Rachmaninoff, Henselt-Godowsky, Strauss-Godowsky. The Castelnuovo-Tedesco (Il raggio verde) and the Infante (El Vida) will be first time hearings in San Francisco.

Soloists with the Chicago Symphony Orchestra this winter will include Harold Bauer, Gitta Gradova, Josef Hoffmann, Vladimir Horowitz, Martha Baird, and Jose Iturbi, pianists, Jascha Heifetz, Mischa Mischakoff, and Erika Morini, violinists, Gregor Piatigorsky, cellist, and Florence Austral, soprano.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

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## MUNICIPAL SYMPHONIES INTRODUCED BY CAMERON

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BY ANNA CORA WINCHELL

The opening concert for this season of the Municipal Series of the San Francisco Symphony Orchestra was an event of Thursday evening, October 30, at the Civic Auditorium. There was practically a capacity house, and Basil Cameron, conductor, gave an interesting program which apparently pleased the audience at large. The opening number, the Overture to Wagner's *Rienzi*, gave color to the launching of this annual event, and Cameron's always graceful baton led the themes and counter themes harmoniously through the work.

The Bach A major Suite, with its four dances, was tenderly beautiful; it contains the well known Air, which, arranged for the G string of the violin, has become a household musical word. Orchestrally, the Air was of course more richly presented and proved to be one of the delightful notes of the evening, with the audience expressing unanimous pleasure.

The Sibelius Poem, *Finlandia*, revealed its storm and melancholy interspersed with gentle features. Cameron sees and feels a story in music, programmatic or not, and pleases an inner sense among his listeners, even though at times there are technical mishaps as occurred in the Rossini *William Tell* Overture. This score was evidently not rehearsed in detail, though why the veteran cello and woodwind sections should have gone astray is difficult to explain.

Two guest artists further enlivened the evening, their art and artistry being the best of examples. Richard Bonelli, baritone, who won his way at once with San Franciscans some years ago in opera, is in full power. His voice, rich and warm, sympathetic and virile, led the way through the *Pagliacci* Prologue with every triumph.

Dino Borgioli, tenor, has that robustness of tone that perfects a dramatic style, and it, too, is suave and elegant in its production, charming and satisfying to the last degree. Borgioli sang the aria, *O Paradiso*, from Meyerbeer's *L'Africaine* and received tremendous applause. Beauty of interpretation combined with a natural feeling for his art places this singer on a high round.

The two men were heard in a duet from Bizet's *Pearl Fishers*, and aside from their individual power to please, the two have a similar timbre, an undecurrent of tone quality which has nothing to do with tenor or baritone, but which showed an affinity in vocalization as rare as it was acceptable. The singers each gave generously of encores.

This series will next offer Basil Cameron in a program November 29, with Jascha Heifetz, violinist, guest artist.

Concerts were given in England early this fall by the Stradivarius Quartet, of New York.

## SYMPHONY PROGRAMS

Anthony Linden to Be Soloist at Third  
"Pop" Concert to Be Given  
Next Sunday Afternoon

Basil Cameron will repeat the Friday program of the San Francisco Symphony Orchestra at the Curran Theatre this afternoon with Sophie Braslau, noted American contralto, as guest soloist. The present engagement of Miss Braslau with the symphony is her first appearance in San Francisco for several years, and her only appearance this season.

Miss Braslau's portion of the program will consist of two numbers, Bassani's *Per l'intonza di Donna Crudele* and *Zigeunerlieder* by Brahms. The concert will also be featured by Tschaiowsky's beautiful Symphony No. 5 in E minor. Cameron will repeat Holst's *Ballet Music from The Perfect Fool*, heard here for the first time this week, and the *Prelude to The Mastersingers*.

### THIRD "POP" CONCERT

Cameron has announced the program for the third "Pop" concert of the symphony to be given next Sunday, November 16, at the Curran Theatre. Anthony Linden, flutist, will be the soloist, offering *Three Pieces for Flute* by Godard. Of special note too will be the first presentation of the *Masque Suite* by Handel-Dunhill.

The program is as follows:

Overture, Leonore, No. 3.....	Beethoven
Masque Suite.....	Handel-Dunhill
Three Pieces for Flute.....	Godard
Anthony Linden	
Theme and Variations from Suite No. 3.....	Tschaiowsky
Lyric Suite.....	Grieg
(a) Ave Maria.....	Schubert
(Arranged by Basil Cameron)	
(b) Prelude.....	Bach
(Arranged by Sir Henry Wood)	
Dance of the Hours, from La Gioconda.....	Ponchielli

## ALAMEDA COUNTY MUSIC TEACHERS HOLD MEETING

The Alameda County Branch of the Music Teachers' Association met at the studio of Miss Harriet Thompson, on College avenue, Berkeley, October 27. Mrs. John I. Del Valle, president, presented Mrs. Grace Jones, chairman of the evening, who had assembled excellent musicians for the occasion.

One may travel far to hear more finished art than that offered by Mrs. T. Arthur Rickard, soprano. Mrs. Rickard is one of the too rare, and really invaluable, personages of a community, in that her musicianship has been developed to high standards, regardless of the condition that life has leisure and other emoluments. No pains have been spared concerning her study, and, always a non-professional, Mrs. Rickard sings in a manner satisfactory to all who follow music as a profession.

Indeed, leisure may often develop the art instinct to a finer flowering than that to be gained by compelled application, but, regretfully it must be stated, leisure and the desire for necessary study seldom go hand in hand. Mrs. Rickard has applied herself devotedly to the requirements of vocal art, by the

roads of tonal production, interpretative values and history of song. Not a large voice, hers is clear, sufficiently sweet to carry forth the lighter emotional expressions, while her mind places the intonations required for dramatic, tragic motives or for supplication.

This singer presented a delightful list—French and English moderns—largely new to most of us (and the loss of the definite list does not allow the writer to mention them in detail, which is also to be regretted.) Though such artists we are enabled to learn of the best of the day, pleasurably and gratefully, and with Mrs. Jones at the piano, Mrs. Rickard had sympathy and good support.

Miss Elizabeth Simpson spoke on "Modern Music." Her paper should be published in full; its erudition is indispensable to students young or old, and, with flying sparks of humor, subject matter will be easily retained.

Leoline Walton, pianist, has returned to the Alameda branch residing for some time in Southern California. Her numbers included Debussy and more vigorous moderns and were well received.

ANNA CORA WINCHELL

## ALEXANDER FRIED WILL GIVE SERIES OF LECTURES

Alexander Fried, music editor of the S. F. Chronicle, will give a series of twenty lectures on the history and appreciation of music, beginning next Thursday afternoon at 4:30 o'clock at the San Francisco Conservatory of Music. Each lecture will be an hour and one-half in length and the lectures will take place every week excepting when Thursday happens to fall on an holiday.

The lectures will deal with the development of music from ancient times to the present day. They will be illustrated with music and will include various subjects, including trends in style, great composers, especial masterpieces and modernist movements. The course is planned to be of interest and instruction to general lovers of music as well as to students and musicians. Public registration is invited.

The Pacific Coast Musical Review is pleased to urge all those concert and opera patrons who really wish to obtain first-hand information regarding music and music masters to attend these lectures. There is nothing that contributes so greatly to one's enjoyment of a concert than actual musical knowledge and an intelligent grasp of how to listen to music.

Alexander Fried is thoroughly well grounded in his subject and fully capable to present his material in an attractive, thoroughly comprehensive and intelligent manner. His delivery is conversational in character and he frequently intersperses his remarks with a whimsical sense of humor that aids greatly to the spice of his discourses.

Peter the Mountain Worker, an opera by Eugene Ysaye, celebrated violinist-composer, is to have its premiere in Liege, Belgium, in December.



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# Pacific Coast Musical Review

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ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## HOW LONG WILL OPERA LIVE?

Our readers no doubt have followed with interest the prophecies of several well known operatic artists regarding the imminence of the death of opera in America. These uncompromising assertions have caused a series of controversies, some of which agreed with the death sentence just referred to and others were in direct opposition. Both sides occasionally became somewhat extravagant in their remarks. If these reckless statements appeared in the Chicago Daily News under the caption of "The Future of Grand Opera," and in the same manner as follows:

Some sophisticated writers in music profess to believe that grand opera is a dead or dying art. Professor John Erskine, in a recent address in New York City, declared that opera in foreign tongues—Italian, German, French, Russian, Spanish—had no future in America and "not much of a present." That astounding assertion was intended to dramatize the cause of national, and especially of opera in the English language. Indulge in some exaggeration in furtherance of a good object is an offence easily forgiven, if indeed it be an offence, and certainly American music, operatic, symphonic and other, merits every encouragement. But the cultural centers of the United States opera in foreign tongues is neither dead nor dying.

Grand opera, lyric opera, music drama and opera bouffe continue to give delight to a steadily growing American public, no matter what language the librettist uses. Melody, beauty, emotion and eloquence in the score make an effective appeal even if the words sung and orchestra interpreted are not all distinctly heard and are not all comprehended. The time has not come, and never will come, to boycott foreign opera simply because it is foreign. To preach a provincial nationalism in music is to render a disservice to that art. American music needs no adventitious support and would not profit by it if given.

The intention of the writer of the above lines was no doubt thoroughly worthy. However, he did not comprehend the underlying motive of the campaign to encourage American-composed music and to sing in English. In the first place there is no such thing as an American, German, Italian, French, and so forth, music. Music is an international art. It is a universal language. There are only German, Italian, Russian, French and Italian composers who have established individual schools of their own that are labeled in accordance with the nationality of the composer. Music itself has no nationality. We need only cite the fact that the English national anthem was composed to the music of a Bavarian (German) national anthem. This same tune is also used in the patriotic air America, or My Country, 'Tis of Thee. No one would consider these songs less American in the country in which they are used simply because they were composed in Germany.

What those of us who favor the encouragement of American composers and artists intend to attain is recognition of the American composer and artist upon his own merits so that he is not always despised because of a certain element of hero worship for anything foreign. We are not at all endeavoring to belittle or condemn foreign compositions because they are foreign. We are trying to show interest for the American composer solely upon the proposition of merit and not because he happens to be born or live in America. Among the various definitions of a snob we find in Webster's dictionary the following: "One who vulgarly affects the manner and stations of those of superior rank." Therefore a musical snob

is one who vulgarly affects the manners or station of those who know. We are somewhat under the impression that many people who look down upon the American artist or composer belong to the snob variety.

Part of those opposed to having opera sung in English also belong to the snob variety. Others, however, have either acquired a habit which it is difficult for them to get rid of or are foreigners themselves who understand the language in which an opera may be sung, and therefore consider it artistically wrong to change the text. Then we have the foreign artist who can not or will not study the roles in any other language in which they have originally learned them, and the managers who like to continue making money from foreigners who demand extravagant salaries because of their standing as "stars."

No one gives a thought to the masses of the people. No one thinks of the young American student whose parents have spent thousands of dollars on his education and eventually find that American artists—at least the large majority of them—have no opportunity to employ the knowledge they have gained, because the "star" system does not include American artists, unless they have come home with Europe's stamp of approval. You will find that every American who is opposed to having grand opera sung in English either has been educated abroad and comes home changed into an unintentional snob, or a music lover who is too timid to express his honest opinion, because he is afraid he would be regarded as being ignorant by the snob above referred to.

There is no secret regarding the fact that in Germany, Italy, France, Russia, and in fact every European country, opera is sung in the native tongue. Furthermore, opera is subsidized by the government. It could not be subsidized if it were sung in a foreign language. In these countries the rank and file of the people attend opera. It is not a luxury for the few, unattainable by the many, but it is one of the national cultural entertainments. Opera was introduced into America at a time when the country was entirely barren of artistic material to give operatic performances. Furthermore, it was introduced at a time when immigration was at its height and when many foreigners had not yet acquired the use of the English language. Naturally, there being no artists who could sing in English it was impossible to give opera in the native tongue. To think that opera is given in this country in foreign languages because of a cultural superiority is entirely wrong. It was the artistic necessity that imported opera into this country employing foreign languages; and the public having always heard opera sung in foreign tongues simply acquired the habit and, like all habits, it is hard to get rid of.

For arguments sake we will admit that the librettos of the old Italian operas like Lucia, Sonnambula, or even Rigoletto, if literally translated, would sound rather bad. But so do they sound in Italian to those who understand the language. A silly libretto is not less silly when sung in a foreign language. But the libretto of the more modern operas, even going back to Wagner and Verdi's Aida, Otello and Falstaff are literary works of equal merit to the music. It is impossible to obtain a complete idea of a Wagnerian opera if you cannot understand the words as they are uttered at the appropriate moments by the singer.

Some people will tell you that you can buy a libretto and study the text. This, however, is not the same as hearing the words at the same time you hear the music. Furthermore, people will tell you that even though these operas were sung in English you could not understand the words. This is not the fault of the language. It is the fault of the singer. However, if American artists were selected to interpret grand operas in English, the condition under which they would be engaged would include a demand that they enunciate correctly and



clearly. A singer who can not be understood when he sings is incompetent. He can not possibly be regarded as an artist, for why should words be written to a song or opera, if such words cannot be understood when sung?

We now come to the question as to whether opera will live or not. Opera in a foreign language in America will only live so long as there are enough wealthy people to underwrite short seasons at terrific expense. Once the wealthy get tired of contributing millions of dollars to opera then this art will be a dead issue in this country. As far as the masses of the people are concerned opera does not as yet exist for them. How can it therefore die when it has not yet lived? Even among the luxurious operatic entertainment for the rich, opera has barely begun. There are hundreds of splendid operatic masterpieces that have never been heard in America. The repertoire given to the American public under the present system is pitifully limited.

Some will tell you that they prefer to hear opera in the original tongue. Yet they give you *Madame Butterfly* in Italian when it was written by Puccini to order for an English libretto, and when it was first introduced to America by Henry W. Savage it was also the English libretto. For one or two years the opera was presented in English by Savage and only afterwards was there an Italian libretto written for Italian consumption. Other operas originally English are *Otello*, *Falstaff*, *Tristan and Isolde*, *Lohengrin*, *Parsifal*, *L'Oracolo*, *Lucia*, and last but not least, *Martha*. There are many more for which we have no space. We do not mean that in every case the libretto was originally English, but that they were taken from English literature and translated into another language. Many of Wagner's operas were taken from the tales of King Arthur's Round Table, including *Parsifal*. But of all the nonsense we have ever come across is the presentation of *Martha*, a good old opera with a good old English libretto, in Italian.

We thoroughly agree with those who claim that if the society element of this country insists upon opera being given in English it will eventually die out, because it will not be supported. The guarantors will decrease in numbers until they will be required to advance more money than they can afford to pay. The prices for this sort of opera are beyond the reach of those who would most enjoy it. If opera is ever given in English it will give the American artist of merit his real opportunity, for foreign artists will have difficulty in acquiring the English language to such a degree that they can master it without employing too pronounced a dialect. Since there will be more competent American artists obtainable than there are foreign ones now, the fees will come down and with them the prices of admission. If sung in English there is no obstacle to subsidization by municipal, state and federal government and being sung in UNDERSTANDABLE English thousands of people will attend operatic performances who are now regarding grand opera as a huge joke. Finally, let us impress you with the fact that real grand opera, that is opera enjoyed by ALL the people who like it, has not yet made its appearance in this country. Once this will be the case, and it really will come sooner or later, opera will live forever in America as it will wherever music has touched the soul of the people.

### MAYOR JAMES ROLPH BREAKS ALL RECORDS

Mayor James Rolph, Jr., now Governor-elect of California, head of a municipal administration which, thanks to Supervisor J. Emmet Hayden's influence, has made the encouragement of high class music one of its outstanding policies and that has spent more money for cultural musical enterprises than any city in the United States, during the last eight years, has been elected to the highest position of the State of California with a tremendous majority.

In San Francisco Governor-elect Rolph received more than 130,000 votes, or nearly 110,000 more than his two opponents combined—the largest majority ever given any candidate in this city. Up to the time of this writing (Wednesday morning) Rolph's majority in California

was estimated at 700,000 (more than 500,000 already being counted) which is the largest majority ever given any candidate for Governor in California.

To these records Governor-elect Rolph may add that he is the only candidate for Governor for whom the President and the First Lady of the United States have cast their ballot. Those members of the musical colony of California who cast their votes for James Rolph, Jr., head of an administration that has officially participated in major musical enterprises, will have reason to feel gratified and proud of their expression of appreciation.

We feel absolutely certain that Governor-elect James Rolph, Jr. will make an unusually able and successful executive at the State Capitol in Sacramento and that in addition music will have a loyal friend in the highest official place in the State. We heartily congratulate Governor Rolph on his unparalleled triumph and wish him long and successful administration.

### HARP-ENSEMBLE CONCERT

A concert of harp music will be presented by Vojmir Attl on Monday evening, November 24, at 8:30, in the Community Playhouse, Sutter street at Mason. An ensemble of young women harpists, a delightful novelty in musical affairs, assisted by Elsa Behlow Trautner, soprano soloist, with Vojmir Attl and Olga Attl as harp soloists, will participate in the concert, which is attracting the attention of all music-lovers in the bay counties.

The program, made up entirely of classic music, will include numbers from all the greatest composers for the harp. The music of the harp has always been closely interwoven with human emotions; the instrument has evolved from the mythical tortoise-shell made by the god Hermes, to the complicated, flexible and inspirational harp in use today. In San Francisco Vojmir Attl has been working for many years with a group of earnest young artists, and the concert on November 24 will be the first public appearance of the ensemble as a group, although many of the players have appeared as soloists in local concerts.

The personnel of the ensemble, besides Vojmir Attl and Olga Attl, includes Eleanor Costello, Grace Ehlinger, Florence Wright, Virginia Gertmenian, Helenrose Gould, Virginia Klassen, Jane Temple. The program will consist of the following ensemble numbers, arranged and conducted by Vojmir Attl: *Barcarolle*, Opus 7—A. Hasselmans; *Theme and Variations*, Josef Hayden; *Air Ancien*, H. Reine; *Danse D'Autrefois*, H. Reine; *Quatre Preludes*, Opus 16, Marcel Tournier; *Patrouille*, A. Hasselmans; *Minuette*, A. Hasselmans; *Gavotte Pizzicato*, Alfred Oelschlegel; *Grand American March*, J. Balsir Chatterton; harp solo—*Fantasia—Saint-Saens*, Vojmir Attl; soprano solos, with harp accompaniment, Elsa Behlow Trautner and Olga Attl—

Les Percheurs de Perles, (b) Tes Yeux Rabey, (c) Sandman Is Calling You George Roberts; harp solo—Nordisk Ballade—Franz Poenitz—Olga Attl.

Tickets are on sale at Sherman, Clay & Co.

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# CHICAGO OPERA COMPANY

of the Two Major Opera Companies in America to Appear in San Francisco

ervation of the Civic Auditorium week of March 2 by the Chicago Opera Company reveals that San Francisco will again have a spring of grand opera presented by one of two major opera companies in the United States.

It was when the visit of the Chicago Opera Company was an annual event and records for attendance were established for many performances. The reopening and installation of adequate seating at the Auditorium has made possible the return of the organization for a season of six or seven performances.

Engagement will be of particular interest since it will serve to introduce to patrons several artists who are known here only by reputation and already established favorites in the East and in Europe.

In the list of stars scheduled for the week of opera who will be making their first appearance in San Francisco with the Chicago Company, according to advance information, are Alexander Kipnis, Theodorick, Emma Redell and the Spanish coloratura, Margherita, who scored a great success last season on tour in the East with the Chicago Company; Maria Olszewska, known to San Francisco in Oakland two weeks ago as Ortrud in Lohengrin, and Sharnova, the mezzo-soprano who triumphed here last spring with the Chicago Company, are also in the

Chicago Company, including Muzio, Tito Schipa, Chase, Charles Marshall, Coe Glade, Formichi, and many other popular favorites of the Chicago Company who have been heard here in opera and will be cast in the roles which are associated with their names because of their distinctive interpretations.

Charles Thomas, who achieved national success a few weeks ago, will return to sing several roles which he will sing during the Chicago Company.

Information is as yet available as to the most likely to be included in the repertoire, but the list of artists and the production resources under the command of the company with a permanent twenty million dollar budget in Chicago awakens keen interest.

Chicago, once violist of the company, is in Italy.

The United States of America, according to the company, is in Italy.

The Musical Review helps resident artists who can help the company by subscribing \$25.00 a year.

## ELWIN CALBERG DELIGHTS

Elwin Calberg, one of San Francisco's most active and most proficient pianists, gave an unusually well chosen program at the Community Playhouse last Sunday afternoon. The program was divided into four parts, namely, a group of early classics including works by Gluck-Sgambadi, Leandro Leo, Handel, Couperin and Scarlatti, Variations on a Theme by Paganini by Brahms, two modern French works by Ravel and Debussy and modern Italian and Spanish compositions by Castenuovo-Tedesco and Infante and finally a group of works by Rachmaninoff, Henselt-Godowsky and Strauss-Godowsky.

As will be seen there was represented in this program several types of pianistic literature both of the old and modern school. It was not only a varied program, but it was one beset by great technical difficulties. Mr. Calberg showed that in convincingly picturing the various moods of the composers, and in satisfactorily transmitting their messages, he possesses a receptive musical mind and a most intelligent grasp of serious musical literature.

In overcoming the numerous technical obstacles he revealed an industry and tenacity that is very rare among young artists. Mr. Calberg unquestionably ranks among the most serious and accomplished pianists residing hereabouts and through persistent application, coupled with unquestionable talent, he has conquered for himself a truly commanding position among California's pianists.

ALFRED METZGER.

## ELISABETH RETHBERG

December 1 brings back to San Francisco Elisabeth Rethberg, whose only appearance here will take place at Dreamland Auditorium on that date. No singer in the world today holds a higher position in her art than does this Metropolitan Opera soprano. Last year several thousand people filled Dreamland and were delighted with her art. This year's recital no doubt will be a repetition of that triumph. December will also bring to Northern California for the first time in several years, the delightful Metropolitan tenor, Edward Johnson, who will sing at Dreamland, Monday night, December 15.

Oakland will also hear Rethberg and Johnson in programs different from their San Francisco list.

Gieseeking, Maier and Pattison, Rethberg and Johnson, are included in the list of subscription events in the Selby C. Oppenheimer series for which season tickets are still available at specially low prices. This series brings the great

artists, including chorus and orchestra, a special train, comprising six passenger coaches and seven baggage cars, to transport the company and its equipment settings from coast to coast.

The Musical Review helps resident artists who can help the company by subscribing \$25.00 a year.

## SWEET AND SOUR NOTES

By A. Major

There was quite an element of internationalism associated with the compilation of the second popular concert of the San Francisco Symphony Orchestra under the direction of Basil Cameron. It was first intended to include as the fourth number the Italian Caprice by Tschaiowsky. However, the conductor decided finally to play the Italian Caprice at the first Municipal Symphony Concert at the Exposition Auditorium on Thursday evening preceding the popular concert. He substituted for it at this latter event the Welsh Rhapsody by German. Now then, here was a case of substituting a Welsh Rhapsody by German for an Italian Caprice by a Russian composer, under the direction of an English conductor. What more could any internationalist expect?

In a review of Paris in Spring, a new operetta now being presented at the Curran Theatre, the dramatic critic of the News said of Max Dill: "And then, to bring good measure, the comedian was one Max Dill. San Francisco has known him long and liked him as long." I must confess that, personally speaking, I prefer him short.

Looking over the election returns in the daily papers last Wednesday I came across a very delightful typographical error. It said in the article that there was a "Democritic landslide." This certainly must have pleased many an artist who would like to Dem-o-critic.

Some time ago I read in the San Rafael Independent the following enlightening news item: "The Hawaiian Teachers, specialists upon the Hawaiian steel guitar, have opened a studio in San Rafael, at the San Rafael Baths, where they will give instruction upon this instrument every Thursday." Surely the students ought to attain a very clean execution at that studio.

In an Eastern theatrical class paper we find the following item: "By joint arrangement of the Federal and Prussian governments and the city of Berlin subsidies will be provided to prevent members of the Philharmonic Orchestra of Berlin from accepting engagements with other bands." I wonder what the members of the Philharmonic Orchestra would think if they knew their orchestra was called a "band" in English. Furthermore it would be interesting to know how much subsidy would be necessary for the City of San Francisco to prevent members of the San Francisco Symphony Orchestra to play with other "bands."

What would this policeman have done if a motor bus containing a troupe of Russian opera singers had met with an accident?

According to the newspapers there is a baby gorilla at Lincoln Park Zoo, Chicago, with the intelligence of a three-year-old child. This is nothing. I know some grown-ups that have the intelligence of a baby gorilla.

Another item in a newspaper says: "An eel from China with a trunk like an elephant is on view in the Field Museum, Chicago." This trunk ought to be hard to handle. It must be very slippery.

Under the heading "Things I Never Knew Till Now," Walter Winchell says in last Wednesday's Call-Bulletin: "Radio has contributed 5000 new words to the language. The war added 6000. Broadway has contributed 332." I wonder how many new words ultra modern music has added to the dictionary.

Here is another one of Walter Winchell's "Things I Never Knew Till Now": "The great captain Ziska wished a drum to be made of his skin after he was dead, because he thought the very noise of it would put his enemies to flight." It all depended how thick his skin was. Maybe he just wanted to make a hit with it. Anyhow it was the only way he could beat his enemies.

The other day I heard that the son of a funeral director, after having diligently studied music, finally decided to enter the musical field as a concert artist. He ought to succeed, for even singing is quite an undertaking.

I see that Arkansas has adopted an act providing for "the reverent daily reading of the Bible without comment in public tax-supported schools. It is mighty lucky that so far no act has been passed providing to listen to concerts without comment, specially certain moving picture stars anxious to succeed in opera.

A newspaper dispatch from West Australia says: "Dame Nellie Melba, internationally known soprano, was forced to remain in her cabin when she arrived here aboard the liner Cathay." I know many an artist who is forced to remain in her cabin when traveling by ocean steamer.

The Musicians Club of San Francisco, cooperating with the ladies auxiliary, will give a dinner this evening at La Favorite Restaurant. David Patterson will speak on The Modern Reformation in Music and Education. On



## ROY HARRISON DANFORTH TALKS ON MODERN MUSIC

A most interesting informal talk on modern music and how it came into being, was given by Roy Harrison Danforth, music editor of the Oakland Tribune, Sunday afternoon at the home of Mr. and Mrs. Homer B. Maris in Hillgirt Circle. A group of bay musicians and music lovers were gathered to listen to one most competent to bring a harmonious understanding of the attempted musical interpretation of our chaotic age.

Mr. Danforth took his audience back to the pastoral days with their simple melodies, to the days of religious fervor with their music of spiritual flavor, to the days of war with their martial measures, and finally to the complex age in which we live today. He brought clearly to the minds of his listeners the struggle of the artist to put into today's ultra-modern harmonies some of the uneasy, restless, questioning, tumultuous spirit of our naked-truth hungry age.

Following Mr. Danforth's talk, Rudolphine Radil, soprano, and John Teel, baritone, with Pearle Brandt at the piano, gave a duet from "Jonny Spielt Auf," that audacious and farcical jazz opera of the modernist Czech composer, Ernst Krenek.

After supper was served more familiar musical numbers were rendered by Grace Davis Northrup, soprano; Alberto Terrasi, baritone; Nona Campbell, contralto, and Florence Ringo, soprano, with Irma Vogt at the piano. Dene Donaldson, well known popular violinist, contributed to the enjoyment of the program.

## SYMPHONY ORCHESTRA IN SECOND POP CONCERT

The San Francisco Symphony Orchestra gave its second popular concert in the Curran Theatre last Sunday afternoon. The program was compiled in a manner to please those people who expect the lighter sort of music on a popular program. There is really a very large percentage of music loving people who prefer the light musical literature of a higher class to the more severe classic works although they may be of somewhat melodious character. Basil Cameron in endeavoring to attract that class is doing excellent service for the Musical Association which has somewhat alienated these people through an effort to try and educate those who do not want to be educated.

The program was as follows: Overture to The Merry Wives of Windsor (Nicolai); Ballet Music, in G major, from Rosamunde (Schubert); Concerto for Violoncello in A minor (Saint-Saens), Gdal Saleski; Welsh Rhapsody (German); Prelude, The Afternoon of a Faun (Debussy); (a) Valse Badinage, The Music Box (Liadow), (b)

Scherzo, The Flight of the Bumble Bee (Rimsky-Korsakow); Traumerei (Schumann); Invitation to the Dance (Weber-Weingartner).

The Welsh Rhapsody was heard for the first time in San Francisco and was cordially received. Mr. Cameron succeeded in accentuating the numerous melodious and rhythmic beauties of the various compositions and was heartily applauded. Gdal Saleski made his first appearance in San Francisco as a soloist on this occasion and pleased because of his smooth tone and facile technic. His interpretation was enthusiastically applauded by the audience.

## KREISLER'S PROGRAM

Kreisler will begin his program tomorrow afternoon with La Folia by Arcangelo Corelli, the admirable violinist and composer born in Fusignano, near Imola, Italy, February 12 of the year 1653. Corelli's great talents as violinist and composer, combined with a winning personality, made him a favorite in the highest social circles of Rome. When he died he was buried in the Church of Santa Maria della Rotonda; his statue is in the Vatican.

Other great numbers on Kreisler's program for Sunday afternoon, at which he will have the assistance of the capable Carl Lamson as accompanist, include the Concerto in E minor of Mendelssohn which, in Kreisler's opinion, is the most grateful to the violinist. Also, in addition to the many delightful extra and encore numbers, there will be the Romance, A major, Schumann; Rondo, C major, Mozart; Three Caprices, J. Stamitz; La Chasse, Cartier; Tarantella, Wieniawski; and the Caprice Viennoise and La Gitana, Kreisler.

Charles Cooper, pianist, will give a recital at The Playhouse, 2169 Allston Way, Berkeley, on Tuesday evening, November 18. The program will be as follows: Variations in F minor (Haydn); Melody (Gluck-Sgambati), Ballet des Hombres Heureuses (Gluck-Friedman), Sonata in A major (Scarlatti); Sonata in F minor, Op. 5 (Brahms); Nocturne in D flat major, Waltz in A flat major, Etude in C minor, Op. 25 No. 12 (Chopin); Reflets dans l'eau (Debussy); Concert Arabesques on themes of By the Beautiful Blue Danube (Strauss-Schulz-Evler).

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## BRAHMS' REQUIEM TO BE PRESENTED AT STANFORD

Brahms' German Requiem will be sung next Tuesday evening at the Memorial Church, Stanford University, in honor of Armistice Day. The University Choir, augmented by 14 voices by the Morris Club and other Palo Alto choirs, will be supported by an orchestra of forty-five, including thirty members from the San Francisco Symphony Orchestra. Violet Cowger, soprano, and Claude E. Shull, baritone, will be the soloists. The Requiem will be given under the direction of Warren D. Allen.

Gdal Saleski, Russian 'cellist, composer and author of Famous Musicians of a Wandering Race, will be introduced to San Francisco in recital on Monday night, November 24, in Scottish Rite Auditorium under the management of Alice Seckels. Saleski's professional contacts have been with the most distinguished musicians of today. Embarking upon his career as 'cello virtuoso with a recommendation from the famous Glazounov, Saleski won the plaudits of Europe and in 1921 made his first visit to the United States. In this country he has been leading 'cellist with the City Symphony Orchestra in New York; with the Rochester Philharmonic under Albert Coates, Eugene Goossens, and Vladimir Shavitch; and more recently a member of the New York Symphony under Walter Damrosch. Edward Harris will be Saleski's accompanist for his San Francisco recital.

## NICARAGUAN MUSIC

Elizabeth Alexander, pianist, and Mrs. Logan Feland, soprano, will be heard at the Alice Seckels Tuesday morning program in the Tray.

with a record of many eastern successes to her credit. She sang with Leopold Stokowsky and the Philadelphia Orchestra and was soloist with leading assemblies in New York.

Major General Logan Feland is in charge of the U. S. Marine Corps during two of the most eventful years in Nicaragua. The lecture, musically illustrated, will begin at 11 o'clock and is the sixth in this popular Tuesday morning lecture series.

## MAIER AND PATTISON

One week following, Wednesday night, November 19, at Dreamland, come Maier and Pattison, the well known and ever-popular exponent of the two piano recital. This is announced as Maier and Pattison's farewell and their last appearance as a musical attraction in San Francisco.

The Maier and Pattison program will be as follows:  
Overture to "The Magic Flute".....Mozart-Bon  
Piece in B Minor.....Rog  
Scherzo, Op. 87.....Saint-S  
Air with Variations.....MacD  
Forest Elves.....MacD  
Coronation Scene from Boris Godounov.....Moussorgsky-Pat  
Le Carnaval des Animaux.....Saint-S  
The Turkey in the Straw.....Dallies F  
Rhapsody "España".....Cher

The British National Broadcasting Company, after a period of \$50,000 annual contributions to the Welsh National Orchestra, will probably continue to pay half the orchestra's expenses hereafter, if the remaining half is raised among backers.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

As before narrated in these notes, Mr. Bruce Porter spoke to us on May 27, 1896, at the California Hotel, on the subject of "Art and Career in Music." After a lapse of 21 years, on March 17, 1917, at the Court Hotel, he came to us again with an address on Art in California.

Rudolph Ganz was present, as guest, and took a lively interest in the discussion which followed. "Art is long and time is fleeting." Art was not found to be in a much more flattering condition than it was years prior to that time. It is about time now, with radio music in the field, to take stock once more as to art in music.

B. Stadtfeld, Oscar Weil, R. Ruiz and Will L. Greenbaum were added to membership.

It seemed strange having Mr. Weil back in the club. As in Mr. Porter's case, the interest in our meetings was great enough to draw a past president, back into the fold. I had known him many years. I remember one morning about 1876, while I was taking a harmony lesson from Mr. J. P. Morgan in 16th street, Oakland, that Mr. Weil came in from Niles, where he was then living. Seeing an exercise that I had written in D Minor, in Close Harmony, Mr. Weil said: "Now, could you do something like this," and proceeded to lay it out in Dissonant Harmony. Mr. Morgan looked on, but soon exclaimed: "Don't come around with any funny business; Pratt's work could not be improved upon."

Mr. Weil was, however, right in a way. Vocal score is not taught in harmony books. But the Lord knows it is a hard road the young teacher has to travel to bring a pupil to the point of understanding a suspension; and until then, and until counterpoint, it might well not to insist too much on writing a vocal score.

How many of our musicians in and out of the clubs have not taken their harmony after the Richter method? Richter, who was an adept in motet composition, and wrote an exceptionally pure score, knew how to put forth the principles of harmony in an aesthetic and refined way. The foundation is there.

Sonatas by Franck and Handel were played by Conradi and Biggerstaff.

At the dinner April 21, 1917, a committee was appointed, consisting of Mason, Perry and Pratt, to take up the matter of limiting the use of the municipal organ. The idea was to prevent unworthy players from having access to it. Nothing came of this move. In fact, there was so much going on in the Auditorium it was difficult to get the use of the organ outside of the regular recitals by Mr. Lemare, which began in April, 1917.

The chairman of the Auditorium Committee was Edward J. Brandon, who was followed by J. Emmet Hayden January 10, 1918. Under Mr. Brandon, Mr. Lemare played 44 recitals. January, 1918, was the beginning of that signal service which Mr. Hayden conferred upon our community in promoting public music.

Ladies' Night was celebrated May 19, at the Bellevue Hotel. The program contained: Piano solos, Douillet; song (solo and duet), Fickenscher; sonata, violin and piano, Elkus; songs, Matcalf; 'cello solo, Pasmore; song, Schneider; violin solos, Savannah; vocal quartet, Weil, Mesdames Weber, Stewart, Raith, Savannah and Pasmore were the personnel of the Reception Committee.

Next, after the above success, came the summer vacation. For the sake of one big word I must publish here the invitation to the September dinner.

(To Be Continued Next Week)

## GERMAN GRAND OPERA COMPANY TO RETURN

The German Grand Opera Company, memory of whose triumphant success in San Francisco last winter is fresh in the minds of the thousands who attended its fine performances, is returning to this city for an engagement of five performances at the Civic Auditorium, beginning January 24. The company, which is being augmented for a transcontinental tour, is scheduled to make its first appearance here on January 5, in Washington, principal cities of the Nation will be visited and the tour will close with the week's engagement at Jolson's, New York, during the middle of the month. Civic Auditorium, San Francisco, with its new operating equipment, utilized by the organization this season, has a repertoire tentatively decided as follows:

Monday night, January 24 — Die Meistersinger.

Tuesday afternoon, January 25 — Flycatcher.

Wednesday night, January 26 — Tiedland.

Thursday night, January 27 — Siegfried.

Friday night, January 28 — Gotterdammerung.

The artistic quality of the company's repertoire has been improved fully fifty per cent since last season, according to the opinion received by Selby C. Oppenheim, who will again undertake the business of the engagement.

The principal conductor and musical director is Dr. Max von Schillings, formerly musical director of the Berlin

Staatsoper and engaged there this autumn as guest conductor of 35 performances of the "Ring" operas; Mme. Johanna Gadski, for twenty years leading Wagnerian soprano at the Metropolitan Opera Company, and recently guest artist with the German Grand Opera Company. The leading principals of the company for the current tour will be:

Conductors—Max von Schillings, Carl Adler, Hans Blechschmidt.

Sopranos—Johanna Gadski, Margaret Baumer, Emilie Frick, Isolde Von Bernhard, Klarie Von Kullberg, Hedwig Jungkurth, Eleanor Starkey, Marie Masure.

Contraltos—Marie Von Essen, Adalmo Almoslino, Elizabeth Reigles, Ida Von Barsy, Evelyn MacNevin.

Tenors—Johannes Sembach, Carl Hartmann, Max Adrian, Gustav Werner, Seigmund Gronvelt.

Baritones—Max Roth, Richard Gross, Eric Wildhagen, Wilfred Lafler, Edward Strauss.

Bassos—Carl Braun, Hans Hey, Laurenz Pierot, Allen Hinckley.

Stage Directors—Jan Heythekker, Kurd Albrecht.

The entire company will number 150 artists, including chorus and orchestra. A special train, comprising six passenger cars and seven baggage cars, will transport the company and its elaborate settings from coast to coast.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

## THREE MUSICAL EVENTS

For the first time since his frequent appearances in San Francisco, Jascha Heifetz, the distinguished violinist, will appear at popular prices at the Civic Auditorium on Saturday evening, November 29, with the San Francisco Symphony Orchestra under the direction of Basil Cameron.

J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, announces a specially attractive program for admirers of the pipe organ. He has engaged Pietro Yon, one of the world's greatest organists, to interpret a carefully selected program at the Civic Auditorium on Monday evening, December 8, for which admission will be free to the public. Both as composer and organist Mr. Yon's fame is world wide.

On Thursday evening (December 11), Handel's Messiah will be given at the Civic Auditorium under the direction of Basil Cameron, who is a particular authority on oratorio, hailing, as he does, from England, the home of sacred music. The Municipal Chorus, the San Francisco Symphony Orchestra and four distinguished soloists will interpret the work. Two of the soloists have been chosen, namely, Albert Rappaport, tenor, of the Chicago Opera Company, and Alexander Kisselberg, baritone, noted concert and oratorio soloist. Both these artists appeared during the summer symphony season in Beethoven's Ninth Symphony under the direction of Alfred Hertz and scored a universal success.

## GIESEKING PROGRAM

Important concerts during the month of November will start with the appearance of Giesecking, world famous German-French pianist, at Dreamland Auditorium next Wednesday night. This celebrated exponent of the keyboard, who ranks among the world's greatest masters of his art, has just made his reappearance in New York and rarely, if ever, has a pianist of fame been accorded such fulsome praise. In America as in Europe, Giesecking is generally hailed as one of the world's supreme masters. Not very often does a pianist submit to his public in San Francisco so extremely versatile and interesting a program as that offered by Giesecking, nor one tended to show the variety of his art in any truer sense. Accepted as the foremost Debussy exponent in the world, Giesecking is including a group of seven Preludes by the renowned Frenchman. Samples of Bach, Beethoven, Brahms, Scarlatti and the modern are also to be heard in the following list:

Second Partita C Minor.....	J. S. Bach
Three Sonatas.....	Scarlatti
Sonata C Minor, Op. 111.....	Beethoven
Two Intermezzos.....	Brahms
Prelude.....	Max
Albumblatt.....	Max
Calypso Op. 29, No. 2.....	Szymanowsky
Tantris the Buffoon, Op. 34, No. 2.....	Szymanowsky
Seven Preludes.....	Debussy

The Chicago Civic Opera Company is broadcasting single acts of some of its performances.



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## SOME REMINISCENCES OF ARTHUR NIKISCH

FROM N. Y. TIMES, OCTOBER 26, 1930

A monument in memory of its former conductor, Arthur Nikisch, was unveiled by the Leipzig Gewandhaus Orchestra on October 12. Had he lived to that day, he would have been only 75 years old. The great Hungarian conductor was born in Szent Miklos, Oct. 22, 1855, and died on June 23, 1922. He was conductor of the Boston Symphony Orchestra from 1889 to 1893, and in 1812 toured this country with the entire London Symphony Orchestra.

Tchaikovsky, traveling through Leipzig in the '80s, heard Nikisch conduct at the Stadttheater. The Russian composer wrote in his diary: "The Leipzig Opera may well be proud of its young and genial conductor who specializes in Wagnerian drama. His conducting has nothing in common with the inimitable directing of Hans von Bulow. He conducts quietly, is sparing of movement to an extreme degree, but is nevertheless extraordinarily masterful, powerful and in complete control of himself. He is possessed of a secret magic. He does not attract attention to himself and makes little effort to focus attention upon himself. In spite of this, however, one feels that he is absolute master of the body of instrumentalists. He is of small stature, a very pale young man of about 30 years. His eyes are splendidly poetic, but must exercise a truly magical power in action, which forces the orchestra to play like the thousand trombones of Jericho at one moment, at another to coo like doves, and then to congeal into an intoxicating mysticism!"

"An orchestral conductor," said the great conductor on one occasion, "must have a whole keyboard of the most diversified and varied censures and re-proofs at his tongue's end for his players, for he must always take into consideration the particular instruments they are playing. The most sensitive souls in the whole orchestra are the oboists and bassoonists. Their feelings are very easily hurt, and this is quite understandable. They are obliged to blow through an extremely small-fisured mouthpiece, and they must expel very carefully and slowly the great quantity of air they have inhaled into their lungs. The result is a tendency to nervousness. Their blood mounts to

their heads very easily, and for this reason the conductor ought to be very careful in reproving them.

"The characteristic traits of the brass players are tranquility and especially sociability (gemutlichkeit). Nothing disturbs their composure. They receive extreme censure with the utmost equanimity, which sometimes brings the conductor to the point of despair. Only the clarinetists are somewhat touchy, but even with these one may crack a little joke, without their losing their equilibrium."

Nikisch himself sometimes spoke of his own conducting. "When one of my colleagues, after a concert, asks me how I secured a certain effect, I find myself incapable of giving an answer. I have been asked how I communicate my emotions to my men. I can but reply that I do it simply and without consciously knowing how. When I conduct a composition, the power of the music masters me, and I follow it without rules or preconceived plan. I do not sit down beforehand and plan how I am going to realize every effect. Details of interpretation, therefore, change with almost every concert, for I am mastered by the emotion which the music has evoked. But note, this applies only in details. To feel a Beethoven symphony one way today and another tomorrow would be as laughable as illogical. That would be simply the trick of the impostor and would have nothing to do with art."

An anecdote illustrating the mastery of full-score reading at sight which Arthur Nikisch possessed concerns itself with one of the conductor's experiences while on a tour of guest concerts in Scandinavia. The score of the work which he was to conduct was by a local composer. The rehearsals, as had been arranged in other cities of the tour, had been done by the resident conductor. Something had delayed the delivery of the full score until it was to be performed. Nikisch put it on his stand, took the orchestra through it before the audience, and was obliged to use the end of his baton as a knife to cut the pages, which were bound at the end.

## REMOTE CONTROL

BY THE LOUD SPEAKER

### DISTRICT AUDITION FOR ATWATER KENT WINNERS

With the various State Auditions of the Atwater Kent Foundation's National Radio Audition practically completed, attention is being concentrated upon the coming District Auditions, which will determine the winners who will be selected to go to New York. Plans are being speeded for the Fifth District Audition which will be held over WPO, Monday evening, November 17, 10 to 12 o'clock.

The United States is divided into five districts, the Fifth District comprising nine western states including Arizona, Northern and Southern California, Idaho, Montana, Nevada, Oregon, Utah, Washington and Wyoming. Each of these states will send a boy and a girl, winner of their respective State's Audition, to compete against the other singers from these states for the honor of representing the West in the final audition to be held at New York, December 15, and which will be broadcast over a national hookup of the stations associated with the National Broadcasting Company.

To the boy and girl who win in the Fifth District Audition, will be opened the door of opportunity, fame and fortune, for this victory will give them one of the five places that share in the \$25,000 cash awards and one and two years scholarships in leading American musical conservatories.

Among the contestants who will be heard is David Bain Gill, baritone, a young watchmaker of Caldwell, Idaho; Berta Verrue, soprano, last year's alternate, who hails from Mesa, Arizona; George L. Gottschalk, baritone, making his second appearance for the State of Nevada; and Sarah E. Sommerville, pretty soprano of Walla Walla, Washington, who is likewise again representing her state. Other contestants reported to date include: Andrew B. White, bass-baritone, Arizona; Stephen F. Merrill, tenor and Bettye C. Baird, soprano, Northern California; Donald S. Jones and Esther B. Coombs, Southern California; Ruth Johnston, soprano, Idaho; Don Stelle, tenor and Jean Bishop, soprano, Montana; Melba Lee, soprano, Oregon; Loren Davidson, Jr., baritone, Washington, and Thomas Jones, baritone and Phyllis McMullen, soprano of Wyoming. The Utah representatives have not yet been reported.

Each state will be represented by two judges, who will listen to the audition in their home towns, and their combined vote plus the vote of a special board of judges at large, will count 60 per cent and the vote of the radio audience will count 40 per cent. Full particulars as to the method of voting will be announced at the start of the contest.

The audition will originate in the studios of KPO, the young singers being brought to San Francisco as guests of the Atwater Kent Foundation with

all expenses paid. They will be entertained lavishly and given a banquet at the St. Francis Hotel. The broadcast will be released over the western chain of stations of the National Broadcasting Company, including KPO, San Francisco; KFI, Los Angeles; KTAR, Phoenix, Arizona; KGW, Portland, Oregon; KOMO, Seattle, Washington and KHQ, Spokane, Washington.

### DISTRICT FINALS FOR FOURTH RADIO AUDITION

"DIXIE" DISTRICT (No. 3)

Nov. 7, Friday, 7:00-8:00 p. m., C. S. T. (young women).

Nov. 8, Saturday, 6:30-7:30 p. m., C. S. T. (young men).

\*WSM, Nashville; WAPI, Birmingham; WSB, Atlanta; WJDX, Jacksonville. (States in this district: Alabama, Florida, Georgia, Kentucky, Louisiana, Mississippi, North and South Carolina, Tennessee, Virginia.)

SOUTHWESTERN DISTRICT (No. 4)

Nov. 14, Friday, 11:00 p. m.-12:00 n., C. S. T. (young women).

Nov. 15, Saturday, 11:00 p. m.-12:00 n., C. S. T. (young men).

\*WFAA, Dallas; KPRC, Houston; KVOO, Tulsa.

(States in this district: Arkansas, Colorado, Kansas, New Mexico, Oklahoma, Northern, Southeastern and Southwestern Texas.)

MID-WESTERN DISTRICT (No. 2)

Nov. 16, Sunday, 1:00-3:00 p. m., C. S. T.

\*WGN, Chicago; WWJ, Detroit; WTAM, Cleveland; WOW, Omaha; KSTP, St. Paul; WHO, Des Moines; and WOC, Davenport.

(States in this district: Illinois, Indiana, Iowa, Michigan, Minnesota, Missouri, Nebraska, North Dakota, Northern and Southern Ohio, South Dakota, Wisconsin.)

FAR WESTERN DISTRICT (No. 5)

Nov. 17, Monday, 10:00 p. m.-12:00 n., P. C. T.

\*KPO, San Francisco; KFI, Los Angeles; KGW, Portland; KHQ, Spokane; KOMO, Seattle; KTAR, Phoenix; KSL, Salt Lake City.

(States in this district: Arizona, Northern and Southern California, Idaho, Montana, Nevada, Oregon, Utah, Washington, Wyoming.)

NORTHEASTERN DISTRICT (No. 1)

Nov. 19, Wednesday, 11:00 p. m.-12:00 n., E. S. T. (young women)

Nov. 20, Thursday, 11:00 p. m.-12:00 n., E. S. T. (young men).

\*WEAF, New York; WRC, Washington, D. C.; WLIT, Philadelphia (Wed.); WFI, Philadelphia (Thurs.); WCHS, Portland; WCAE, Pittsburgh; WJAR, Providence.

(States in this district: Connecticut, Delaware, District of Columbia, Maryland, Massachusetts, New Hampshire, New Jersey, Eastern and Western New York, Eastern and Western Pennsylvania, Rhode Island, Vermont, West Virginia.)

\*Designates cities where singers assemble.



## RECENT EVENTS IN LOS ANGELES

following extract from Bertha Knisely's music page in last Saturday Night of Los Angeles an idea of Artur Rodzinski's suc-

itement ran high at the first concert of the Philharmonic Orchestra. Everything was sold out in advance; arrived early and congregated in to exchange felicitations—in anticipation of what was to fall from Dr. Rodzinski's bag of tricks. Enthusiasm over a symphony condemning that not more than the five per cent had genuine hunger for it. Brahms and Debussy was giving assurance of permanent symphonies in Los Angeles, for, the habit is established, the taste is growing and there will be no denying it.

ighi's orchestration of the Bach Magnificat is grandiose in an academic way; its tremendous climaxes and concessions to sonority offend. "It is not in the Bach spirit," says my Terry. But I turn to my Terry biography of Bach and read the eminent Sebastian, at the organ, in his early days (when the Passacaglia was imposed—Bach still under thirty)—Bach still under thirty—accomplishes by himself what a number of lyre-players and a thousand flautists could never do; thirty or forty players rolled in—seated solitary amid these sounds—he can tell when each pauses to silence, keep them all together, brisk up the backward, confidence to the timid, etc." (from a book written by Gesner, contemporary of Bach.)

at his organ, probably, ran the crescendo and diminuendo in the instrument; he revelled in the volume of tone. Would he then use to the utmost use of modern virtuosity to achieve correct effects in a more gigantic way? The Passacaglia lends itself to such experimentation; it can be played without losing the original Schoenberg's version may outspighi's, as someone contended (I don't know it), but I was able to do as much as Bach at this perform-

ance. The voices were clearly differentiated and the tonal balance well distributed throughout. Debussy's "La Mer," in each of the three mood pictures (aspects of nature) was finely felt by Rodzinski, and portrayed with his own particular intensification of tone color—that is, with the varied shades of the composer's palette but, perhaps, a trifle heavier—nonetheless effective. The difference in tonal intensity between two good conductors might be compared to qualities of voice timbre in artist-singers; whether the interpretation be good or otherwise usually depends upon the treatment within that condition. I felt that Rodzinski gave a magnificent performance of "La Mer"—full of meaningful contrasts—relative tone values carefully worded out.

As for Brahms—the Fourth Symphony—there are certain points of difference between Rodzinski's conception and the Brahms which has pleased me most because of its seeming close approach to the composer's nature. In the matter of tempo, for instance, the first movement was taken noticeably faster by Rodzinski than customarily by eminent German conductors; whereas the andante, contrariwise, was too slow. Then there were times when I felt too much gesture—a departure from the earthy simplicity of Johannes Brahms. Having said this I realize that it may be picayunish—after all, I was deeply stirred by the superb ensemble—the complete at-oneness of players and conductor; there was also the captivating scherzo, flawlessly played, and superb heights of orchestral splendor in the finale.

An addendum to an already complete program was the Ravel "Bolero," sounding better than at the Bowl, but, in my opinion, hideously out of place at a symphony concert. Rodzinski treated it casually, setting the pace and remaining almost motionless throughout the twenty minutes of its length. The crescendo was well graded by the orchestra. Trombones, through nonchalance or whatnot, once blurred the theme (not an unwelcome distraction, perhaps.) Let the Bolero take its place, once for all, as clever ballet

music—as part of a pictorial scheme in a purely sensational episode—it lacks anything of real interest for those who look to music for either finely emotional or intellectual stimulation.

\* \* \*

First of a weekly series of master classes conducted by Richard Buhlig was held last Tuesday morning. It was an interesting three-hour session at which Volya Kossack played the Brahms Paganini Variations (the first nine) and Sylvia Kunin the Bach G minor English Suite. Now that Buhlig is permanently settled in Los Angeles he has instituted this regular class in his Carondelet street home studio for those who prefer group study to private lessons. Listeners may arrange to attend one or any number of sessions. There are to be three players next Tuesday when the Paganini Variations and the Bach Suite will be continued and the Franck Symphonic Variations taken up.

\* \* \*

It was a real privilege to hear last Sunday afternoon's rehearsal of the Smallman A Cappella Choir. Vittoria, Weekes, Cesar Franck, Ancis and Fine numbers were heard in final polishing for the concert of November 5. To attend a rehearsal is to capture a few secrets of Smallman's remarkable success with these singers. The personnel is present—to the last man. Eager concentration upon the work in hand never flags. The conductor couches his suggestions in terms that spring from inspired leadership—the response is instantaneous. Truly, alertness is contagious in this singing group. The visitor finds it difficult to remain a mere listener.

Last Sunday there were more than fifty students from Belmont High School present at the rehearsal. Altha Montague Elliot, contralto, member of the Tudor Singers (concert quartet—Smallman, Blythe Taylor Burns, Howard Swan and Mrs. Elliott doing the English Singers type of program) and music director at Belmont, brought members of her music classes. These young Americans were, obviously, receiving impressions of great value. Mr.

Smallman invites different groups to the Sunday rehearsals—another evidence of his deep-rooted devotion to music.

If there were general awareness of what is to happen in the Smallman A Cappella Choir concert of next Wednesday evening, at Philharmonic Auditorium, I am sure seats would be at a premium. Added to the assured excellence of performance the program speaks for itself—here are the numbers:

Vere Langoures, Victoria (1572); Corpus Christi, Peter Warlock; (solo Obligator: Erma DeMott and Howard Coy); Gloria in Excelsis, Cesar Franck; (from "Mass in A," with cello, piano and organ); Sing We and Chant, Thomas Morley; Echo Song (for double chorus), Orlando di Lasso; (arranged by Wilhelm Widman); Come Clap Thy Hands, Thomas Weekes, (from Ballets and Madrigals for five voices); M'n'cho, S. Ancis; (semi-secular Jewish traditional melody); V'shom-ru, S. Ancis; (Hebrew Motet); The Pines of the Village, Fine; (Russian folk song); (solo obligato: Lois Miller Bates); The Bride of the King, Christiansen; The Hunter in His Career, Percy Grainger; (for union chorus and two pianos). Teala Bellini and Homer Simmons at pianos. Soldier, Soldier, Percy Grainger; Marching Song of Democracy, Percy Grainger; (with orchestra.)

Laura Dubman, another wee artist who seems destined to add her name to the galaxy of San Francisco's prodigies scheduled for a debut recital. She is Laura Dubman, a 6-year-old piano pupil of Lev Shorr, who is a graduate of the Petrograd Conservatory and the teacher of Hephzibah Menuhin, who created a sensation at her concert in San Francisco.

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## AMERICAN NEWS

Returning to New York from his fall opera appearances on the Pacific Coast, Beniamino Gigli, Metropolitan Opera tenor, gave a recital before a capacity audience in Chicago.

\* \* \*

In his New York recital program Louis Graveure, tenor, sang a composition of Vincent Youmans called Without a Song. Youmans is the composer of many successful musical comedies.

\* \* \*

The University of Iowa is publishing "Musical Capacity Measures of Adults Repeated after Music Education," a study of retests by the Seashore method.

\* \* \*

Alfredo Warsaw, seventy-two year old tenor, recently gave a New York recital.

\* \* \*

Ernest Schelling, director of the young people's concerts of the New York Philharmonic-Symphony Orchestra, will give three such concerts with the Cincinnati Symphony Orchestra this season.

\* \* \*

The season of the New York Metropolitan Opera Company opened with a performance of Aida attended by the largest audience ever gathered in the opera house. The season subscription sale was about one per cent lower than last year.

\* \* \*

In its second week the New York Metropolitan Opera Company presented Manon, with Bori and Gigli; Trovatore, with Ponselle and Martinelli; Tristan, with Kappel and Laubenthal; Don Giovanni, with Ponselle, Mueller, Gigli, and Pinza; Tosca, with Jeritza and Martinelli; Traviata, with Bori, Jagel, and De Luca, and Lohengrin, with Kappel and Kirchhoff.

\* \* \*

Recent concert-givers in New York have been the Isadora Duncan dancers, Claire Dux, soprano, with Heinrich Schlusnus, baritone, Geraldine Farrar, soprano, Harald Kreutzberg and Yvonne Georgi, dancers, the Aguilar Lute Quartet, and the Don Cossack Russian Male Chorus.

\* \* \*

For the third season the Curtis Institute of Music, Philadelphia, is broadcasting twenty weekly programs by its gifted students and by members of the faculty.

\* \* \*

New Orleans this season will hear the Chicago Civic Opera Company in Rigoletto, Tannhauser, and Manon.

\* \* \*

Maurice Rosenfeld has resigned his place as critic for the Chicago Daily News in order to devote himself to direction of his music school. He is succeeded by Eugene Stinson.

\* \* \*

A daughter, named Andrea Ladja, was born late last month to Mr. and Mrs. Leopold Stokowski. Stokowski is conductor of the Philadelphia Orchestra.

Richard Strauss, it is reported from Berlin, has revised some of the orchestration of his Salome, the premiere of the new version to take place in Leipzig.

\* \* \*

In her Berlin debut Sylvia Lent, American violinist, scored a success recently with the performance of Ernest Bloch's Sonata.

\* \* \*

Albert Spalding, American violinist now touring in Europe, is appearing with the Amsterdam Concertgebouw Orchestra, the Berlin Philharmonic, the Paris Colonne, the Vienna Philharmonic, the Hamburg Philharmonic, the Basle Orchestra, the Paris Padeloup, the Cologne Philharmonic, and the Oslo Philharmonic, under such conductors as Willem Mengelberg, Gabriel Pierne, Karl Muck, Bruno Walter, Rhene-Baton, Wilhelm Furtwaengler, Otto Klemperer, and Felix Weingartner.

\* \* \*

Novelties announced by the Copenhagen Music Society include Bartok's Violin Rhapsody, Bruckner's Eighth Symphony, Sibelius' Sixth, and Carl Nielsen's Fifth.

\* \* \*

Manuel De Falla, Spanish composer, is preparing for an American visit within the next year. He is a pianist, too. He has never been in the United States.

\* \* \*

Gregor Piatigorsky, Russian cellist, before making his second visit to America this season, will give concerts in Germany, Holland, England, Czechoslovakia, and Austria.

\* \* \*

Albert Wolff will conduct the Paris Lamoureux Orchestra in forty-eight concerts this winter. This series of concerts is in its fiftieth year.

\* \* \*

Recent London recitalists have included Nikolai Orloff, Russian pianist, Frederic Lamond, Scotch pianist, and Elena Gerhardt, Lieder-singer. A trio concert was given by Carl Flesch, violinist, Artur Schnabel, pianist, and Gregor Piatigorsky, cellist.

\* \* \*

Forty-eight concerts are to be given this season in the fifty-eighth year of the Paris Colonne Orchestra, Gabriel Pierne, conductor.

\* \* \*

In a Berlin appearance with the Hamburg Philharmonic Orchestra, Karl Muck conducting, Albert Spalding, American violinist, played cadenzas of his own composition for the first and third movements of the Beethoven Concerto.

\* \* \*

Marian Anderson, American colored contralto, recently made her Berlin debut in concert.

\* \* \*

Various European opera houses have engaged Kathryn Meisle, American contralto, for leading roles in the spring. She will sing Brangane in Tristan at the Cologne Opera, Azucena in Trovatore at the Berlin State Opera, and Amneris in Aida at the Prague Opera.

## MANSFELDT CLUB PROGRAM

The regular meeting of the Mansfeldt Club was held at the studio of Bessie Fuller Turner, 376 Sutter street, October 30. Hazel Mansfeldt, Dorothy Horstmann, and Eunice Ryder opened the program with overtures by Cerubini and Rossini. Bessie Fuller Turner played a Valse by Leibling; Louise Leggatt, Love Death—Wagner-Liszt; Nelle Callaghan, Romanza—Siovano; Alma Rother, Music Box—Sauer, and Pallade — Chopin; Helen Schneider, Adelaide—Beethoven-Liszt. The treat of the opening was the Miniature Suite, Longing, Dainty Minuet, and Joyfulness, composed and played by the veteran pianist, teacher, and director of the club, Hugo Mansfeldt.

Gustav Strube, conductor of the Baltimore Symphony Orchestra since 1916, has resigned. He is to be succeeded for the present by George Siemomn, husband of Mabel Garrison, soprano.

Everett Jones, publicity director for the Chicago Opera Co., has returned from Los Angeles and announces the appearance of that major organization in San Francisco during the early part of March for an engagement of five performances. Claudia Muzio and Tito Schipa will be among the stars of the cast.

Raymond Marlowe, tenor and George Eldredge, bass, appeared in a program given by the Oakland Women's City Club at the Auditorium Theatre, Oakland, on Tuesday evening, October 21. They sang solos and duets by Haydn, Handel, Arnold, Scott, Bridge, Phillips, Schumann, Schubert, Fleischmann, Gounod, Forsythe, Polak, Hulton, Donozetti, Puccini and Bonheur.

Daniel Guggenheim, wealthy business man, who died in New York recently, was one of the principal supporters of the Goldman Band Concert in that city.

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# COOLIDGE FESTIVAL IN CHICAGO

by Hindemith, Roussel, Loeffler and Bridge Stand Out in International List—Distinguished Soloists

BY HENRY PRUNIERES  
In New York Times, Sunday, October 19

programs given at Mrs. Eliza-prague Coolidge's Festival of Music in Chicago, beginning on October 12, brought together the names of former and present-day masters. Though the juxtaposition was occasionally rather formidable, it permitted recognition of certain hidden qualities. The third concert, for example, which associated the works of Bach and Hindemith, accomplished two objectives: not only to afford an opportunity for distinguished interpreters—flautist Georges Barrere, the violinist William Kroll, the cellist d'Archangeau and the pianist Lubbecke-Job to give special evidence of their brilliance in the execution of many modern works, some of which were difficult of comprehension to the general public, but particularly to show the ancestral derivation and the leadership of the young German school of composition of today.

Hindemith has not returned to Bach; he ventured forth instinctively. His point and sense of form are determined those of the master. Hindemith belongs to his own time; this is the reason, as I see it, of his superiority over so many dissonant neo-classicists. He does not wear a periwig; he does not ride in a carriage but in an automobile or an airplane. He belongs to the century of the machine, and the dull vibration of the machine can be heard in all his music. His music which exhibits an extremely continuous continuity of rhythm. Never a machine goes on. It mounts its speed at full speed, and stops only when it has attained its goal.

It cannot be said that this art is one of strength, but one rather of strength, sometimes of humor, a brusqueness quite Teutonic. A selection of the works by Hindemith presented at the festival, the outstanding was the Concerto for pianoforte, brass instruments and harp, stood out in relief, its assets and defects, against the background of Roussel's trio for flute, violin and cello, which represented the German school worthily.

The charming sonatine for two flutes is a rather rare aspect of Hindemith's gifts, as are his Lieder for voice and piano, which sometimes are romantic, and also his Intermezzo, one, two and three instruments.

The Concerto, dedicated to Mrs. Coolidge, appeared a new Hindemith, a slave of rhythm, of the more human and more senti-

mental. May not the change be due to the fact that now he is a professor at the Berlin Conservatory, and has stopped writing his works on trains, as he used to for ten years while traveling with the quartet of which he was a member? The work is written for piano, three trumpets, four horns, two trombones, a bass tuba and two harps. The harps play a very limited and special role, that of enlivening the dull timbre of the piano. Hindemith extracts some very curious effects by this procedure. The piano remains the protagonist from the beginning to the end. It translates somber reveries, the acme of despair, and the fits of energy and of revolt of the composer, who has never before appeared so romantically inspired. The brasses form a sort of luminous background, which submerge, at intervals, the piano by their flood of sonority. Except in the remarkable fugue, their role is principally one of accompaniment. I confess that I did not understand the long soliloquy of the piano and the variations of the third section. The ensemble, however, exhibited his best qualities, and it is another masterpiece which Mrs. Coolidge has brought to light.

\* \* \*

The public appeared disconcerted by this work, so original and strong, and did not grant it the great success which it merited. For me, this concerto was the true revelation of the Chicago Festival, since I had already been acquainted for a year with the admirable trio by Albert Roussel, which won another triumph at the Liege festival. In spite of his sixty years, Roussel remains, with Ravel, one of the indubitable leaders of the young French school. His influence is very great. His evolution has been so natural that he composes at the present time works boldly modern in spirit, which are the logical development of the manifest tendencies displayed in his youth.

He seems to prove to the youth how one may manipulate safely bi-tonal dissonances of the extremest kind. He plays with difficulties with a marvelous science. He is, however, never simply one of those acrobats of composition, of which we have many in France, whose prodigious cleverness in technique does not succeed in hiding the emptiness of their thought and emotion. The music of Roussel is always expressive and living.

I have so often called to the attention of the readers of The New York Times this trio for flute, viola and cello, that further mention here seems gratuitous. Everything in it is joy, winged grace, esprit and delicate feeling. The andante, where the three instruments come together without surrendering their independence, in delicate melodic counterpoint, is a pure marvel. Assuredly, this trio was one of



the high points of the Chicago Festival.

The Ritrovati, for eleven instruments, by Malipiero, occupied a commanding place in the concert which was devoted to the Italian school. The first hearing was given by Mrs. Coolidge last year before Gabriele d'Annunzio in his villa. Unforgettable night! There was a truly unique atmosphere. The Ritrovati happily exploits the formula stated by Malipiero in his quartet Rispetti e Strambotti. The work is composed of short sections connected by contrasts. The association of ideas, or of reveries, each recalls painful and tragic memories of the war.

The Italian evening was completed by some admirable songs of Monteverdi, delicate and charming melodies by Pizzetti for voice and string quartet, a graceful sonata for flute by Pilotti—an extreme Debussyste, but written with much art and finesse—and finally, a grateful quartet by Castelnuovo-Tedesco.

American music was represented at the festival by the works of Charles Martin Loeffler, David Stanley Smith, Gustave Strube and Carlos Salzedo.

I must confess that the disparity of styles in Mr. Stoeffler's new sonata disconcerted me somewhat. After an introduction in the style of Bach, he copied charmingly, as in painting, the style of the eighteenth century in his variations on a theme by Mattheson. Then, in the divertissement, he reconciled with extreme cleverness the rhythm of jazz and those of Spanish dances, and finally wrote a finale full of tenderness quite Faureenne. The work is thoroughly musical, but more homogeneity would be desirable. This sonata was magnificently interpreted by Jacques Gordon and Lee Pattison.

\* \* \*

Each national school, before asserting its personality, ought to begin by acquiring a technique in Russia, France, Italy, Spain, etc. The musical renaissance has been preceded by a period

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during which the composers imitated the models based upon classical masters and thus learned to construct their works, after which a period followed when the composers no longer looked backward but around them, and were inspired by the work done by bold foreigners. Only in this way commences the period of new and original creations, when appear the distinctive traits of each national school.

It seems to me that America is only just now arriving at the threshold of this period of absolutely original creation. Is this to be wondered at if we realize that the majority of their musicians were born on another soil or pursued their musical studies in France, Germany and Italy? Gifts abound, however, and it would be unjust to ignore the great musical worth of certain composers.

If, for example, the sonata for 'cello

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and piano by Gustave Strube appears to be still dominated by classical influences, it is but just to recognize the solid balance and fine sincerity of his work. Charles Martin Loeffler belongs to the second period. He has undergone many influences, but he is standing upon the threshold of the future. He is a true musician, possessing a clever and personal technic, one who creates living works full of poetry. His sonata for violin and piano impressed me as one of the most important works heard at this festival, and one which will remain as a chronicle of American music.

David Stanley Smith's Quartet lives in classic tradition, and is handled with much ingenuity and expressive lyricism. It sounds very well indeed and is one of the best quartets I have heard in recent years.

With Carlos Salzedo, we come upon the arcana of modern technic. His short composition, *Preamble et Jeux*, for harp, flute, oboe, bassoon, horn and string quartet, has an extraordinary refinement, delicate explorations in sonority, and nice balancing in timbre. A real poetic savor emanates from this bit.

The great surprise of the festival came to the auditors in the hearing of Frank Bridge's trio. Until now this English musician has produced nothing but work of belated classicism colored with Debussyism. This trio now makes a complete change in manner. Perhaps he has shed his skin under the influence of Scriabine and the present-day German school.

The trio reveals incessant planning and continuous aptness in original effects. The composer is full of ingenuity and the spirit of convention. In spite of seeming drawn out in the finale, this trio strikes me as being the most modern and significant of contributions produced for a long time by the English school. The author, who was present, received long applause.

\* \* \*

Space forbids me to speak as much as I should like of the concerto for string quartet and orchestra by the Swiss Conrad Beck, a musician full of vigor and science, but who, according to my opinion, is dominated too much by scholastic influences. Other works I should like to speak of in more detail include the sonatine for violin and viola by Jaroslav Kricka, one of the leading representatives of the young Czech school, and the *Legende* for piano and viola by Arnold Bax. This last work is conservative in tendency, and testifies to the profound knowledge and the real poetic and lyric quality of this English master.

In the Choreographic Suite for string quartet, by the Hungarian Theodor Szanto, I see nothing but thorough mediocrity and vulgarity, the only cloud on the horizon of the five programs. Every other composition presented, consisting of the most diverse genres, roused genuine interest and merited the generous plaudits of the hearers.

I do not know how to laud the little army of executants mobilized by Mrs.

Coolidge, and am afraid that I shall forget some of the worthiest. Certain members of the Chicago Symphony Orchestra, whose names were not on the programs, should have been given this honor, especially the brass players whom we heard in the Hindemith concerto. I will have to content myself, somewhat summarily, with the names of the pianists, Harriet Cohen, Emma Lubbecke-Job, Rudolf Reuter, Lee Pattison; the violinists, Mr. Brosa, Jacques Gordon, William Kroll; the violists, G. Wieland and Mr. Rubens; the 'cellist, d'Archambeau; the incomparable flautist, Georges Barrere; the exquisite harpist, Lucille Lawrence; the singer, Olga Averino; the superb quartets, the the Gordon and the Brosa of London, and the eminent conductor, Frederick Stock.

I do not believe that any one since the war has furthered the cause of chamber music, both materially and morally, in a manner comparable to Mrs. Elizabeth Sprague Coolidge.

Let us be grateful to Mrs. Coolidge for having given us the privilege of hearing such a great list of new works so well played. The Chicago Festival will mark a happy date in the history of contemporaneous chamber music.

#### UNITED STATES WORLD'S MOST MUSICAL COUNTRY

From El Porvenir, Monterrey, Mexico

Musical activity, which extends throughout the year, is rapidly making the North American a lover of music on a basis of true artistic culture. People who visit the United States are amazed at the flood of music that comes from every quarter, even the small town, of a country that is currently reported to devote itself exclusively to the "chase of the almighty dollar."

In addition to professional orchestras there are some 16,000 bands composed of children and young people who attend the different schools and universities of the country. Every civic function, national or local, always has music in attendance. Particularly notable are the North American professional and amateur bands. These are composed of excellent musicians.

There is no city, however small, that does not pride itself on its student band, equipped with the finest instruments, usually purchased by popular subscription. The young musicians are well uniformed. Interest is maintained by contests between different bands of the locality, the best unit taking part in the annual contest of the school district or state. Finally there is the national contest for the best school band in the United States. Many of the units are composed of as many as fifty to seventy boys and girls.

The educational authorities give active support to these groups as experience has shown that they develop the spirit of obedience and self-confidence, and create affection for the school, while it has been proved that members of the bands are the best students.

A monument to Artur Nikisch, famous orchestra conductor, has been unveiled in Leipzig.

## The National Federation of Music Clubs

# Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

Required Numbers Selected By:

VOICE.....	MADAM LOUISE HOMER
PIANO.....	OSSIP GABRILOWITSCH
VIOLIN.....	ALBERT SPALDING
VIOLONCELLO.....	FELIX SALMONI
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CINCINNATI, OHIO



# Musical Review

ESTABLISHED OCTOBER 15, 1901

LV. No. 12

SAN FRANCISCO, CALIFORNIA, SATURDAY, NOVEMBER 15, 1930

TEN CENTS

## WALTER GIESEKING MASTER OF TONE COLORS

Distinguished Pianist Excels in Fine Emotional Shading — Displays Unusual Skill in Pedalling — Musicianly Grasp of the Three B's — Delightful Phrasing of Debussy — Reveals Both Technic and Sentiment

BY ALFRED METZGER

popularity of Walter Giese-  
king from his previous appearances  
city, was fully sustained at the  
h Rite Auditorium last Wednes-  
evening when a large and repre-  
sented concert audience hailed his  
performance with unrestricted enthusi-  
asm. Only the few elect among the  
pianists are able to attract con-  
centrations in unusually large numbers  
Giese-king belongs to these excep-

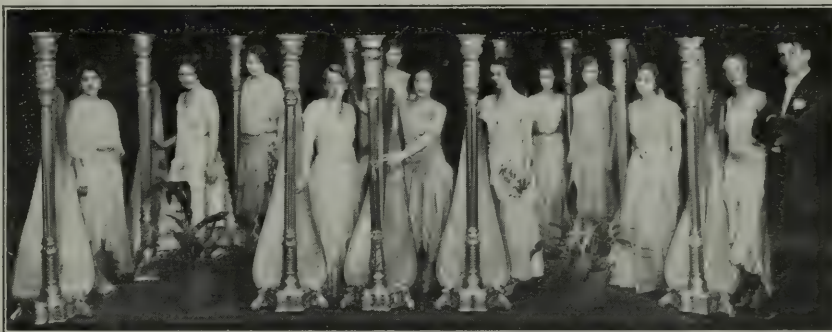
listening to this master of  
the playing interpret the clas-



OLGA ATTL  
Harpist

ach, Beethoven and Brahms  
to understand why he is held  
high esteem by the profession  
aymen. He succeeds in add-  
ing technical or academic phase  
works the human element of  
ism. And yet he never per-  
expression of definite senti-  
ment the beauty of his tone.  
ing is a poet as well as a  
na." He is able to accentuate  
ly and finesse of Scarlatti and  
n attain the robustness and  
lity of Brahms. He is able  
the enchanting tone colors  
sy and also punctuate the  
counterpoint of Bach. He un-  
thoroughly how to embellish  
city of the old classics and  
the numerous intricacies of  
n school.

The compositions by Marx and Szy-  
manowsky belong to a school the dar-  
ing innovations of which still remain  
beyond our full comprehension and  
even Giese-king, notwithstanding his  
skillful artistic dissection of these  
works, did not succeed in presenting



VOJMIR ATTL AND HIS HARP ENSEMBLE

Who Will Appear at Novel Concert in the Community Playhouse on Monday Evening,  
November 24, with Olga Attl, Harp, and Elsa Behlow Trautner,  
Soprano, Assisting Artists

them in a pleasing and comprehensive  
fashion. However, we enjoyed above  
all Giese-king's masterly grasp of Beet-  
hoven. Rarely have we heard an inter-  
pretation of the C minor Sonata so  
thoroughly endowed with both intelli-  
gence and sentiment.

We noted with particular delight  
Giese-king's discriminating and effec-  
tive use of the pedal. How neatly he  
blends one phrase into another! How  
enchantingly he lets a diminuendo die  
out into a whisper! How thrillingly he  
permits a crescendo to expand into a  
gripping climax! Although he employs  
a number of physical efforts like bodily  
swaying or bending over the keyboard  
these mannerisms never become suffi-  
ciently disturbing to be annoying.

The Russian Women of Berkeley  
gave a benefit program November 8  
for the relief fund. Valeria Post, so-  
prano, who has been heard with the  
San Francisco, Los Angeles and Col-  
umbia Grand Opera Companies, was  
the guest artist, assisted by Zelma Mc-  
Donough, danseuse, with Marjorie  
Somers at the piano.

## VICISSITUDES OF THE "PROVINCIAL" CRITIC

Writer in New York Times Tells of Difficulties to be Confronted by  
Reviewers Who Want to be Frank and Truthful—Attitude of  
Public Toward Unfavorable Treatment of Some of Its  
Favorite Artists—Qualifications of Critics Cited

In a very interesting article pub-  
lished in the New York Sunday Times  
of October 12th Carl E. Gehring writes  
about the "Problems of a Critic  
Afield." He refers to "provincial" crit-  
ics, which term is evidently meant for  
critics living in the "provinces" as dis-  
tinct from the metropolitan centers of

munities outside of Chicago where ar-  
tists may encounter intelligent re-  
views.

"We do not need more concert per-  
formers, but more audiences that love  
and understand music," continued the  
article to which I refer. "We need to  
develop standards of taste, to have a  
public not only in a few principal cities  
but over the whole country capable of  
intelligent musical estimates and in-  
terested in constructive musical move-  
ments. \* \* \* The critic or historian  
capable of bringing knowledge and  
sound judgment and quickening imag-  
ination to his reader is rare among us,



ELSA BEHLOW TRAUTNER  
Soprano

\* \* \* and he is particularly needed  
today in America, where our musical  
ideas are in a peculiarly confused and  
unorganized condition."

Among the adjuncts held essential  
to the equipment of the finished critic  
were keen critical acumen, historical  
vision and bibliographical knowledge.  
"His equipment should not only em-  
brace the study of practical musical  
problems, the laws of musical composi-  
tion, the history of his art, but also  
the study of literature and the techni-  
que of literary composition, the know-  
ledge of languages, and an acquaint-  
ance with general culture." Here ad-  
mittedly is no small order, yet it is not  
enough for the critic who is to func-  
tion west of the Atlantic coastal States.

It is not enough because the pro-  
vincial political critic must be full of

the east like New York, Chicago, Bos-  
ton and other large cities, and is evi-  
dently not intended to convey the fact  
that the critics mentioned are "pro-  
vincial" as to their attitude toward  
music or music interpreters. The ar-  
ticle is specially interesting in its re-  
ference to the attitude of the public to-  
ward intelligent criticism that does not  
agree with the audience's attitude to-  
ward "home products." At first we  
were going to publish only extracts  
from Mr. Gehring's article; but upon  
due reflection we feel justified to re-  
print the entire dissertation:

\* \* \*

Some months ago, in an article  
which I perused carefully, the music  
critic of the Times remarked that  
twenty-five more music critics, well  
trained and equipped for their task  
and functioning on as many newspa-  
pers in different American centres, would  
do more for the development of musi-  
cal taste and knowledge in this country  
than an equal number of Heifetzes and  
Paderewskis. This conclusion is sup-  
ported by the remark of a well-known  
pianist: that in his concertizing he has  
found but two middle-Western com-



fight and indomitable in the expression of sincere convictions. The New York critic, apprised of this, might shrug his shoulders and opine that this was taken for granted; criticism, by its very nature, is bound to ruffle feathers wherever it is written. For most musicians who are peevish about critics, witness musicians who have been unfavorably reviewed. Yet, while this professional attitude toward critics is universal, the degree of spleen and reflex criticism induced by newspaper reviewing is greater in the provinces than in metropolitan areas. The reaction that a newspaper in an average provincial community is apt to foster by having a "high-brow" write criticism for the press is resentment, as the examination of evidence will show, and it is symptomatic of the uncultivated, inflexible democratic mind.

Admittedly, there is another side to the matter. The incompetence of most reviewers in the provinces is a fact. Nor is it always better in the larger cities. In one of these municipalities is a music critic who considers the Liebestod as the leading aria from Tristan und Isolde; another refers to a pianist as having played Chopin's Waltz; another is critical when Geraldine Farrar sings from Mozart and Gluck instead of the flashier music from Zaza, Tosca and Carmen, adding that the artist might better be conducting a singing academy, and declaring the Brahms German Requiem is a "mightily unemotional affair." These critics not only are badly grounded in music; they seem devoid of standards for comparison. If this were untrue, how could one of them confuse the Tchaikovsky and Mendelssohn Violin Concertos as the result of a change in program which was unannounced?

\* \* \*

The critical value, in another place, of a downright misleading and somewhat pretentious review which hailed Marion Talley as "a great artist" has since been established by that singer's withdrawal from the fields of opera and recital and her purchase of other fields. This kind of review, which sounds authoritative and makes bold assertions, is fundamentally sophomoric and even insidious, inasmuch as the lay reader may attach genuine import to its apparent display of wisdom. It is pertinent to point out these features of the article, written in 1927, in consideration of Talley's subsequent career and ultimate retirement. It is a commentary on the provincial state of mind that these "glad" remarks about Talley were accepted, while the views of another article, which set forth Talley's status fairly and uncompromisingly, induced a storm of protest. But that is another story. As matters stand, the majority of provincial criticisms, keeping mostly within the Babbitt confines of "being a booster," stir little reaction. If it appeared well to support Talley on the basis of nationality, it seemed pat to criticize Farrar for an apparent come-down from opera to song-recital. Yet it is just this lack of discernment, on the part of most critics, that is largely to blame for con-

fusing the provincial mind about music.

It must be remembered that the public plays too great a hand in the administration of newspapers to be overlooked in matters which concern the press. Take for example, the reaction which greeted the following appraisal of Talley's singing:

"The outstanding impression left by Marion Talley, 19-year-old American soprano, after her concert here, is not the figure that she is in music today, but what she may develop into during the coming years. It was a wholly pleasant and entertaining musical event, but the concert, which was a tremendous financial success, was just so-so as an artistic achievement. Many in the throng which packed the hall to capacity simply had come to see and hear Marion Talley. Obviously they went away satisfied. Those who may have come to hear good music given a performance of the last word left with reservations. Miss Talley has just begun!"

A row followed in the wake of this estimate. Telephone calls apprised the managing editor of a threatened newspaper boycott. A disciple of the Church of Christ discarded his staff and took up cudgels in behalf of Talley, asking that an open letter to the writer of the review be published. His request was granted. A reply by the critic to the disciple of Christ concurred with the latter's patriotic sentiments, but added: "At the same time, we do not feel that any prejudice we might entertain on the basis of nationality ought to influence us in our opinion of Talley's work." Interest in and discussion over the matter flared and sputtered until a subsequent meeting of the Rotary Club, at which a musical dignitary declared that what the critic had said about Talley was correct. After this little more was heard of what, in the words of the editor, "had threatened to become a municipal issue."

What is brought home by this episode and other cases is the desire of local-minded readers for "glad" remarks—no rifts. While the metropolitan critics who had their say about Talley may have been out of reach, it ill became a local man to offer adverse opinion, even if the spirit of it was akin to that of big-city writers. On the other hand, the foes of criticism have shown their acumen by informing the journalist wherein he may have differed with metropolitan critics.

"I would offer just a kindly suggestion: Would it not repay you to try even a correspondence course in musical appreciation? It is too bad that out of the vast audience at the Chaliapin concert you were the only one who failed to appreciate the artist. But this seems to be a weakness of yours where real talent is concerned. Is your level that of a jazz concert? How does your critique compare with those of metropolitan cities? Have you read the appreciative tribute to Chaliapin in a recent issue of The Literary Digest? But, as such is beyond your mental capacity, you are to be pitied rather than censured."

Examination of the Chaliapin review would show that the Russian bass had been favorably treated. Yet the critic, who stated that Chaliapin was not in as good voice as he had been at a previous concert and who marveled at what a mountebank the man is and at how he capitalizes the attribute, "failed to appreciate the artist" because he did not voice unqualified approval of the singer.

One would think that certain cases of enlightened opinion would be encountered in college towns, that writing criticism in a university community would be a congenial occupation for the community of interest it implies. Actually, however, the intellectual stimulus that writing for professors' families offers is largely an illusion. For those educators who may evince an interest in critical writing there are others who descend to the level of the unschooled townsmen in their feeling about criticism. In a certain neighborhood that I have in mind a certain high mogul of a local music society, incensed after reading a certain review of a concert and being asked to speak before a meeting of alumni, had reminisced about the tranquillity of the days before the community had acquired the critic. Then he exploded about the review. While the wrath of the august pedagogue was perhaps natural, the way it took in expressing itself was undignified. The story of his speech got around, in various forms. Once it became known at the college club that the newspaper and its critic had been denounced at an alumni function, the anecdote was repeated hither and yon, and with every repetition the theme developed variations. In its inaccurate form the story reached the newspaper office. Apparently his informant thought that the editor, overwhelmed by the disgrace, would dismiss the critic. The episode, however, confirmed the writer in the views he had expressed. Bad criticism, in which the points are not well taken or are patently unjust, falls of its own weight. It is when an opinion is uttered and a storm of such vehemence results that one may be sure there is truth in the utterance.

\* \* \*

Thus the provincial critic must be an adaptable warrior of sorts. In the main, he will address unreceptive readers, with the indifference and even disdain of most commoners for the arts, who may accept an opinion on music if it is approved by Rotarians. That many of them will take a personal slant on criticism, considering it as an affront to themselves and musicians, is obvious. Often delving into the A B C's of music, moreover, to clarify items which are taken for granted elsewhere, the critic is likely to incur the contempt of the bigwigs of education, who may regard his work as trifling.

The prospect of having twenty-five critics enlighten the hinterland, furthermore, entails the necessity for finding an equal number of editors with the vision and courage to employ and sustain these men. It might be argued

(Continued on Page 11, Col. 1)



**BASIL CAMERON**  
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# Pacific Coast Musical Review

FARRELL STREET

SAN FRANCISCO

PHONE KEARNY 6044

*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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V. NOVEMBER 15, 1930 No. 12

## ADVANTAGES OF THE MUNICIPAL CHORUS

For several years the Municipal Chorus under the leadership of Hans Leschke has constantly proved its justification for existence. Hundreds of singers, eager to give vent to their aspirations and ambitions through means of song, have been trained efficiently and successfully in an art that is not only of educational value, but which, in addition, has the physical training, the adequate exercise of the lungs, the inestimable health value. Several hundred young people have learned how to sing correctly without it costing them one cent. Those who are really musical and enjoy singing because of their love for it find in the Municipal Chorus a most valuable aid to their work and no reason to continue to stay with it. Those who are more commercial than artistic possibly have drifted to radio stations, church choirs or glee clubs, but sufficiently capable or have drifted into oblivion where they

Wherever you find happy and contented people you find people who sing. Anyone who tells you he hates music or music bores him is a person who confesses that there is something radically wrong with him. Those who sing while they work accomplish more than those who do not. A fate that does not give them an easy living. The Municipal Chorus gives young men and women an opportunity to sing the best in the most competent manner. Since it is natural that those who sing and like it must have friends who are interested in them, the Municipal Chorus should attract large crowds to their few performances. It is true that there are people who get easily tired of singing to choral works, but it is also true that there are hundreds of people who never tire to hear their friends sing, especially when singing as well as the members of the Municipal Chorus.

There is certainly no superior director of chorus music than Dr. Hans Leschke. He has had the finest experience that can be had and himself has been trained in the best possible school. He is noted in his profession. It is a privilege to be trained by him. There may be other chorus directors throughout this land, but there are none like him. Therefore, to be a member of the Municipal Chorus means to be trained vocally by an expert in his profession, by one who has the patience and who knows what he is doing. It is an education to be taught the intricacies of ensemble singing. To belong to the Municipal Chorus means that you learn singing from the ground up. You go through the mill. If you have the material to later become a great artist there is no better means to discover it than by singing in the Municipal Chorus. The greatest artists in the world began in the chorus, and even those who are limited to minor parts in an opera and eventually won the opportunity to sing leading roles. No great artist ever began at the top.

The Municipal Chorus, therefore, is a training school for singers and an orchestra is a training school for players. It has the further advantage of giving you practical experience while you study, an invaluable aid in obtaining a thorough musical education. The works studied by the Municipal Chorus are the greatest in choral music. For which reason your taste is being formed early in your life. Your ear is being trained to sing in tune. Your tongue is being

trained to enunciate clearly as can be witnessed any time you listen to the Municipal Chorus. Very soon, Thursday evening, December 11, the Municipal Chorus with four distinguished soloists and the Symphony Orchestra, will sing Handel's Messiah at the Civic Auditorium, and again the people will have reason to feel proud of their chorus and their singers.

Surely the community owes J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, a heavy debt of gratitude for having been the instigator of the organization of the Municipal Chorus and this debt can not be paid in a more effective manner than by young singers to join the chorus and by the public to attend its performances.

## MUNICIPAL SUBSIDIZATION OF MUSIC

At a recent meeting of the Board of Freeholders, which has been elected to formulate a new charter for the City of San Francisco, Redfern Mason, as chairman of the subsidization committee of the National Federation of Music Clubs and as chairman of the music section of the Commonwealth Club, together with Hugo Newhouse, president of the Pacific Opera Association, presented the claims of the musical portion of the community regarding the subsidization of non-profit musical enterprises. That the Board of Freeholders was interested in the proposition was evident from the many and pointed questions that were asked of Mr. Mason and which he, by the way, answered with a wit and spontaneity that made a most favorable impression.

As we understand it there is a large element of this community which believes that it would serve the musical welfare of the city if the financial requirements of cultural musical enterprises such as the symphony concerts, grand opera, chamber music and even, if necessary, a conservatory of music, could be divorced from the present much harassed welfare and publicity fund in charge of the welfare and publicity committee and could be definitely put upon a taxation basis. The argument is that if only one or two cents could be added to the tax rate a fund of from \$200,000 to \$300,000 could be eventually obtained exclusively for musical educational purposes. This is the system employed in Europe and has proved eminently satisfactory and successful.

If anyone can succeed in having such a chapter added to the new charter it is Redfern Mason, whose militant efforts in behalf of musical culture in this city and state has become an example which is worthy of emulation. There is perhaps nothing wrought with more difficulties than to convince the average American office holder or taxpayer that music and other arts should be partially sustained by taxation and yet it would be the cheapest way to obtain the right kind of artistic taste and enjoyment at the lowest possible outlay. Most of those who pay taxes also buy tickets for opera seasons, symphony concerts, chamber music recitals and give their children a musical education. At present they sustain the entire financial burden themselves. With subsidization dependable upon a minimum tax, prices, at present necessarily big and guarantee funds very large, would be considerably reduced and, as in the case of guarantee funds, practically eliminated. Those who pay no taxes need not worry.

It would be possible to discover the names of taxpayers who in one way or another contribute money either through ticket purchases or contributions to funds for artistic purposes, be it music or any other art, and it could be ascertained that in hardly any instances would the increase in taxes equal the amount they spend now and in most instances the reduction that would follow the public subsidization of certain enterprises would reduce their present contributions in the shape of ticket purchases and guarantees by far more than the increase of taxes would represent. Besides, if successful, the San Francisco example would be imitated throughout this country and



would be the starting point for recognition of American artists and creative geniuses that would justify the expenditure of millions of dollars now devoted to educational purposes without the creation of opportunities to take care of talented young men and women of American birth.

## SYMPHONY IN BERKELEY

**Eighth Season of University Orchestra Is Conducted By Dr. Alloo Before Large Audience. Charles Cooper Is Pianist**

BY ANNA CORA WINCHELL

The opening concert by the University Symphony Orchestra, for the season 1930-31, was an event of October 28 at Harmon Gymnasium, Berkeley. Dr. Modeste Alloo, conductor, who has trained and led these forces throughout the eight seasons of the orchestra's existence, offered the Haydn D major Symphony and the Mendelssohn Italian Symphony. The stability and effectiveness of the orchestral work is ever present, and, to those who have followed the earnest spirit behind the training of these men and women players, the results are little short of marvelous.

Students, boys, and girls, are occasionally augmented by professionals whose instruments are required for certain scores, such instruments not always being available in the University's music library. The nucleus of the orchestra is reasonably steadfast, though the sections waver in personnel from term to term, obviously. However, the seventy or more musicians are capable from the start in the understanding of their instruments, though their interpretative faculties have been developed under rehearsing by Alloo. As a conductor of inherited abilities through three generations, and a musician complete in his own understanding, he has established for the benefit of student and public an orchestra that commands every respect from those who comprehend symphonic form and its radiations.

The Haydn was given with freedom and inspired response in the audience which practically filled the gymnasium the capacity of which is 2200. Grace of line was heard and felt, and the melodiousness of the work, running throughout, was uppermost in the interpretation. The Mendelssohn, more programmatic, still held the romanticism of pictured events. The composer enjoyed himself both in the sensing of his experiences and in the commitment of his impressions to paper through musical notation; spontaneity is in the score and spontaneity was most certainly revealed by the orchestra. Both Dr. Alloo and his competent concert master, Antonio de Grassi, were brought forward for long applause.

The guest artist was Charles Cooper, American pianist, who played, with orchestra, the Liszt E flat major Concerto. Cooper is dynamic and determined in style; his fingering is clear as cut glass and his enthusiasm abounding. One may not judge an artist wholly by Liszt or by any one

performance; there are only indications. Liszt exacts force and Cooper can meet that exaction. His other pianistic qualities are said to be as finished, according to excellent authorities of foreign and domestic soil. Musicians of the bay cities, east and west, are looking forward to hearing Cooper in recital November 18 at Berkeley's Playhouse.

## CITY TO PRESENT THREE SUPERIOR ATTRACTIONS

**Jascha Heifetz, Pietro Yon and Handel's Messiah to be Features at Auditorium**

Hitherto Jascha Heifetz, the famous violinist, refused to play in large auditoriums, but after he was convinced that the Civic Auditorium had been improved acoustically in a manner to meet his former objections he changed his attitude and for the first time will appear in a large hall. This will make it possible for thousands of people to hear him who formerly were unable to enjoy his great art, because of the necessarily high prices of admission. Heifetz will play at the Civic Auditorium on Saturday evening, November 29, with the San Francisco Symphony Orchestra under the direction of Basil Cameron.

Pietro Yon, the distinguished Italian organ virtuoso, one of the world's foremost exponents of that instrument, will give a recital at the Civic Auditorium on Monday evening, December 8, under the auspices of the City of San Francisco and under the direction of the Auditorium Committee of the Board of Supervisors of which J. Emmet Hayden is the chairman. The recital will be free to the public and the program arranged for this occasion will be specially attractive.

One of the most ambitious enterprises ever undertaken by the City of San Francisco will be the performance of Handel's oratorio The Messiah, which will take place at the Civic Auditorium on Thursday evening, December 11. The Municipal Chorus of 300 mixed voices, trained by Dr. Hans Leschke, and the San Francisco Symphony Orchestra with Basil Cameron conducting the work will participate. Four distinguished soloists will appear, of which three have so far been selected. These will be Myrtle Claire Donnelly, soprano, formerly of the San Francisco Opera Company; Albert Rappaport, of the Chicago Opera Co., tenor, and Alexander Kisselburgh, one of the foremost oratorio and concert baritones.

Mme. Margaretha Van Loben Sels, pianist, was guest artist at a musicale given by Mrs. Frank Bailey at Cloyne Court, Berkeley, Sunday, November 2.

Gyula Ormay, one of the most distinguished pianists residing in the far west, returned from a four weeks' vacation trip to Salt Lake City, Denver, Manitou, Colo., New Mexico, Arizona and the Grand Canyon, Mexico and Agua Caliente and many interior scenic spots of California. Mr. Ormay is conductor of the New Fillmore and New Mission Theatre orchestras where he consistently is furthering the cause of the best music and where he has created for himself and the theatre a large following that enjoys his musical programs. As pianist and pedagogue Mr. Ormay has established for himself an enviable reputation and as accompanist he has assisted such noted artists as Fritz Kreisler, Efraim Zimbalist, Luisa Tetrazzini and Gerville Reache. He was pianist with the justly famed Chamber Music Society of San Francisco and in fact has been identified with some of the foremost cultural musical enterprises of this city. He has a studio wherein he teaches ambitious students the artistic interpretation of piano, literature and vocalists as well as ensemble players the intricacies of adequate expression.

## DINO BORGIOLI CONCERT

Dino Borgioli sang before a large audience at Scottish Rite Auditorium last Monday evening. This is his fourth appearance in San Francisco and judging from the cordiality of his reception Borgioli has made another host of friends in this city. He sang Italian, German, French and English compositions including songs and operatic arias and in every instance revealed an excellent voice with fine agility of expression and clear diction.

His versatility is marked and specially so his interpretation of the German songs which showed an excellent pronunciation. That an artist in so many ways praiseworthy should employ two such predominating flaws in voice production as forced lower tones and peculiarly throaty high tones, frequently accentuated by falsetto and mezza voce, is somewhat of a mystery to the writer.

Borgioli submerges his personality into the spirit of the composition. He closes his eyes when he sings and he certainly puts into his interpretation every iota of sentiment and emotion of which his mind is capable. His concert was a very enjoyable event.

ALFRED METZGER.

Consul General and Mrs. Halstead entertained Mr. and Mrs. Beckett at the Hotel Bristol, Vienna, where the guests included Hon. Wilhelm Miklas, president of Austria; Herr Karl Seitz, mayor of Vienna; Hon. Gilcrest Stockton, American minister to Austria, and Dr. Schoeber, Austrian chancellor.

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# TSCHAIKOWSKY'S FOURTH SYMPHONY INTERPRETED

Cameron Delights Two Audiences With Rendition of Famous Russian Classic

San Francisco Symphony Orchestra interpreted Tchaikowsky's Symphony at the third pair of concerts in the Curran Theatre last Saturday and Sunday afternoons under the direction of Basil Cameron. A large audience attended the first of the two and expressed its gratification by enthusiastic applause and evident enjoyment. Tchaikowsky's symphonies have always been great favorites in this city and the Fourth is one of the most popular of these works. Basil Cameron received one of the most cordial acknowledgements by his hearers on his advent in this city and both the orchestra and the audience were recipients of his artistic applause.

Other numbers on the program were Brahms' Prelude to The Mastersingers and Ballet Music from the Perfect Fool by Holst, which was heard for the first time in San Francisco on this occasion and which can not be regarded as one of the most intelligent works heard during the present season. However, since it is new it is adequate to produce it on a symphony program. Mr. Cameron is entitled to the credit of concert goers for introducing here a number of compositions never heard in San Francisco.

The soloist was Sophie Braslau who rendered Lontenza di Donna Curdelesani and Zigeunerlieder by Schubert with her usual vocal and emotional originality.

Oakland Orpheus Club will give its thirty-seventh concert at the Oakland Auditorium December 16. Edward Harris is director and Gruninger Atkinson, contralto, the guest soloist, with Mildred Johnson, accompanist. Organized in 1903 this club is a non-profit body, comprising 100 male voices. Its purpose is the "study and presentation of the highest type of male chorus for the pleasure and enjoyment of members and friends." Percy A. Harris is president.

# ANTHONY LINDEN WILL BE SYMPHONY SOLOIST

Anthony Linden, popular flutist with the San Francisco Symphony Orchestra, will be the soloist of the popular concert to be given this afternoon, with Basil Cameron conducting. Godard's Three Pieces for the Flute will be Linden's offering.

Today's concert will also be notable for the Masque Suite by Handel-Dunhill, given here for the first time. Schubert's Ave Maria in an arrangement by Cameron and Bach's Prelude in an arrangement by Sir Henry Wood, are also deserving of special note. The other numbers on the program include: Overture, Leonore, No. 3, Beethoven; Theme and Variations from Suite No. 3, Tchaikowsky; Lyric Suite, Grieg; and Dance of the Hours, from La Gioconda, Ponchielli.

Next week Cameron will present Martha Baird, Californian and celebrated pianist, as the guest soloist of the fourth pair of symphony concerts. Miss Baird received her early training in Los Angeles but made her debut with the Boston Symphony Orchestra about a year ago. Since then she has made a European tour with Dame Nellie Melba, scoring triumphs in England, Germany and Holland. Among her appearances have been those with the London Symphony and the Queen's Hall Orchestra of London.

The program for this pair of concerts to be given Friday and Sunday afternoons at the Curran is as follows:  
Symphony No. 2.....Beethoven  
Concerto for Piano, A minor.....Schumann  
Martha Baird  
Sinfonietta.....Goossens  
(First time in San Francisco)  
Prelude and Love Death from Tristan and Isolde.....Wagner

The Pacific Musical Society will give a program and tea Thursday afternoon, November 20, at the Fairmont Hotel. Those participating will include Jeannette Morrow, recitalist and harpist; Grenville Pettis, Chinese lore and music; Sarah Unna, pianist; Mildred L. Epstein, soprano, Mrs. Philip Aronson at the piano; Anne Cunningham, harpist; Valerie Huff, danseuse; Marjorie Moss, pianist.

# SWEET AND SOUR NOTES

By A. Major

The other day I read a serial story in one of the fiction magazines and much to my surprise I came across an excellent description of modern music. It seems a certain fellow by the name of Gilette was playing music for people living along the Mississippi river and here is how one of his hearers described his compositions: "This feller Gilette, he says, when he picks a new tune on the banjo he don't just make it up. He says he always has something to start with, like a turkey gobbling or a levee mule braying. He takes some noise like that and keeps hitching noises to it, one after another, and kinda beats them along, one-two-three, one-two-three, like that. First thing he knows he's got a tune going. When he gets to going good on a new piece, dog-gone! Sometimes he has an awful hard time stopping it. It just kinda keeps going on and on."

According to the News there is a barber in Waukesha, Wis., who sings to his customers besides talking to them and in addition to all this he composes and, would you believe it, he still lives.

The other day I saw an item in a paper that claimed that a Scotchman was cured of asthma by playing a bagpipe. Now I know what sounded so familiar when I listened to bagpipe playing. Evidently the bagpipe had inherited the asthma. It must be contagious.

Here is one that I read in the Literary Digest that is very applicable to certain concert artists: Making it Unanimous—Stage Hand—"You received a tremendous ovation; they're still clapping. What did you say?" Actor—"I told them I would not go on with my act until they quieted down."—Wampus.

The other day I heard a new composition interpreted by the San Francisco Symphony Orchestra. It was entitled The Perfect Fool. It was one of the

most realistic works I ever heard and could not have had a more appropriate title.

When Redfern Mason appeared before the Board of Freeholders the other day in behalf of the subsidization of music, he was asked a number of questions, some of them intended to embarrass him. One of these was: "How would you improve the artistic character of the Board of Supervisors?" Mr. Mason quickly responded: "By adding a few more like J. Emmet Hayden."

The following appeared in the Gas News, according to the Literary Digest: "A thousand years from now, when our predecessors, whoever they may be, excavate in the region of Southern California, they will be greatly puzzled as to some of the well preserved ruins they no doubt will find."

In a recent issue of the Chicago Tribune there appeared the following note in the livestock department, according to the Literary Digest: "She has two famous brothers and seven half sisters noted for their abundant production of milk." Do they belong to that class of artists who are continuously "milking" the public, I wonder?

Mrs. Stanislas Bem told me the other day a few interesting requests made by people who want favorite compositions played. One of them asked for the Mediation by Thais. Another preferred Ave Maria by Batch-Gounod.

This reminds me of a story I heard during last year's opera season when it was given at Dreamland Auditorium. Of course, you know that on Friday evenings prize fights are given there. During the opera season large posters stood on the sidewalk, among them one of Schipa and one of Tibetts. A prize fight enthusiast passed one Friday evening and saw these names. He asked the doorkeeper, our friend Glick, whom did they ever fight before?



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## ABAS QUARTET STARTS CHAMBER MUSIC SEASON

Large Audience Enthusiastically Applauds Classics by Beethoven, Bridge and Debussy

BY ALFRED METZGER

The Abas String Quartet opened its third chamber music season at Scottish Rite Auditorium Friday evening, November 7, before one of the largest audiences present at any of its concerts. It was not only an audience numerically strong, but it showed its appreciation of the program by spontaneous and consistent applause. The quartet introduced two new members on this occasion, namely, Flori Gough Shorr, 'cellist, and Nathan Firestone, violist. That the ensemble did not suffer because of the change of personnel must be regarded as a compliment to the newcomers.

Throughout the rendition of the program the Abas String Quartet proved itself entitled to a prominent position among the higher forces of musical endeavor in this city. In the main the Beethoven Quartet, opus 18, No. 6, which opened the program, was interpreted with musicianship and a uniformity of expression that revealed intelligent preparation and a thorough comprehension of the moods of the composer. Balance of tone, precision of phrasing and purity of intonation formed some of the artistic qualities that characterized the performance and the undivided attention which the audience bestowed upon the performers was evidence of the interest that had been evoked.

Novelettes by Frank Bridge was a well deserved recognition of an able composer of the more modern although not ultra-modern school. The work is gracefully written and was interpreted with a freedom of spirit and an accentuation of its romantic sentiment which deserves the highest commendation. The program concluded with Debussy's G minor Quartet, one of those sensuous tone color paintings which is such a delightful phase of this French composer's effective style. The Abas String Quartet, consisting of Nathan Abas, William Wolski, Nathan Firestone and Flori Gough Shorr, showed itself thoroughly competent to cope with the various difficulties that beset those who succeed in giving such work an adequate and convincing reading.

If this first concert was an indication of those to follow, and there is no cause for doubt as to that fact, the musical public of San Francisco has a number of delightful musical experiences in store during the rest of this chamber music season.

Pietro Mascagni, composer of Cavalleria Rusticana, has been invited to write a national hymn for Bolivia.

## INCOMPARABLE KREISLER

Master Virtuoso Continues to Reign as Rightful King of the Violin

BY ALFRED METZGER

It is no reflection on other great violinists to say that we regard Fritz Kreisler as our favorite. We have had an opportunity to hear this master violinist during the last twenty-five years or more and every time we heard him we marveled anew at his dignity of bearing, his poise of artistic expression, his seriousness of musicianship and his authority of interpretation. We never tire of listening to his beautiful, robust tone, his accuracy of intonation, his smoothness of technic and his uncompromising sincerity.

He may not give us many new additions to his repertoire, he may introduce his delightful little gems of old mosaics vitalized by the magic of his individuality, he may make concessions to the popular demand for his own compositions rich with melodies and nevertheless we continue to admire him as the master of them all. Kreisler belongs to those few elect of the muses whose art begins and ends with their stay on this earth. Kreisler's art is unique. It stands by itself. When it passes it will be lost forever. Fortunate indeed are we who have the privilege to hear it.

We will print the program at the end of this review. It is not the best program we have heard. It is not a program containing modern compositions. It is not even a program that contains anything we have not heard before. But it is a program played by Kreisler and therefore it stands by itself. Carl Lamson was Kreisler's accompanist and as could not otherwise be the case he is an excellent pianist complementing the master's interpretations with a background of intellectual solidity.

The program:

- |  |               |
|--|---------------|
| I.   |               |
| (a) La Folia.....                          | Corelli       |
| (b) Sarabande } From Partita B minor       |               |
| Double } .....                             | Bach          |
| Bourre } For violin alone                  |               |
| II.  |               |
| Concerto, E minor.....                     | Mendelssohn   |
| Allegro molto appassionato                 |               |
| Andante                                    |               |
| Allegretto ma non troppo                   |               |
| Allegro molto vivace                       |               |
| III.                                       |               |
| (a) Romance, A major.....                  | Schumann      |
| (b) Rondo, G major.....                    | Mozart        |
| (c) Three Caprices:                        |               |
| 1. Study on a Choral for violin alone..... | J. Stamitz    |
| 2. La Chasse (The Hunt).....               | J. B. Cartier |
| 3. Tarantella, A minor.....                | Wienlawski    |
| (d) Caprice Viennois }                     |               |
| (e) La Gitana }                            | Kreisler      |

The Beethoven Piano Club opened its season the first week in November at the studio home of Roscoe Warren Lucy, Berkeley. This organization has been in existence several years and has for its purpose the study of the life and works of classic composers. At each musicale a different topic is presented, as to composer and exposition, with piano accompaniment. Miss Esther Hale Sittig is president, and members comprise well known student and graduate pianists of the bay region.



## YEHUDI MENUHIN TRIUMPHS

Vienna is Latest Scene of Young Artist's Violinistic Conquests

An Associated Press dispatch in the S. F. Chronicle, dated Nov. 4 from Vienna, says:

Vienna music critics today hailed Yehudi Menuhin, 13, American violin virtuoso, who played before a large Vienna audience last night for the first time. Applause was at first friendly, later warm, and finally a veritable storm.

"It was not for Vienna to discover Menuhin, but it can subscribe to the world judgment which hails the gallant lad as a discreetly advertised wonder, but perceives in him a rising star," said one critic.

Menuhin chose his program from Bach, Mozart and Mendelssohn. One critic said of him that his finger and bow technique might be regarded as above criticism and that his talent was "overpowering," even in passages where it was permissible to doubt that he was guided by independent conception.

Menuhin's home is in San Francisco.

## LAURA DUBMAN RECITAL

"I like to read about Bach!" was the startling assertion made by wee Laura Dubman, piano prodigy whom Lev Shorr will introduce to San Franciscans in recital on Tuesday night, November 18, when she was asked regarding her favorite pastime.

The child, who is but six years old, is doing the school work of the second grade under private instructors and devoting between one and two hours per day to her music under the direction of Mr. Shorr. She does not like to play with dolls but she does like to romp with other children, enjoys sewing, and adores puzzles. Laura has the gift of perfect pitch and likes to improvise, composing little pieces at the piano. She does not write them down, but remembers them for her own pleasure.

When Laura makes her concert debut on Tuesday night in Scottish Rite Auditorium, she will present Bach's English Suite number 2 as her opening number. Two sonatas by Scarlatti-

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Tausig, The Lonely Wanderer, Grieg, Scherzo, by Mendelssohn, and a group of Chopin numbers constitute the remainder of her program offerings. The concert is under the management of Alice Seckels.

Edward Johnson, the celebrated American tenor of the Metropolitan Opera Company, will return to San Francisco and Oakland early in December to make his first appearance in a number of years. Johnson is one of the most brilliant native artists and his recitals always carry considerable enjoyment and thrills to his hearers.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT  
(Continued from Last Issue)

San Francisco, Sept. 21, 1917.

Fellow Member:

On September 29, 6:30 p.m. at the Bellevue Hotel, Geary and Taylor streets, the musicians club will exuviate, cast off and discard this mantle of somnolence annually possesses itself of our activities. At this general awakening on the said evening you will be entertained by many tales of our experiences, triumphs, and even conquests during the summer vacation; besides which your host has arranged a most attractive program consisting of:

Georg Gruger in piano solos

- (a) Etude in G Major, Op. 10, 7.....Chopin
- (b) Nocturne in G Major.....Chopin
- (c) Ballet in A Flat Major.....Chopin

H. B. Pasmore and John C. Manning in Handel Arias

- (a) St traï ceppi
- (b) Where e'er you walk
- (c) O, Ruddier Than the Cherry, from Acis and Galatea

E. Duplessis Beylard will read his essay, "Musical Wanderings."

The names of B. Emilio Puyans and Edw. W. Tillson, active and associate members, have been accepted and will be acted upon as our by-laws provide. The council is desirous of keeping up our record of attendance and looks to your cooperation in this regard.

The price of the dinner will be one dollar per plate and the enclosed card, if filled out, deserves your signature as to whether or not you will attend.

SAMUEL SAVANNAH, President.

J. J. RAITH, Secretary.

The October meeting was also at the Bellevue, on the 27th.

The program consisted of an address by Alexander Stewart on "The Educational Recognition of Music"; a group of violin solos (a) Poem (Fibich); (b) Italian Dance Song (Tschaikowsky-Hartman); (c) Poem Hongrois (Hubay) by Landsberger, accompanied by Mr. Artigues, and a talk by Mr. Elkus, on "A Minute Discussion of the Rachmaninoff Symphony."

Edw. W. Tillson, pianist, and B. Emilio Puyans, flutist, were present, and the following, later elected, proposed for membership: E.

L. Lippit, Arthur Argiewiez and Ramon Aquabella. Clarence Eddy, the celebrated organist, became a member of the club.

There were 32 members at the dinner November 24, and Homer Henley sang a group of songs, while Mr. Wilhelmj gave a recitation, with the assistance of Mr. McManus at the piano. Mr. Weber made a five-minute talk on "Extension Courses of the University of California."

On December 22 the attendance was excellent, being, 22 members and six guests. There were Christmas presents distributed, and the election of the following officers took place:

- President.....Samuel Savannah
- Vice-President.....A. L. Artigues
- Secretary-Treasurer.....Johannes C. Raith
- Director.....Pierre Douillet
- Director.....Julius R. Weber

On Saturday evening, January, 1918, at the Bellevue, Chamberlain sang a group of songs and Puyans and Hecht played a group of numbers for two flutes with piano. In February we had an address from J. Emmet Hayden. In March C. H. Randall became a member, and at the dinner on the 23rd Mr. Douillet played Nocturne in F Minor (Chopin) and Gardens in Shower (Debussy). Albert Rosenthal and Biggerstaff rendered the Valentine Sonata for 'cello and piano.

Prof. H. E. Corey, of the English Department of the University of California, talked to us on April 20 on the "Influence of the Industrial Revolution on Victorian Literature."

The invitation to that meeting ended with this statement: "Should you be carrying around with you a particularly brilliant idea for Ladies' Night in May, the council will be glad to relieve you of it."

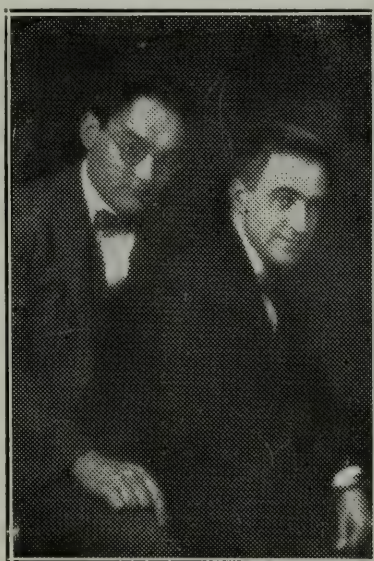
(To Be Continued Next Week)

## MISS BOURROUGHS RECITAL

Miss Bourroughs, well-known terpsichorean artist, will appear in a dance recital in the Community Playhouse, on Wednesday evening, December 8, under the management of the Selby C. Opener recital division, Constance C. Opener, director. Miss Bourroughs is an exponent of the dances of India and the Orient. Authorities of these countries who have witnessed her performances have stated that the manner in which she uses the drums and rhythms has created a new school of Indian dance, and that her Indian dances depict the simplicity, spiritual charm, poetry, beauty of Indian life and express the very soul of India. As a resident of that country, Miss Bourroughs was engaged to appear as a court dancer in the magnificent picture called the Magic Flute, which was produced by the Imperial Theatre of Bombay. In this new role, Miss Bourroughs proved a sensation, her various interpretations being as fascinating on the screen as on the stage. Her keen appreciation of her great Maharajah of Mysore, one of the most noted of the native rulers, has endeared Miss Bourroughs with an "ambassador" from his famous collection. This precious and unique inheritance Miss Bourroughs will use in connection with the dances she will perform at her forthcoming San Francisco recital.

## MAIER-PATTISON FAREWELL

The next San Francisco concert event, which will feature Guy Maier and Lee Pattison in one of their remarkable recitals for two-piano playing



MAIER AND PATTISON  
The Famous Two-Piano Virtuosi Who Will  
Appear in Farewell Recital at Dream-  
land Next Wednesday Night

at Dreamland next Wednesday night, will be notable in many respects. The famous artists, the foremost exponents of their art in the world, have announced that their appearance Wednesday night will be the last time that their thousands of admirers in the bay district will have the opportunity of

hearing them in a performance of this kind since they have decided that at the conclusion of the present music season they will go their separate ways, Maier devoting himself to children's and young people's concerts in which he has had so much success, and Pattison devoting himself principally to composition.

Their carefully selected and specially prepared program for Wednesday night is as follows:

- Overture to The Magic Flute.....Mozart-Busoni
- Piece in B minor.....Saint-Saens
- Scherzo, Op. 87.....Saint-Saens
- Air with Variations.....Bach
- Forest Elves.....MacDowell
- Coronation Scene from Boris Goudou-noff.....Moussorgsky-Pattison
- The Turkey in the Straw.....Frantz
- Le Carnaval des Animaux.....Saint-Saens
- Rhapsody Espana.....Chabrier

The third in the series of Four Com-

parative Programs of Music will be held Wednesday morning, November 19 and Thursday evening, November 20, at the studio, 2140 Hyde street. Maude Wellendorff, pianist, and Rose Florence, mezzo contralto, will expound Followers of the Russian Five and the French Group of Six, Lully and Couperin. The final program, December 3, will concern Bach and the French Impressionists.

Willem Wegner, violinist, and Henrik Gjerdrum, pianist, were soloists at the twenty-seventh anniversary concert of the Norwegian Singing Society of California Hall, November 8. A capacity house applauded the singers under the direction of Axel Philstrom, while the soloists received their full share of enthusiasm.

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Dramatic Reader

OPAL HILLER  
Pianist

In

## MELODY DRAMA

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## RODZINSKI'S TRIUMPHS WITH L. A. SYMPHONY

Houses Completely Sold Out at Opening Concerts of the Los Angeles Symphony Season—Rodzinski Universally Acclaimed

Another one of the conductors introduced to San Francisco musical audiences through the Summer Symphony Association is being feted elsewhere. This is the second year of Dr. Rodzinski's Los Angeles engagement and the musical public of the Southern California metropolis is showing its appreciation of their highly endowed conductor by packing the houses from the very start of the season. Dr. Rodzinski was selected here last summer by public and critics as one of the most dynamic personalities and most distinguished musicians that ever wielded the baton among an array of masters that appeared during the summer in San Francisco for the past five years.

Evidently the Los Angeles press and public is cognizant of the great artistic merit of the presiding genius of the Los Angeles Philharmonic Orchestra for both his appearance with the Los Angeles Opera Association when conducting Salome and Tannhauser as well as his directing the opening season elicited universal acclaiming concerts of the 1930-1931 symphony season. Here are extracts from some of the criticisms that appeared after the opening event of the season:

**Edwin Schallert in the L. A. Times**—Virtually a new ideal for symphonic concerts here was established by Dr. Artur Rodzinski and the Philharmonic Orchestra last evening. The opening program of the organization, which is sponsored by W. A. Clark, Jr., assumed aspects triumphant, both in point of musical renditions and public interest. Applause reached a demonstrative peak practically unsurpassed in the history of this cultural institution, and became an amazing ovation following the giving the final number, Ravel's "Bolero," at Philharmonic Auditorium.

Prospects are for the renewed vitalizing of the entire symphonic enterprise, gauged by this initial conquest. A season that begins with such excellence and spirit would seem assured of the finest fulfillment. The concert was a distinguished augury of the future.

That Rodzinski already has his instrumental ensemble well shaped, smoothed and built up for the start of his second season was manifested at many stages of his varied and significant presentation—nowhere, perhaps, more strikingly than when he allowed them to go their own way, without the use of the baton, in the fascinating Ravel creation. Admittedly this composition may surge along of itself without direction, but it is great showmanship to permit it to do so, and to have the results so brilliant as they were on this occasion.

Bach in a Respighi arrangement, Brahms and Debussy besides Ravel, were the composer sources for the first symphony concert. The majestic Symphony No. 4 of Brahms was the main structure of the program, to which one may add that the Bach-Respighi "Passacaglia" was its corner-stone. The arabesques of Debussy's "La Mer" and the "Bolero" were the decorative embellishments—and the last more than that. The effect of the whole was arch-

itecturally complete—one of the best examples indeed of program construction during the Rodzinski regime.

**Patterson Greene in L. A. Examiner.**—Both the Philharmonic Orchestra and the audience gave an enthusiastic performance last night, to usher in the new season. The fan-fare of trumpets that greeted Arthur Rodzinski when he took his place at the conductor's stand was usual. But the roar of applause from the capacity crowd was not usual by any means. It was, in fact, without precedent at an occasion of this kind. The young director has made symphonic music an exciting element in our musical life, and the fact is duly appreciated. More power to him, and many years \* \* \* \*

I liked the Brahms that Rodzinski gave us. I am not of the ascetic host who take their Brahms bitterly, as spiritual discipline. The Kapellmeister Brahms delivered joylessly, with drops of perspiration on it, is a more or less hallowed tradition. But I suspect that it maligns the German master even as the legend of the cherry tree maligns the father of our country. Both



**ARTUR RODZINSKI**  
Conductor of Los Angeles Philharmonic Orchestra,  
With Mischel Piastro, Concert Master of the  
San Francisco Symphony Orchestra

men of history were too great for smugness.

Therefore, to repeat, I enjoyed the Brahms of Rodzinski. It was warm of heart, fulsome of sentiment. Its melodies sang lusciously or clearly as occasion warranted, and the expert balance of sonorities kept the score miraculously transparent. The nobility of the Bach was memorable in the stately march of its theme through swirling counterpoint to a mighty major chord, with the full orchestra supported by the pipe organ. The infinite detail of the Debussy suite profited by thorough rehearsal. Likewise by the presence of Sylvain Noack, thrice welcome at his old post at the concert-master's chair. And the barbaric "Bolero," heard for the first time outside the Bowl, renewed its hypnotic effect.

**Carl Bronson in L. A. Herald.**—Partisans of the strings, woodwinds, brasses and percussions of orchestral perfection flocked to Philharmonic auditorium last night to enjoy the opening program of the Philharmonic orchestra in numbers that exceeded the attendance of any single concert in the history of the orchestra. It was

an entire sellout for the spacious auditorium and the colorful glitter of present society, as well as notable representation, characterized the event as unparalleled in orchestral tradition. Dr. Artur Rodzinski was tendered a prolonged ovation upon making his entrance before the impressive mass of players, and before the excitement ended a fanfare from the brass section emphasized the auspicious opening of a newer and greater symphony series than we have ever enjoyed.

**C. H. Garrigues in L. A. Illustrated Daily News.**—With Dr. Artur Rodzinski returning to the conductor's stand to receive an ovation such as has seldom been granted a conductor of the local orchestra, the twelfth season of the Los Angeles Philharmonic orchestra opened last night with a program crammed with sensations and sensational music. In every sense of the word it was a night of triumph—for Dr. Rodzinski, for the orchestra and for the management. The house was packed to the ultimate rafters. As was proper, the orchestra greeted the conductor with a fanfare and the audience with applause. But what could hardly be expected was that the tremendous roar of welcome going up from the audience drowned out the blare of the trumpets despite the frantic blowing of the musicians.

Dr. Rodzinski returned to the stand last night to demonstrate that he has actually grown in the past year above the high standard he set when he arrived at the opening of last season. There is a new maturity to his work, indicated in a softening of the purely sensuous and sensational character of his readings. In no place was this more evident than in his interpretation of Brahms' Fourth symphony, for in this he gave us a new Brahms—a firm, vigorous musician who displayed the true Brahmsian scholarship and yet was essentially a mighty lyricist, singing his magnificent song in many voices. Rodzinski still exaggerates his tempi to a certain extent, but the added vigor of his reading brought the Fourth to the high pinnacle upon which the musical world has placed it.

**Charles Dagget in L. A. Record.**—In keeping with the new spirit which seems to have swept over the entire organization, the Philharmonic Orchestra began the winter musical season with one of the most brilliant openings it has ever had. Dr. Artur Rodzinski and his musicians were in fine fettle. The program was splendidly balanced. The entire house was sold out. The applause for the music was sincere, whole-hearted and deafening. It would be unfair to say that everyone was enchanted. Some were disappointed, some were thrilled. But even the disappointed ones were thrilled at the climax of the evening. Ravel's fascinating, brittle Bolero.

Rodzinski, particularly, seemed in a happy mood. His men performed admirably and gave pleasing evidence of the hours of hard work they had put in to make the opening night the huge success it was. The conductor, however, was star performer. In one number he used a score, in two others he conducted without music, and in another he waved his baton not at all! When Rodzinski came here, some time ago, as a guest conductor, he played a symphony without a score. For that

he was charged by one hypercritical critic with "playing to the gallery" and all last year he used a score. But last night he played to the entire auditorium, as well as "to the gallery" and everyone seemed to like his music showmanship.

## THE UKIAH MALE CHORUS

Perhaps no one in the world music deserves greater credit nor does more for the cause of music than those who devote their talents, time and energy to helping and promoting the culture of their respective communities.

Such a man is Hugh T. Harvey, who has built up and conducts the Ukiah Male Chorus. In recognition of his splendid work he was awarded the Chamber of Commerce Cup for Community Service in Ukiah last year. He content to rest on his laurels. Harvey is again active in the commendable movement of organizing the chorus. The Chorus which is organized for Community good-fellowship and entertainment of the 3,125 people who makes up the population of Ukiah, drew a little over 3½ per cent of the city's citizens at the first rehearsal, quite a compliment to Harvey, when it is remembered that the 3½ per cent included only males.

The Ukiah Male Chorus is non-sectarian and non-profit, the only place for membership being regular attendance and enthusiasm.

Harvey is well qualified to direct the Chorus—for years he has been directing choirs and is backed by an enviable eastern record before coming west. For three years he directed the choir at St. Paul's Episcopal Church in Chicago. He studied vocal instruction under Professor De Vito Durgin Lash in the Fine Arts Building, Chicago; was baritone soloist three years at the Buena Park Memorial Church in Chicago; starred several seasons in musical comedy touring the east in the "Knight of the Day" and has been acclaimed by well-known patrons at the leading houses of the east.

Now Harvey is offering the benefit of his varied experience to Ukiah and is devoting his time to a fine community chorus. Ukiah owes Mr. Harvey and the Ukiah Male Chorus every possible bit of encouragement and support in this movement. Every Ukiahian should boost its Male Chorus for Ukiah's sake and as an expression of gratitude to Harvey for his selfless and splendid work in Ukiah's advancement of culture and music.

Vasia Anikeeff, former basso of the American Opera Company, and Arthur Gunderson, violinist, have moved from Carmel to Watsonville. Both musicians, until recently, have been instructors at the Carmel Conservatory of Fine Arts.

A new orchestra, the Civic Symphony, is being formed in New York City. Felix Leifels, formerly manager of the New York Philharmonic Society, is its manager.



## RECENT EVENTS IN LOS ANGELES

### WOOD BOWL 1931 CONTEST PRIZES GIVEN

ine Yarnell One Thousand  
r Prize Contest for Symphonic  
omposition of Any Type  
Closes February 1

out pausing to look back on its  
ments of 1930, which far ex-  
anything in past years, the  
ood Bowl association already is  
plans for the 1931 season of  
onies Under the Stars."

t M. Tindall, business mana-  
the Hollywood Bowl associa-  
is announced that plans have  
ompleted for the third annual  
omposition contest which will  
national in scope, offering one  
d dollars to the winning com-  
. The contest has been in exist-  
the past three years but no  
was made this year because, in  
tion of the judges, no composi-  
s deemed worthy of the prize.  
the award went to Charles  
n of Paris for a suite.

one thousand dollar prize purse  
annually by Katherine Yar-  
s Angeles philanthropist.

have been slightly changed  
r in that composers may sub-  
type of symphonic composi-  
regardless of form or perform-  
the winning composition will be  
as a featured number during  
lar concert season of "Sym-  
Under the Stars," which are  
n Hollywood Bowl in the  
of July and August.

e past the composition was  
to a definite form. The 1928  
was for an overture, that of  
a suite, and a symphonic poem  
ed for in 1930. The committee  
it by removing the limits, a  
type of composer will be at-  
and that something will be  
worthy of performance in the  
od Bowl. The contest is open  
composer in the world, regard-  
nationality. Gertrude Ross,  
i of the prize composition con-  
announced that three famous  
ul conductors will adjudge the

winner after the close of the contest  
on February 1, 1931. All compositions  
should be sent to the Hollywood Bowl  
association, 7046 Hollywood Boule-  
vard, Hollywood, California.

Following are the rules of the con-  
test:

1. The competition is open to all composers and is without restriction as to the nationality of the composer.
2. The composition is to be symphonic in nature, written for performance by a full symphony orchestra, but is not restricted as to form.
3. Contestants shall submit a full conductor's score only. The winner shall be required to provide orchestra parts for the first performance, which will be given in the Hollywood Bowl, or authorize the Hollywood Bowl association to secure the necessary parts at the expense of the composer. All manuscripts will remain the property of the composer, in which full performance rights in the future will remain vested.
4. All manuscripts are to be sent to the Hollywood Bowl association, 7046 Hollywood Boulevard, Hollywood, California, and must be received at this address on or before February 1, 1931. The manuscript is to be anonymous, but marked with a word or device for identification, and to be accompanied by a sealed envelope securely attached thereto, bearing on the outside, the same word or device, and containing inside the full name and address of the composer.
5. All manuscripts must be sent flat and must be accompanied by \$2.50 American money (or its equivalent) for the expense of forwarding to the several judges and returning to the composer.
6. While every possible precaution will be taken to safeguard the manuscripts, the Hollywood Bowl association will assume no responsibility for the loss or damage of composition. Each contestant should retain a duplicate copy of his manuscript.
7. All manuscripts must be clearly written in ink. No composition which has been previously published or publicly performed, shall be submitted.

8. The award will be made by three competent judges. Contestants shall not be permitted to discuss their score with the judges or officers of the Hollywood Bowl Association. The Hollywood Bowl Association reserves the right to withhold the prize if in the opinion of the judges no composition of sufficient merit has been submitted.

Charles Wakefield Cadman came to Los Angeles Sunday, November 2, for his second concert series since moving to his new rancho in San Diego County.

White Enchantment, his new song cycle, again was the favorite and had three presentations during his week's stay, first by the Hollywood Opera Reading Club at the El Capitan Theatre on Monday, November 3; second, by the Long Beach Opera Reading Club on November 6 at the Ebell Theatre, and finally as the opening event of the Huntington Park artist course sponsored by the Parent-Teacher Association. Preceding the two opera-reading presentations of the popular new composition, Leon Rains, the Director, also gave a resume of The Witch of Salem, Cadman's American opera which was produced and taken on tour by the Chicago Civic Opera Company.

The interpreting artists for the song cycle were: Margaret Messer, soprano; Rosalie Parker Frye, contralto; Harold Kellogg, bass; and Otto Ploetz, tenor. Mr. Cadman was also the guest of honor at the Los Angeles Breakfast Club on Wednesday, November 5.

Mrs. Gilbert Moyle was hostess at a musicale in her home on Elmwood Avenue, Berkeley, last Sunday evening. Seh presented Miss Hazel Riggs, who played the lead in The Merry Widow, given recently by the University of California Glee Club and Treble Clef Society. Other singers were Miss Janet Galt, Miss Naomi Riggs and Miss Edna Reichart.

### NOVEL HARP PROGRAM TO BE GIVEN NOV. 24

With the revival of romantic and picturesque costumes and coiffures has come renewed interest in the study of the harp, the most romantic and inspirational of all instruments. Many of the younger social set have taken up seriously this lovely music.

Vojmir Attl and an ensemble of nine young women will present a concert of harp music in the Community Playhouse, Sutter street at Mason, on Monday evening, November 24 at 8:30. The program will include numbers from all the greatest composers for the harp, arranged and conducted by Vojmir Attl. Much interest is being expressed by musicians in the bay counties, as this will be the first concert of its kind ever given in this vicinity.

Elsa Behlow Trautner, soprano, will sing several selections, accompanied on the harp by Olga Attl. Vojmir Attl and Olga Attl will give solo numbers on the harp. Seats are on sale at Sherman, Clay & Co.

Word comes from abroad that Wheeler Beckett, former conductor of the Young People's Symphony Concerts here, was guest conductor of the Berlin Philharmonic Orchestra last month. Following his post graduate course under Felix Weingartner last summer at Basel, Switzerland, Beckett was also invited to conduct the Vienna Symphony, as guest. In Berlin, Miss Margaret Halstead, soprano, daughter of the American Consul General to London, was guest soloist during Beckett's conducting. A reception followed at which Mr. and Mrs. Beckett's guests included Mrs. Albert Halstead, Mme. Johanna Gadske-Tauscher, Captain Tauscher, Dr. and Mrs. Arbatsky, Mme. M. von Kudriaxtzeff, George Gordon, charge d'affaires, representing the American Ambassador to Berlin; Nicolai Orloff, Mrs. George Preston Wintermute and Miss Marjorie Wintermute of Claremont, California; Miss Geraldine Hall.

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## AMERICAN NEWS

Annual awards for the finest American composition of the year in the form of symphonies, suites, tone poems, concertos, or piano or violin works are provided in the will of the late Roy Lyndon Danks, of New York.

\* \* \*

An all-Wagner program, with Eugene Goossens conducting, opened the season of the Rochester Philharmonic Orchestra early this month.

\* \* \*

Eugene Goossens conducted La Jongleur de Notre Dame as the second production of the season of the Philadelphia Grand Opera Company, and Mary Garden headed the cast.

\* \* \*

The College of Music of the University of Southern California has organized its semi-centennial chorus of students, alumni, and faculty on a permanent basis, with Alexander Stewart as director. It will give the Messiah of Handel with 400 singers in December in Los Angeles.

\* \* \*

Novelties announced by Conductor Eugene Goossens for the season of the Rochester Philharmonic Orchestra include Howard Barlow's Ballo Sardo, Williams' Overture The Wasps, Tschai-kowsky's Manfred Symphony, Debussy's La Mer, Loeffler's Pagan Poem, Hanson's Romantic Symphony, and Gardiner's Shepherd Fennel's Dance.

\* \* \*

Werner Josten's Concerto Sacro for piano and string orchestra is to be published by the Juilliard School of Music. It is in four movements, The Annunciation, The Miracle, Lament, and Sepulchre and Transfiguration. Josten is professor of music at Smith College.

\* \* \*

Carlo Zecchi, young Italian pianist, who is to make his debut in the United States this season, has been touring in Argentine, Chile, and Peru.

\* \* \*

Serge Koussevitzky is conducting the Boston Symphony Orchestra in a Beethoven festival in Washington, D. C., early in December, and a Bach festival in Boston in March.

\* \* \*

The International Society for New Music in New York has issued (fifty pages) the first edition of American Composers of Today, which is a catalogue of the complete works of the outstanding American composers now living.

\* \* \*

Ten one-hour concerts, directed by Ossip Gabrilowitch and Victor Kolar, are being widely broadcast by radio by the Detroit Symphony Orchestra.

\* \* \*

The Standard Concert Guide, by Felix Borowski and George P. Upton (551 pages) includes program notes of scores of standard works of the symphony repertory. Borowski has written such notes for years for the Chicago Symphony Orchestra. The book is published by A. C. McClurg and Company, Chicago.

## EUROPEAN NEWS

Novelties in the repertory of the Paris Opera-Comique this season will include De Breville's Eros Vainqueur, Roger-Ducasse's Cantegril, Roland-Manuel's Le Diable Amoureux, and Charles Silver's The Grandmother.

\* \* \*

Fifty-four concerts are to be given by the Paris Padeloup Orchestra this season. The conductors will be Rhene Baton, D. E. Inghelbrecht, Felix Weingartner, Franz Von Hoesslin, Artur Honegger, and others.

\* \* \*

Sir Thomas Beecham's first concert of the season with the Royal Philharmonic Orchestra was devoted to Mozart's music, including a symphony, a piano concerto played by Myra Hess, and the Symphonie Concertante with Isolde Menges, violinist, and Lionel Tertis, violist, as duetists.

\* \* \*

Revivals at the Paris Opera-Comique this fall will include Bachelet's Quand la Cloche Sonnera, De Falla's La Vida Breve, Levade's La Rotisserie de la Reine Pedauque, Faure's Penelope, and Gluck's Iphigenie en Tauride.

\* \* \*

Applause is forbidden at the Vienna State Opera until the curtain falls on each opera act. Arias, as in London, will be greeted by silence, no matter how much the public likes the rendition of them.

\* \* \*

Novelties at the Munich Opera this season are The Beloved Voice, by Weinberger, The Ghost Sonata, by Weismann, The Artful Widow, by Wolf-Ferrari, The Comedy of Death, by Malipiero, and Galathea, by Braunsfels.

\* \* \*

Jacob Weinberg's opera A Night in Palestine is to be produced by the Society for the Advancement of Music in Palestine.

\* \* \*

Women are now members of the string sections of the Amsterdam Concertgebouw and Paris Colonne Orchestras. This is unusual in Europe.

\* \* \*

Stars of the Budapest opera season this year will include Maria Jeritz, dramatic soprano; Toti Dal Monte, coloratura soprano; Feodor Chaliapin, Russian basso; Marcel Journet, French basso, and Tito Schipa, tenor.

\* \* \*

Christopher Columbus, an opera by Franz Schreker, which is to have its premiere in Germany soon, follows the form of a play within a play. The inner plot is a tale of Columbus, the outer a modern schoolroom scene.

\* \* \*

Soloists with the London Symphony Orchestra this season will include John McCormack, tenor, Mischa Elman, violinist, Fritz Kreisler, violinist, Vladimir Horowitz, pianist, Bronislaw Huberman, violinist, and Moritz Rosenthal, pianist.

## GDAL SALESKI CONCERT

Offering a "different" program of new and interesting novelties, Gdal Saleski will reveal to San Franciscans the art which has been praised by critics of three continents. The concert, scheduled for Monday evening, November 24, in Scottish Rite Hall under the management of Alice Seckels, will enable the distinguished 'cellist to demonstrate his versatility, both as interpreter and composer.

"Few 'cellists can mould a melodic line with more intensity of poetic feeling than Gdal Saleski," wrote the critic for the New York World following Saleski's second recital in that city. "His luscious, sympathetic tone never depreciated in quality during the singing of cantabile passages, whether it swelled to a resounding fortissimo or died away to a mere whisper of sound," according to the same authority.

Saleski's program, in which he will be accompanied by Edward Harris,

will be as follows:

Air et Corrente.....	H. Eec
Concerto in A Minor.....	A. Vivaldi-Nach
Allegro—Largo—Presto	(Transcription for cello by G. Saleski)
Bouree (for cello alone).....	J. Be
Old Dance.....	J. Sena
Suite Antique.....	G. Sale
Prelude—Sarabande—Minuet—Giga	
Dedication.....	G. Sale
Souvenir de Melbo.....	G. Sale
Playera.....	Granados-Sale
Jota.....	De Falla-Kochar
Nocturne, E minor, Op. 72, No. 1.....	L. We
	Chopin-Sale
Kaddisch.....	M. Ra
Piece en Forme de Habanera.....	M. Ra
Serenata Espanola.....	G. Cass
Chanson Hebraique.....	L. We
	(Dedicated to Gdal Saleski)
Tarantella.....	D. Pol

The Piedmont Musical Club honor all past guest artists at a musical soiree Tuesday evening, November 18, at the home of Mrs. William Sharon in Piedmont. The club also celebrates its twentieth anniversary on this occasion, and cards are issued for \$5 to 11:30 p. m.

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## RETHBERG'S RETURN

beth Rethberg, one of the most and perhaps the busiest soprano operatic and recital stage today, on return to appear before caudiences in California. Oakland ar the prima donna on Tuesday November 25, and the only San sco appearance of the great is scheduled for Dreamland, y night, December 1. Since her pearance here, which, it will be l, was for a single Northern nia recital and attracting over listeners, Rethberg has appeared nty-three performances at Raark, Chicago, has sung her uses during a full Metropolitan season, crossed the Atlantic o sing in Milan and Rome, has audiences in thirty recitals in y cities and will soon be back Pacific Coast tour which will fifteen engagements. Honors Rethberg wherever she goes. By of Mussolini, she sang a series ormances at the new Royal in Rome last spring and at the ion of Toscanini, appeared unbaton in a dozen operas at La Her appearances here will be standing features of the early eason. Special programs are beanged.

## PROVINCIAL CRITICS

Continued from Page 2)

otests against criticism repregreat challenge to the press; often the protestants are apby having their views printed munity opinion," that pungent wherein the "curiously abstract sted hatreds that keep thrustselves to the surface of Amer," as Louis Bromfield has it, steam. While these may be igs must the efforts of interests r spokesmen to ballyhoo or e a critic into condoning the os of local talent, the need for y between writer and the newsre represents is apparent. Alone, cannot exert influence; worki a far-seeing editor, interested ing to his readers knowledge etter things of life along with d's news, he can be no small r good.

possibility that a critic might, or crook, suffer defeat in any wenty-five provincial communa real one. A boycott, such as atened after the Talley review, take the resignation of the crita newspaper imperative. The would resolve itself into prethe best interests of the press. eventuality, of course, would e another victory for forces same medieval darkness that ed in Tennessee's evolution 1925. From the standpoints of c and of the development of audiences that love and underusic," however, the occurrence mount to an altogether worthefeat for the journalist and temporary set-back for the of musical appreciation.

## NOVEMBER ADDITIONS TO PUBLIC LIBRARY MUSIC

### LITERATURE OF MUSIC

- Bonavia, F. Verdi. 1930.
- Buttree, J. M. The rhythm of the redman; in song, dance and decoration. 1930.
- Clippinger, D. A. Fundamentals of voice training. 1929.
- Graveure, Louis. "Super-diction"; twelve studies in the art of song. 1918.
- Lewis, L. R. The ambitious listener. 1929. (The pocket music student).
- Pagona, Luigi. La fionda de Davide, saggi critici (Boito, Pizzetti, Croce) 1928.
- Robson, R. W. The repertoire of the modern organist. 1925.
- Rubinstein, Beryl. Outline of piano pedagogy. 1929.
- Samuels, T. G. Singing and its mastery. 1930.
- Stanley, Douglas. The science of voice. 1929.
- Weatherly, F. E. Songs for remembrance. 1930.
- White, E. W. Stravinsky's sacrifice to Apollo.
- Winn, Cyril. Music for all. 1929. An essay on the appreciation of music.

### COMPOSITIONS

- Alexander, Ian, ed. Anthems, old and new.
- Audran, Edmond. L'oncle Celestin; operette bouffe en trois actes.
- Bailey, N. B. Songs from Aloha land; a collection of Hawaiian songs with ukulele accompaniment.
- Caryll, Ivan, pseud. The girls of Gotenberg; a musical play in two acts, by Ivan Caryll and Lionel Monckton.
- Caryll, Ivan, pseud. "The pink lady." Book and lyrics by C. M. S. McLellan. Music by Ivan Caryll.
- Cellier, Alfred. The mountebanks; comic opera in two acts.
- Chopin, F. F. Frederic Chopin at home. Piano solo.
- Dubois, Theodore. Paradise lost, a dramatical oratorio in four parts.
- Fall, Leo. The siren; operetta in three acts.
- Gaul, A. R. Joan of Arc; a cantata.
- Gebest, C. J. The red widow: a musical play.
- Grieg, E. H. Edvard Grieg at home; piano solo.
- Jones, W. H., comp. New songs for male quarters.
- King, C. E., comp. King's book of Hawaiian melodies.
- Lewis, L. R., ed. Masterpieces of music. 1929. (The pocket music student.) A collection of excerpts from works discussed in his "The ambitious listener."
- Monckton, Lionel. The Quaker girl, a new musical play in three acts. Music by Lionel Monckton.
- Rubens, P. A. The Balkan princess, a new musical play in three acts.
- Tabb, R. V. Position studies for violoncello.
- War songs of the world war. Sheet music bound.



Krenek's fantastic and highly interesting opera, Jonny Spielt Auf, will be given in skeletonized form at Travers Theatre, Fairmont Hotel, Tuesday morning, December 3. Dorothy Maris will present the work as an operalogue, with Rudolphine Radil reading and singing the story; John Teel, baritone, and Dora Blaney, pianist. As a freak of creative genius, one must go far to find the equal of this work. Krenek thought to present an opera according to the ideas of American jazz. It supersedes jazz and becomes unnamable, but is well worth a hearing from a point of amusement and because of Krenek's inventive abilities.

With the departure of Mrs. Gerald Campbell, San Francisco loses an artist musician. She is a violinist of first grade and has devoted her gifts to the pleasure of friends, with occasional appearances in public. A few years ago, Mrs. Campbell and Miss Margaret Tilly, also a violinist as well as pianist, were members of the California Music League Orchestra, now known as the University Symphony Orchestra, playing in the first violin section, conducted by Dr. Modeste Alloo. Miss Tilly is in New York and Mrs. Campbell will accompany her husband, Hon. Gerald Campbell, to that city where he has been transferred from San Francisco to the similar post of British Consul General.

The first presentation here of Fevrier's opera, Monna Vanna, in dramatic and musically interpretative form, will be an outstanding feature in the programs of the San Francisco Musical Club. Mme. Sofia Neustadt, reader, and Mrs. Stanley Hiller, pianist, will give the work in the form of melody drama, a version originated by Mme. Neustadt who makes her own translations from a large repertoire. A picture, rather than a sketch, is thus portrayed. The event will take place next Thursday

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morning, November 20, at the Community Playhouse at 10:45 o'clock. Mrs. Paul C. Westerfeld is president of the Club, and Mrs. W. H. Sellman will be the day's hostess.

Premieres at the Dresden Opera this season will include Othmar Schoek's Vom Fischer und syner Fru, the same composer's Don Ranudo, and Mark Lothar's Lord Spleen. Revivals will be Mozart's Marriage of Figaro, Carmen, Otello, Les Huguenots, Pfitzner's Palestrina, Barber of Seville, Bleech's Versiegelt, and Strauss' Ariadne auf Naxos.

The Concerts Poulet in Paris announce twenty-one concerts for the season, with Gaston Poulet as regular conductor and as guests V. Andrae, Branco, Georges Enesco, Hans Kindler, Guy Ropartz, and others.

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## NEW OPERETTA GREETED WITH MARKED APPROVAL

Emmerich Kalman's *Paris in Spring*  
Welcomed with Enthusiasm  
at Curran Theatre

BY GEORGE C. WARREN  
(S. F. Chronicle, November 4)

San Francisco enthusiastically welcomed a very lovely and gorgeously produced operetta last night at the Curran Theatre where and when Emmerich Kalman's *Paris in Spring* had its American premiere. The audience was large, and while not demonstrative at the act endings, demanded that the things it liked be sung again and again. Louis Owen Macloon and Lillian Albertson are the producers, and topped anything they have presented on the Pacific Coast, in settings, costuming and cast.

The garret of the first act, with its wall paintings by successive occupants, and its view of Paris through the big studio window, is a thing of beauty, but it is the second act, which shows the courtyard of an ancient mansion of the aristocrats, abandoned to artists, grisettes and the bohemians of the Quartier Latin, that surpasses in scenic glory anything of the sort seen here. It is splendid painting and fine stage carpentry, guided by the artistic supervision of the Macloons.

### KALMAN'S MUSIC FEATURE

There is a story, of course, and a romantic one, but one hardly follows its thread for listening to the intoxicating rhythms of Kalman's music, which throbs with the strains of the Magyar songs of his own country, Hungary. There are waltz movements, dreamy, sensuous, lovely, and there are livelier airs, and several thumping choruses, one for the men alone with the soprano, "Ninon, Toast of Paris," a graceful number that had to be repeated; and there are concerted numbers that thrill the hearer.

Kalman's orchestration is rich and full, giving the work more solidity and body than one expects in the light forms of musical works. Leo Flanders directed his big orchestra with a good deal of flourish. An interesting musical bit was the interpolated violin solo by Duci de Kerekjarto, the Hungarian concert violinist, who chose as his first number the enormously difficult and very showy Witches' Dance of Paganini, the technical obstacles of which he tossed off as though it were a simple cradle song. He added two other numbers to his portion of the second act, scoring tremendously. As he played the house was stilled into perfect silence, with deafening applause when he finished.

### ALL ENJOY LIFE

Such story as *Paris in Spring* offers is concerned with three merry students, an artist, a composer and a poet, who live in the garret and enjoy life to the fullest. The artist is loved by two women, a grisette who becomes a stage favorite, and a pretty and good street singer, who is befriended by the trio. He thinks he loves his beautiful model, the grisette, but it is the worthy girl that gets him in the end.

Life seems a perpetual holiday to these gay-hearted youngsters of the Montmartre section—the time is 1850 when that region was their stamping ground. There are fetes and dances and other merry meetings, and everyone sings from pure gladness to be alive. The numbers that went best last night were *What Have I Done?* and *As We Kiss*, both falling to Allan Prior; *I Sing My Song in Rain and Snow*, Lilli Segrena's entrance song; *Fortune Smiles Again*, a jolly quartet for four men, and *Love Comes in Spring*, sung by Miss Segrena.

### USES VOICE WITH SKILL

The new prima donna, Miss Segrena, discloses a voice of much power, which she uses with great skill, her top notes registering splendidly in solo or ensemble. She is pretty, dark, slender, petite, with a quite charming manner.

Allan Prior, always a favorite here, sings better than ever, looks very handsome as the artist, Paul, and made a great success with the crowd last night. Janice Joyce, a lovely blonde, strangely like Mary Nolan of the films, who once was Imogene Wilson of the Ziegfeld Follies, so like, in fact, she might be that lady's twin, was gorgeous to see in her Mother Eve robe of nothing; in her improvised newspaper dress, or in the splendid gowns which later adorned her beauty. She sings nicely and moves about with a confidence born of long experience.

Russell Scott shows his ringing high notes occasionally as Florimond, the composer, and Hal Redus is interesting and sings well as Henri, the poet. Max Dill, who had a rapturous reception, carries the burden of such comedy as the book affords, and Richard Powell does a neat bit as the Minister of Beaux Arts. The girls of the chorus are not only good singers, but good lookers as well, and the boys sing, dance and are clean looking and masculine.

Mrs. Carroll Nicholson was hostess at a musicale and reception at her Piedmont home, Sunday afternoon, October 26, in honor of Mrs. Wallace Wheaton Briggs, formerly of Oakland, whose home is now in Seattle. A gathering of musicians of San Francisco and the East Bay region greeted Mrs. Briggs and her daughter, Florence, who, as a cellist and former student under Felix Salmond, is well known in the North. The guests enjoyed an excellent program, participated in by Barbara Blanchard, soprano; Philip Ashcraft, tenor; Florence Briggs, cellist, and Marian Nicholson, violinist. The artists had the accompaniment of Mildred Randolph. During Mrs. Briggs' recent visit in Paris she passed an afternoon with Emma Nevada in her home in that city. Mignon Nevada, the daughter, is singing widely through Europe.

Twenty-four concerts are to be given by the Orchestre Symphonique de Paris this season, the conductors to be Pierre Monteux, Willem Mengelberg, E. Fernandez Arbos, Defauw, Georgesco, Vladimir Golschmann, Franz von Hoesslin, Hermann Scherchen, Eugen Ysaye, and others.

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# Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

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SAN FRANCISCO, CALIFORNIA, SATURDAY, NOVEMBER 22, 1930

TEN CENTS

## VIEWING 3 CONCERTS IN NEW YORK, PHILADELPHIA AND SAN FRANCISCO

ini Conducting the Philharmonic Symphony Orchestra of New York, Stokowsky Leading Philadelphia Orchestra in Philadelphia and Basil Cameron Conducting San Francisco Symphony Orchestra in this City Heard and Reviewed During One Afternoon — Musical Review First Publication to Start Reviewing Symphony Concerts in Various Parts of the United States in One Day

BY ALFRED METZGER

weeks ago the Pacific Coast Review began an innovation in musical journalism by reviewing a concert of the New York Philharmonic Symphony Orchestra under the direction of Eric Kleiber 3,000 away from the auditorium in which it took place. Today we are taking a step further. We are reviewing symphony concerts taking place one afternoon beginning at 5 o'clock. The first of these three concerts took place in New York and was given by the New York Philharmonic Symphony Orchestra under the direction of Arturo Toscanini. The second was given in Philadelphia by the Philadelphia Symphony Orchestra under the direction of Leopold Stokowsky and the third took place in San Francisco and was interpreted by the San Francisco Symphony Orchestra with Basil Cameron as conductor.

The writer never had heard a concert under the direction of Toscanini until Sunday. However, he had heard that Toscanini was the greatest conductor. Since then, through the radio we are convinced that his reputation is well founded on facts. The program interpreted under the direction of Toscanini consisted of Three Chorales by J. S. Bach arranged by Respighi, Beethoven's First Symphony and Brahms' First Symphony. In other words it was devoted to what is known as the three B's.

In the first place we must express our admiration for the orchestra itself. It is difficult to imagine a body of musicians better suited to interpret these pieces, a tone quality more sonorous, more to pitch and susceptible to the refined nuances than the personnel of the Philharmonic Symphony Orchestra of New York. We have heard the last word in symphonic interpretation. When it is added thereto that the orchestra tunes up before the conductor that there is no question of the evenness of intonation we have a performance worthy of the greatest of the batons. No doubt our readers in New York will



AUDREY FARNCROFT  
The Charming and Exceptionally Gifted Colorature Soprano  
Who Sang for the Pacific Musical Society Last Week  
Receiving an Enthusiastic Ovation

wonder why we refer to the orchestra's being properly tuned before the concert as this should be a self evident fact. But strange as it may seem the San Francisco Symphony Orchestra does not tune as it should and has not done so for a long time. Consequently the intonation has not always been satisfactory.

It is difficult to choose from among the three compositions, interpreted under the direction of Toscanini, the one

that stood out among the others. They were all equally well interpreted. Toscanini obtains a precision and vitality of rhythm that is unsurpassed. His tempi are throughout based upon intellectual grasp of the composition. Naturally they do not always agree to our preconceived ideas of tradition, but whenever they differ in this respect Toscanini discovers beauties hitherto unrevealed.

Throughout the rendition of the

score there is a painstaking attention to shading even unto the minutest details. The Respighi arrangement of the Bach Chorales is one of the most effective orchestral transcriptions of a Bach composition that we have heard and Toscanini with his magic wand translates what usually might appear to be principally academic phrases devoid of emotionalism into such a musicianly style of phrasing that at times they breathe the essence of poetic delicacy.

The Beethoven Symphony was interpreted specially delightfully. There was apparent throughout a buoyancy and sprightliness that bordered on exhilaration and at times this charmingly simple work attained, notwithstanding the reduction of the orchestra to forty musicians, a certain massive tone quality that added much to its original beauty. The orchestra seemed to play as if inspired. Now it would whisper, fading out into the most delicate pianissimo, and again it would gradually expand into a thrilling fortissimo with all the gradual growth of adequately applied tonal effects between these extremes. Every group of instruments responded with convincing promptness to the conductor's moods. It seemed as if Toscanini was playing on an instrument absolutely subservient to his slightest wish. The greatness of the conductor was mirrored in every phrase heard over the radio.

The acme of sublimity was reached in the Brahms Symphony. We have heard some excellent Brahms interpretations in our career, but never before did we realize that master's artistic imagination to quite that degree as was the case last Sunday afternoon under Toscanini's guidance and with the New York Philharmonic Symphony Orchestra. From the beginning of the work to the end we followed with admiration the construction of an architectural musical edifice that grew in magnificence and occasionally accentuated massive tone paintings until it attained a glorious outburst comparable to a veritable hymn of praise. No wonder the audience that listened



to it in New York broke out into a frenzy of applause that lasted for several minutes. It was an experience that we shall always remember. Toscanini presented to us a new standard by which to judge symphonic expression.

#### THE PHILADELPHIA ORCHESTRA

Following the concert of the New York Philharmonic Symphony Orchestra we heard a program of the Philadelphia Orchestra under the baton of Leopold Stokowsky. It was an all-Wagner program beginning with the Entrance of the Gods into Wallhalla from Das Rheingold, followed by Wotan's Farewell and the Magic Fire Scene from Die Walkure Forest Murmurs from Siegfried and Siegfried's Rhine Journey and ending with the Closing Scene from Die Gotterdammerung. The program was broadcast from a studio in Philadelphia and was heard in San Francisco over Station KPO. Certain conditions in the Philadelphia studio interfered somewhat with the accuracy of reception here, but in the main the program was thoroughly enjoyable.

Particularly impressive was the realistic tone quality of the various instruments, even the tone of the tympani retained a resonance and mellowness we have never observed over the radio before. The same is true of the bassoon a particularly difficult instrument to hear adequately over the air. Whether it was due to numerical reduction in the orchestra forces or Mr. Stokowski's individual taste we are unable to state, but somehow there was not that solidity of mass tone effect that usually characterizes Wagnerian interpretation. Also we noted a most deliberate conception of tempi and lack in careful shading. This also was the first time we listened to the Philadelphia Orchestra under Stokowsky's direction over the radio and we must confess that our first experience was somewhat disappointing after the enthusiastic comments on that famous conductor's mastery of symphonic interpretations.

We shall not, however, form a definite opinion until we have heard that orchestra again in other compositions.

After hearing these two leading orchestral organizations we attended the third popular concert of the San Francisco Symphony Orchestra under the direction of Basil Cameron. Naturally we did not expect to enjoy this concert as much as the two preceding ones and were in a mood in which we felt we could do justice to our own orchestra. It must however, be confessed that we were pleasantly surprised. We never heard Mr. Cameron in a more congenial mood. He gave an excellent reading of the Beethoven Leonore Overture with its brilliant conclusion and the Handel-Dunhill Masque Suite was rendered with a true grasp of its classic structure. This work was heard for the first time in San Francisco and it was indeed worth hearing. The prelude and five dances of which this work consists were interpreted with fine ad-

herence to contrasts and clean cut technical smoothness.

Anthony Linden was never in better form and played Godard's suite for flute and orchestra with genuine virtuosity and discriminating artistic judgment. Mr. Linden possesses an unusually warm and rich tone and he negotiated the numerous intricate technical passages with precision and conciseness, every note being given its full value. Besides an excellent technical skill Mr. Linden invested the work with serious musicianship shading the phrases with varying tone color effects and adequate emphasis of emotional expression. It was indeed a performance worthy of the ovation that followed its conclusion.

We were specially impressed with Mr. Cameron's reading of Tchaikowsky's Theme and Variations from Suite No. 3. Here the conductor attained a vitality of expression and clarity of rhythm which we did not hear from him before. The orchestra, too, was in specially fine mood containing results more satisfactory than has been the case at other times this season. The rest of the program consisted of Lyric Suite by Grieg, a skillfully arranged Gounod Ave Maria by Cameron, a Prelude by Bach arranged by Sir Henry Wood and Ponchielli's Dance of the Hours from La Gioconda.

The Philharmonic Orchestra concert under Toscanini's direction was broadcast over the Columbia chain and was heard in San Francisco over Station KFRC. Olin Downes, music editor of the New York Times gave a very interesting synopsis of the compositions between numbers and his references to the Brahms symphony were particularly instructive. Leopold Stokowsky made a few remarks descriptive of the Wagnerian music. We already stated that the Philadelphia program was heard over station KPO. At the first opportunity we shall review a concert by the Los Angeles Symphony Orchestra under the direction of Dr. Artur Rodzinski.

#### UDA WALDROP IN RECITAL

The Northern California Chapter, American Guild of Organists, presented Uda Waldrop in recital at the Calvary Presbyterian Church, this city, last Monday evening. Waldrop, who is municipal organist of San Francisco, official organist of the Palace of the Legion of Honor, and organist at the First Unitarian Church, was assisted by Marguerite Raas Waldrop, soprano.

Mrs. Waldrop sang: Dvorak's Turn Thee to Me, Percy Kahn's Ave Maria, Waldrop's Dream Chimes and Alleluia. The organ numbers were Bach's Toccata and Fugue, and Air; Widor's Pastorale (Second Symphony), the Tollite Hostias of Saint-Saens-Gigout, Pietro Yon's Humoresque and Rimenbranza (melody for oboe), Kreisler's Caprice Viennois and a Traditional Irish Tune (County Derry), Lemmen's Fuga (Sonate Pontificale), the Bach-W. T. Best Siciliano, from Second Sonate for flute and clavier, and Gigout's Grand Choeur Dialogue.

#### VERSES FOR ANTONIA BRICO

An appreciation of Antonia Brico, woman conductor, Californian and University of California student, has been voiced in a poem by Eunice Mitchell Lehmer. The writer is the wife of Professor Derrick N. Lehmer, musician and mathematician, and the poem has recently had its first presentation in the University of California Chronicle:

##### TO ANTONIA BRICO

From the far reaches of symphonic shores  
Where the light-footed sands  
Sway to the rhythms of eternal song,  
And deep-toned rocks are chanting all  
day long,

She came to dreary lands.

She knew the desert that lies parched  
and mute,  
And ponds that idly wait  
The brooklet's timid murmur, scarcely  
heard,  
The chance song of a quickly vanished  
bird  
That calls its wandering mate.

Always her ear was listening for the sea!  
Her very heart cried out.  
Her journey-wearied feet would not be  
still,  
They would turn seaward, never daunted,  
till  
She heard a welcoming shout.

The full-voiced chorus of the surging  
waves  
Raised a resounding tone  
In answer to her beckoning hand, or fell  
To murmurous echoes, when beneath her  
spell  
At last she called her own!

#### PENDLETON RECOGNIZED

Emmet Pendleton, pianist, formerly of this city and Oakland, has brought himself into considerable prominence with compositions for which he has a market in England and other foreign centers. Located for some years in Red Bluff, Pendleton pursues his way quietly, with little desire for public demonstration, except for the students' recitals which he authorizes each year.

His Pendletonia is a collection of piano works arranged skillfully and pleasingly, which has found approbation in faraway corners. Formerly a student in Berkeley under Miss Virginia Graham, Pendleton is well versed in vocal matters, though preferring to give greater attention to piano and creative work. The latter urge took him to Italy several years ago, where he studied earnestly for values which he principally adapts to composition.

Excerpts California comprises themes taken from the Indians of the eastern slope of Mount Lassen, the motifs including Prelude-theme, Bear Dance; Mazurka-theme, Bread Song; Love Song, Sketch-theme, Dance Song. This was recently played in program by Miss Phyllis Hammer at Red Bluff, the Pendletonia also being given by Miss Helen Orht.

In the fourth week of its season, the New York Metropolitan Opera Company billed Don Giovanni, The Flying Dutchman, Manon, Verdi's Forza del Destino in revival with Rosa Ponselle and Giovanni Martinelli, Tristan and Isolde, The Girl of the Golden West and Madama Butterfly.



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# Pacific Coast Musical Review

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## SHOULD SAN FRANCISCO HAVE THE BEST OR CHEAPEST SYMPHONY ORCHESTRA?

Eight years ago today, to be precise Saturday, November 22, the Pacific Coast Musical Review began a campaign to crystallize public opinion regarding the change of policy announced by the Musical Association of San Francisco in regard to the conductorship. A little over two months of intensive educational propaganda has been obtained endorsement from the public in the form of questionnaires on the wisdom of its suggestion. On January 23, the tenth week after beginning the campaign, this paper is to announce that it had been successful in arousing public interest and finding its judgment sustained.

It is strange that eight years after, to the very day, a similar crisis has arisen in the annals of the San Francisco Symphony Orchestra. The present crisis is due to exactly the same causes responsible for the crisis eight years ago. At that time \$10,000 was necessary to pay the services of Alfred Hertz who during the entire regime of his directorship of the San Francisco Symphony Orchestra had been housed in the houses, but then as now the music patrons of means had deserted the music loving people of San Francisco in their need and support of the San Francisco Symphony Orchestra.

While eight years ago the crisis was precipitated by lack of interest, this time it is far more serious a matter. The crisis that has befallen the Musical Association and the musical people of San Francisco today is an eventual suspension of the orchestra if the present policy is sustained. We have seen this year so far a pitifully small attendance at the symphony concerts given in the Curran Theatre. You will find many alibis for this deplorable lack of attendance, but there is no gainsaying the fact that if this lack of interest on the part of the public continues the Musical Association of San Francisco will never be able to raise sufficient guarantees to give any support to symphony concerts. Besides guarantors will refuse to sustain an organization that cannot attract sufficient people to its concerts to justify the necessity of giving the same.

When we point out this lack of interest on the part of the public we are told that Alfred Hertz during the last season or two also did not attract crowded houses to the Curran Theatre; but those who make this statement forget that for TEN OR TWELVE YEARS ALFRED HERTZ DID DRAW CROWDED HOUSES IN SPITE OF THE MUNICIPAL SYMPHONY CONCERTS. However, we wish to start here an argument regarding the drawing power of symphony concerts. This is a much more serious matter. It touches the very life of our symphony orchestra. The reduction of ten or

twelve men from the personnel of the orchestra is ~~DANGEROUS~~ LIFE BLOOD FROM ITS VEINS. It is not only reducing the artistic character of the organization, but it makes it impossible for any symphony conductor, no matter how good he may be, to reveal his ability. It is like asking Fritz Kreisler to play on a three-quarter size violin.

Now, the Pacific Coast Musical Review again appeals to the musical public. We shall send questionnaires to ten thousand music loving people in the bay district. We shall ask them: Do you want a cheap symphony orchestra (we mean, of course, cheap from a financial standpoint only and not from an artistic one) or do you want as fine an orchestra as money can obtain? Do you want your symphony musicians well paid, or do you want them to exist on minimum rates? Do you want to join those who hate the unions or do you believe that musicians as well as all working people have a right to organize? Do you think it is right to make the musical public of San Francisco suffer, because you must have your way in your own prejudices, or do you believe that personal preferences should be submerged in the desire for the best that the majority wishes? But above all do you want San Francisco to have a FULL SIZED SYMPHONY ORCHESTRA WHICH THE GREATEST CONDUCTORS IN THE WORLD ARE PROUD TO CONDUCT, or will you continue to be satisfied with a crippled orchestra, because there is not enough money to pay for a full sized one?

These are among the questions that we are going to send to ten thousand people. And just as we were sure eight years ago that the musical public of San Francisco wants a REAL symphony orchestra and the best paid musicians as well as the best musicians that can be obtained, together with the foremost conductors to be had, we are certain today that the public has not changed in this direction and if it apparently does not have the same interest in the symphony concerts today as reflected in the lack of attendance, this diminution of interest is due to causes which we intend to discover for the Musical Association of San Francisco that it, by satisfying the people, will secure sufficient financial backing through the sale of tickets to avoid future deficits and give the city as fine an orchestra as other cities have.

We are not waging this campaign in any antagonistic spirit. The Musical Association of San Francisco has done too much for the city to be rewarded with peevishness on the part of those who do not agree with its policy. We are doing this in a HELPFUL SPIRIT. Everything seems to have been done to secure sufficient financial backing without success. Those kindly souls who said in the good old days that they would contribute generously to the symphony fund, if only Alfred Hertz would resign, have found a new excuse NOT TO CONTRIBUTE. All strenuous efforts to increase receipts by means of subscriptions, at least to an extent where it will do good, have been in vain. Now we have an idea that there are enough music loving people here to support a COMPLETE symphony orchestra including the best material obtainable. We think we can prove it. If we fail we are at least not any worse off than we are now.

And now we shall roll up our sleeves and go to work securing sufficient signatures from ten thousand music loving people to show that there are among such a number sufficient to be willing and able



Through tickets to crowd the Curran Theatre at every concert PROVIDED they are given a full-sized symphony orchestra with the best first-desk men available and under the direction of conductors that meet with their approval. Once it is evident that the houses are crowded there will be sufficient wealthy business men, dependent on the patronage of these ten thousand people, willing to guarantee the small sum necessary to make up the difference between the increased attendance and the deficit that may accrue from lack of seating capacity.

#### PACIFIC SANGERBUND'S POST FESTIVAL BANQUET

The Pacific Sangerbund gave a banquet at the German House or California Hall, as it has been called in recent years, celebrating the success of the recent Sangerfest which, notwithstanding the heavy expenses associated with it, netted a very gratifying surplus. H. J. Kertz, president of the Pacific Sangerbund, introduced William Esser, festival president, as toastmaster. There were more than five hundred members and guests present and every moment of the proceedings was thoroughly enjoyed.

President Esser, after making an exceptionally interesting and informative address, introduced the various speakers of the evening who, at the same time, were guests of honor. Among these were several supervisors including Jefferson Peyser, chairman of the important Welfare and Publicity Committee, which bestows endowments for conventions and musical non-profit enterprises; Supervisor Jack Spalding, Supervisor J. Emmet Hayden, chairman of the Auditorium Committee, and Supervisor Fred H. Suhr. All expressed themselves honored by the distinction of having had a share in the success of the festival.

Other speakers were: Mr. Herman, donor of one of the magnificent trophies contested for by the women's choruses; Municipal Judge Geo. J. Steiger, whose witty remarks delighted everybody; Henry J. Budde, editor of the German Journal; Joseph Goutte, chairman of the finance committee of the festival, and J. C. Berendsen, who donated the beautiful Hindenburg trophy for the festival, and last but not least Joseph Kertz, whose eloquent remarks elicited thunderous applause from the entire assemblage.

Besides a number of enjoyable choruses by the Manerchor, under the direction of Frederik Schiller, and the Freundschaft Liederkrantz, under the leadership of Arthur Luis, there were solos by Anna Nettermann, soprano, who interpreted an aria from Lortzing's *Der Waffenschmied*, with Frederik Schiller at the piano, and a reproduction of a record sung by Frederick Bittke and entitled *My Fatherland*. Both solo numbers as well as choral selections were thoroughly appreciated.

Another feature of this brilliant occasion was the singing of festival songs, with words specially written for the occasion, by R. E. Rehbach and Emil Rother.

Elizabeth Westgate presented one of her artist-pupils, Mrs. Ralph Latimore Thomson, in a piano recital on Saturday evening, November 8. Miss Westgate's new studio at 1310 Grand street, Alameda, seated 60 guests, who heard the delightful program with every evidence of appreciation. Mrs. Thomson was assisted by Ralph Latimore Thomson, the well known tenor, and played his accompaniments for seven songs. Mrs. Thomson's program was: Nocturne in B major (Chopin), Fantaisie Impromptu (Chopin), Le Seguidilla (Albeniz); Prelude (Prokofieff), Claire de lune (Debussy), Tango (Albeniz-Godowsky), Valcik (Mokrejs); The Butterfly (Lavallee), Hungarian Rhapsody No. 8 (Liszt). Mr. Thomson's songs were chosen from the modern repertoire and included one by Miss Westgate. This was the first of a series of eight recitals to be given during the season.

The American Guild of Organists will present Fernando Germani, organist of The Augusteo, Rome, professor of organ Royal Academy of St. Cecilia, Rome, and member of the Pontifical School of Music of Rome, in an organ recital at Temple Methodist Church, McAllister and Leavenworth streets, on Thursday evening, November 27, Thanksgiving night. The program will be as follows: Allegro from Concerto in G minor (Handel); Sarabande, Gigue and Badinerie (Corelli); Concerto in D minor (Vivaldi-Bach); Variations in E minor (Bonnet); Berceuse (Reger); Scherzo from Second Symphony (Vierne); Finale in B flat (Franck). Admission will be free to the public.

Mrs. Horatio Stoll, president of the California Federation of Music Clubs, has appointed Mrs. Nuncio Sabini Bittman chairman for Southern California, of Ninth Biennial Young Artists' Contests of National Federation of Music Clubs. The contests are for voice, piano, organ, cello, violin. Any artist between the ages of 17 and 28 years who is a native or naturalized citizen of the United States, is eligible. Cash prizes are awarded and opportunity given for public appearance under dignified auspices. The Southern California contests are to be held in Los Angeles and the state, district and national contests are to be held in San Francisco. Bulletins and application blanks are now ready for distribution and can be obtained from Mrs. Bittman, 11735½ Dorothy Street, Brentwood Heights, Los Angeles.

#### YOUNG PEOPLE ENJOY SEASON'S FIRST CONCERT

Under Direction of Basil Cameron  
Young People's Symphony Concerts Begin Fifth Season

BY ANNA CORA WINCHELL  
The Young People's Symphony Concerts opened its fifth season November 14 at the Curran Theatre with Basil Cameron conducting. The routine procedure was little changed from that of past years, except that Cameron personally introduced the principals of each instrumental section and each head played somewhat more at length an excerpt from the potentialities of his own instrument. The young students were thus well enabled to grasp the gamut of orchestra, not only from a standpoint of range but by the comparison of instruments and their overlapping tones, at times, with others. It would seem that by such method juveniles must of necessity have a musical picture formed in the brain, and an excellent idea beforehand of the musicality and harmonization of an orchestra even before hearing an absolute score or work.

Cameron was very clear, and, himself, interested in his task, so that the first strains of the Tchaikowsky Pizzicato Ostinato, from the Fourth Symphony, came not exactly as a strange tune to youthful ears which had not yet heard it. Handel's Largo, the Mozart Minuet from Symphony 39, E flat, and Roger Quilter's A Children's Overture filled the day. Indeed, Cameron told his verbal story so well that some of the music numbers had to be omitted, but the best was gained, and such foundational knowledge is not to be superseded by musical flow, alone.

Acquaintance with orchestral instruments cannot be too vast, either for intellectual or musical purposes, and several adult personages are slipping into these concerts to be informed on fundamentals denied them in their youth. And it is such a pleasurable study; never dull, and without undue tax on the mind.

The next of the series will be November 29, then running alternate Friday afternoons to January 30, and in 1931 the incoming guest conductor, Issay Dubrowen, will present his educational version.

#### SYMPHONY CONCERTS

Basil Cameron will repeat today the second of the fourth pair of concerts of the San Francisco Symphony Orchestra at the Curran Theatre. The concert will mark the second appearance also of Miss Martha Baird, distinguished California artist who will be the guest soloist.

Miss Baird will be heard in Schumann's Concerto for Piano, A minor.

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After her earlier studies in Los Angeles Miss Baird studied in the east and later abroad. Following her debut about a year ago with the Boston Symphony she toured Europe with Dame Melba.

Today's program will also include Symphony No. 2, Beethoven; Sinfonietta, Goossens; and Prelude and Love Death from Tristan and Isolde, Wagner.

\* \* \*

Cameron has just announced the program for the fourth popular concert to be given Sunday afternoon November 30 at the Curran Theatre. This will be featured by one number heard here for the first time, Overture in B Flat for Strings and Oboes, Arne. The complete program is follows:

Overture, Coriolan.....Beethoven  
Concerto No. 3 in G major for String Orchestra (Brandenburg).....Bach  
Symphony No. 102 in B flat.....Haydn  
Algerienne Suite.....Saint-Saëns  
Overture in B flat for Strings and Oboes.....Arne

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Basil Cameron, Conducting

WITH

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ts Suite.....Holst  
dy, Espana.....Chabrier  
ron's present engagement with  
a Francisco Symphony Orchest-  
come to a close in December.  
management of the orchestra is  
attention of the music loving  
to the fact that only a few con-  
main in which Cameron's con-  
may be enjoyed. The British  
conductor has made many friends  
is arrival here, it is said, and  
much to increase interest and  
to the symphony concerts.

\* \* \*

January a new guest conductor  
be charge of the remainder of  
symphony's season—Issay Dobro-  
young Russian conductor of  
c personality, is coming here  
broad for this half-season en-  
nt. Dobrowen's work is known  
out the continent, having con-  
in Russia, Germany, Austria  
ewhere. Like Cameron he is  
g with him new music as a treat  
local followers of the sym-

## MUNICIPAL CONCERTS

second concert of the ninth  
of the Municipal Symphony  
s will take place at the Civic  
ium on Saturday evening, No-  
29, and this will be one of the  
important events ever presented  
the auspices of the City of San  
co and the direction of the  
ium Committee, of which J.  
Hayden is chairman. Jascha  
by many considered the great-  
inist before the public, will  
for the first time at popular  
nd in an auditorium of larger  
n a regular theatre. He will  
Brahms violin concerto with  
Francisco Symphony Orchest-  
r the direction of Basil Cam-  
her orchestral numbers on the  
will be: Prelude, The Tem-  
Sibelius, which will be the first  
ance of this work in America  
Tchaikowsky's popular Symphony  
t will be a gala event.

is to the efforts of J. Emmet  
chairman of the Auditorium  
tee of the Board of Super-  
Pietro Yon, one of the world's  
organists, will give a care-  
ected program of organ com-  
on the great Exposition organ  
day evening, December 8, en-  
e to the public. Yon is organ-  
choir master of the famous  
of St. Francis Xavier of New  
ty which position he has filled  
07 and ever since he has ap-  
transcontinental concert tours  
United States with marked tri-  
In 1921 he was appointed hon-  
ganist of the Basilica of St.  
atican, Rome, an honor be-  
only in very rare cases. The  
ditorium should be packed to  
rs when Pietro Yon appears  
s for the people of San Fran-  
ith the compliments of the  
und Board of Supervisors.

## EISTEDDFOD PLANNED FOR SAN FRANCISCO

San Francisco is to have an Eisteddfod, or Welsh musical convention on Thursday, January 1. Competitions are announced in music, reading, literature and art. The musical adjudicators are to be Hans Leschke, director of the Municipal Chorus, and Walter H. Bundy of Oakland. Sessions of the Eisteddfod will take place in the afternoon and evening.

The musical competitions are to include contests of choruses, quartets and soloists of a variety of divisions according to age or type of voice or constitution of the ensembles. The general committee in charge of events includes David Hughes, chairman; P. L. Roberts, treasurer; T. R. Roberts, assistant treasurer; Ivor J. Stokes, secretary, and Edward Morris, assistant secretary. Any person or organizations desiring to participate—and all are welcome—can receive information from Secretary Stokes, at 1070 Haight street.

## 20TH ANNIVERSARY OF PIEDMONT MUSICAL CLUB

A program of luxuriant proportions marked the twentieth anniversary of the Piedmont Musical Club which was honored at the beautiful home of Mrs. William E. Sharon in Piedmont Tuesday evening, November 18. Divided into three parts, the evening's committee consisted of Luella Wagor Coplin, Lena Carroll Nicholson, Mr. and Mrs. Orley See and Esta Pomeroy. Under this supervision, the program was as follows:

Pavanne and Choral (Wachs); Menuet (Beethoven - Auer), Wildwood Violin Choir, Orley See, conductor.

History of Piedmont Musical Club, Samuel H. Taylor; Overture, Marriage of Figaro (Mozart), Choir; Romance, from D minor Concerto (Mozart), arranged for orchestra by Doris Osborne, pianist.

My Creed, read by Mrs. Sharon; C sharp minor Nocturne (Chopin), Mme. Margaretha von Loben Sels, pianist; The Pilgrim (Tchaikowsky), Sea Fever (Rogers), Tankerton Inn (Fisher), Otto Lindquist, baritone; Paul Ralston at the piano.

Slavonic Dance (Dvorak), Thunderbird Suite (Cadman), Before the Sunrise, Wolf Dance, Philharmonic Trio, comprising Mme. von Loben Sels, Orley See, Wenceslao Villalpando, cellist.

Psyche (Paladilhe), Habanera (Carmen), Irene Le Noir, contralto; Esta Pomeroy, accompanist. Nocturne (Boulanger), Spanish Serenade (Monasterio), Marian Nicholson, violinist; Mildred Randolph, accompanist. Questa O Quella (Rigoletto), Raymond Marlowe, tenor; Esta Pomeroy, accompanist. I Heard a Bird (Proctor), The Cloths of Heaven (Dunhill), The Two Magicians (Curran), Eileen Piggott, soprano; Mildred Randolph, accompanist.

## SWEET AND SOUR NOTES

By A. Major

The other day I read in the Literary Digest an interesting scientific article describing an artificial larynx invented by a famous voice specialist. It has been quite puzzling to me how certain singers obtain certain quality of tones, and this new invention certainly explains a lot. They are using some of these artificial larynges. In certain cases it would appear as if the singers used the wrong larynx. It is stated in this article that there is a larynx for men and one for women, and in the case of certain singers I think they must have mixed their larynges. In the case of predominant chest tones they must have swallowed them. Anyhow, this new larynx will explain many things in singing hitherto obscure.

In last Monday's Call-Bulletin I find a syndicate letter headed "Hollywood People Might Organize Own Symphony." The writer, Harrison Carroll, has a very original and unique idea regarding the instruments that constitute a symphony orchestra. He says, for instance: "Hollywood could have its own symphony orchestra of stars if someone could only get them together. Among the film celebrities who play the violin are Clive Brook, Marlene Dietrich, Victor Schertzinger, Charles Chaplin and Lionel Barrymore. Ludwig Berger, the director, plays the cello. Pianists are too numerous to mention, save for Ernest Torrence, who has been a concert artist in his time.

"Buddy Rogers is the most versatile, playing the cornet, drums, saxophone, xylophone and piano. Victor Schertzinger runs him a close second, being an expert on the piano and pipe organ, in addition to the violin. Other saxophonists are Eddie Quillan and Lew Ayres. The latter was a member of a dance orchestra before he entered the films. He also plays the banjo. Jesse Lasky once was a cornetist in a band, while Charles Farwell is also proficient with this instrument—of torture. (Why torture?—Ed.) Genevieve Tobin plays the harp, Janet Gaynor the zither, Arthur Lake the clarinet, Harry Carey the accordion and Chester Conklin the pipe organ."

Now let's see what kind of a symphony orchestra this would make. The instrumental groups represented in this orchestra would include: Five violins, one cello, from three to an unlimited number of pianos, three cornets, drums (evidently one snare drum), three saxophones, one xylophone, two pipe organs, one banjo, one harp, one zither, one clarinet, one accordion and no conductor. Buddy Rogers could alternate in cornet, drums, saxophone, xylophone and piano, Schertzinger on piano and pipe organ and Lew Ayres on saxophone and banjo.

At last I know where some of those noises come from that I hear when watching the talkies. Symphony orchestra—my eye!

The Atwater Kent Radio Hour publicity department sends the Musical Review an interesting item about Giovanni Martinelli. It says: "An excellent carpenter and cabinet-maker was lost to the trade when Giovanni Martinelli, premier tenor of the Metropolitan Opera Company and artist of the Atwater Kent Radio Hour, decided to become a singer." Now, I wonder, is this meant as a compliment or a threat?

In last Tuesday's Believe It or Not department of the Examiner, Ripley tells you that "RAVEL and UN-RAVEL mean the same thing." Now in music if Un-Ravel and Ravel meant the same thing, especially when referring to the ultra-modern compositions, the Ripley definition seems to hold good as far as my observation is concerned. Practically all ultra-modern compositions, including jazz, sound alike to me.

Serious as the present period of unemployment is, this temporary industrial sluggishness cannot be compared with the chronic lack of employment that besets the musical profession. With three opera organizations in the East and three in the far West, the former busy during only three or four months and the latter only two or three weeks, thousands of young singers who want to earn a living need telescopes to discover a place to eat. I wouldn't want to be the person who would have to receive applicants for positions as opera singers advertised in the want columns of the newspapers. Such a person would certainly be killed in the rush, and if the President of the United States would appoint a commission to find jobs for musicians there would be thousands of heart failures in this country.

"Double Stars Are Frequent in Our Galaxy," says a heading in a daily newspaper, and the article following the heading states: "If you look very close to Mizar you will note a tiny star near it. Most people miss this little star, because it is almost lost in the rays of Mizar. The Arabs called this little star Alcor, and regarded the ability to see Alcor as a good eyesight."

Strange how similar astronomy is to music. In grand opera there are also double stars. There may even be Mizars (Misers) among them, and since some of them are dippy they may be related to the Dipper constellation, as Mizar is. But instead of it being a test of good eyesight to notice a double star nowadays, whether it refers to astronomy or music, I should think it is a question of good liquor, and in some cases when I hear double stars I cannot see them at all.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.



## GREAT PRODUCTION OF THE MESSIAH ON DEC. 11

Undoubtedly one of the most ambitious enterprises ever undertaken by the Auditorium Committee of the Board of Supervisors—J. Emmet Hayden, chairman, Jesse Coleman and Victor Canepa—is the forthcoming performance of *The Messiah*, Handel's great oratorio, which will be presented at the Civic Auditorium on Thursday evening, December 11 and which is heard in all larger cities in the world around Christmas time.

For weeks Dr. Hans Leschke has been rehearsing this work with the Municipal Chorus of 300 voices and although San Francisco audiences have heard this splendid organization sing this work before they will listen to it again with added pleasure, because of the remarkable improvement caused by past experiences.

Four distinguished soloists have been engaged, two of them residing in San Francisco and two coming here from the east where they belong to the internationally famous artist colony. These soloists include: Myrtle Donnelly, soprano, formerly with the San Francisco Opera Company, who has scored artistic successes in Milan, Italy, New York and South America. Her beautiful voice and vocal artistry have been admired frequently. Myrtle Leonard, a contralto of rare quality and range, an artist of the first rank, who has to her credit successes in New York and other eastern cities as well as Pacific Coast cities. Both these artists are San Franciscans.

Albert Rappaport, tenor, is a leading member of the Chicago Civic Opera Company and a concert artist of the very best. He was heard here last summer in the Ninth Beethoven Symphony conducted by Alfred Hertz and created a splendid impression as did also Alexander Kisselburgh, bass, an oratorio singer of world repute, who will be the fourth soloist on this occasion.

The San Francisco Symphony Orchestra will also participate and the entire production will be under the direction of Basil Cameron who is an authority on oratorio interpretation. Uda Waldrop, municipal organist, will play the organ on this occasion.

## WALTER C. CAMPBELL'S NINETY-SECOND BIRTHDAY

Walter C. Campbell, basso, celebrated his ninety-second birthday recently at a reception in his honor, given at the home of Mr. and Mrs. Edward E. Young in Presidio Terrace. The occasion saw a large gathering of musicians and other friends, as the venerable singer numbers thousands in his personal and professional acquaintance.

A pioneer in California, Campbell, with his wife, the late Marriner-Campbell of equal renown, has made history

for this state, even spreading to other parts of the Coast. Possessing a voice of unusual virility and warmth, Campbell has sung with celebrities and has been in demand all through the years for events of varied character. Indeed, he sang on his ninetieth birthday at a dinner given by himself at the Union League Club, and there are still a few tones of acceptable quality. Campbell retains health and energy and is fully appreciative of so joyous an occasion as this in question.

## LAURA DUBMAN ACCLAIMED

Scottish Rite Auditorium held an audience that almost crowded that spacious hall last Tuesday evening when Laura Dubman, a six-year-old pianist and pupil of Lev Shorr, presented a program of Bach, Scarlatti-Tausig, Grieg, Mendelssohn and Chopin compositions in a manner that brought her storms of applause after each number. It was a remarkable performance, specially when one considers the tender years of the performer.

Those who have studied the piano realize how difficult it is to merely memorize and play the above mentioned compositions coping with their technical difficulties without even investing them with certain elements of sentiment. While Laura Dubman has as yet not the strength to obtain thunderous fortissimi, she nevertheless obtains a certain effective shading occasionally which points to considerable natural musical instinct.

She plays fluently, correctly and is specially skillful in negotiating fast runs and chromatic scales, frequently shading these as she plays along. There is no question that the young pianist has exceptional talent and that she has been taught adequately and successfully. While it is difficult to foretell anyone's future career it is possible to say that if Laura Dubman continues to progress in the same ratio in which she has succeeded so far, there is no doubt but that a brilliant career is open for her. A. M.

## CHIMES OF NORMANDY GIVEN IN CONCERT FORM

A most unusual and delightful arrangement of Planquette's *Chimes of Normandy* was given in the studio of Antoine de Vally on Monday evening, November 3. The score of the operetta was divided into four episodes and was done in a way that would be ideal for radio or concert production. The narrator, Edwin William Chamberlain, gave the setting and linked the episodes, but the singers told their story in an ingenuous manner. While there was no pantomime nor bodily action, the situations and emotions were displayed with so much color by the voice that an illusion of action resulted.

James Isherwood was the Marquis Corneville; Flossita Badger, Germaine; Selma Isenberg of Los Angeles, Serpolette; Henri Reed, Jean; Thomas Glynn, a Gaspard of much realism; Philip O'Rourke, the Bailiff, and a chorus of seventeen. Jean Shanis acted as conductor and Mildred Stombs



Warenskjold, pianist, as the orchestra. The Libretto was the work of John E. Hasty. The voices and ensembles were excellent and it was an evening that will not soon be forgotten.

## S. F. MUSIC TEACHERS GIVE AN INFORMAL MUSICAL

Honoring young musicians, somewhat new to this vicinity, the San Francisco Branch, Music Teachers' Association of California, held an informal musicale and reception Sunday afternoon, November 16, at Sorosis Hall. Those present included Jeanette von Sturm Stock, mezzo soprano, member of the Pacific Opera Company; Wightman Smith, baritone; Gerda Wismer Haywood, dramatic reader, and Noah Steinberg, pianist.

Henrik Gjerdrum, president of the branch, introduced the artists, announcing Mrs. Stock as one of excellent prospects, and Wightman Smith as being the winner in the recent Atwater Kent auditions, also holding an award in a Northern California vocal competition. Mrs. Stock sang brilliantly, despite her handicap of a severe cold. Her voice is to be reckoned with seriously, having a most delightful timbre, warmth and intelligence of interpretation. She sang the small role of Berta in the Barber of Seville with the Pacific Opera Company last season, but at once attracted the attention of critics. Mrs. Stock was accompanied by Miss Esther Murray Anderson.

Both young women are East Bay residents, Miss Anderson being a University of California senior and the official accompanist for Professor Derrick Norman Lehmer in his rehearsals of American Indian music and other programs. Wightman Smith deserves his honors; his voice is virile and well modulated, with pleasing color. He was accompanied by his brother, J. Chandler Smith, who is also of a musicianly type.

Mrs. Haywood's art is known from the Eastern Seaboard to the Pacific Coast, as composer, playwright, poet and reader. She gave a list of short poems by Edna St. Vincent Millay and Olive Schreiner's *A Dream of*

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Wild Bees, exquisitely pictured a literally invested with musical value. The applause constituted an outpour of appreciation, and Mrs. Haywood added a Millay humorous verse.

Noah Steinberg is also too well known to need introduction. He played with fine restraint, yet setting forth vigor. Grandos Chopin and other composers led the audience request further.

—ANNA CORA WINCHELL

Mrs. Isadore Hyman gave a delightful informal dinner, followed by a musicale at her home on Pierce street Wednesday evening, November 14. Mrs. Hyman, a charming and accomplished young violinist, a pupil of Nathan Landsberger, acted as hostess. She played several violin numbers and played the accompaniments for Nathan Landsberger's violin solos. Later Pierre Douillet contributed a number of delightful piano interpretations, his well known enjoyable style. The entire program was thoroughly appreciated and enthusiastically applauded.

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## 11

(Continued from Last Issue)

San Francisco, Cal., May 11, 1918.

thur Farwell of New York, President of the National League

Armistice Day was near, and the strain, on account of the acute state of things at the seat of war, was so great the dinner was abandoned.

(To be continued next week)

Chopin's D flat major Nocturne, the A flat major Waltz and C minor Etude demanded another phase of interpretation. These, with the Debussy *Reflets dans l'Eau*, indicated that Cooper's mind instigates his emotions which have been worked to a fine point of discrimination and are often as perfect as a fine etching. Here and there a flash of really unconscious spontaneity tinted the Etude and the Reflections, and, could that slim tenderness increase, Cooper would have another invaluable trait at his disposal. Very apparently, he is still young enough to have the mellowed years before him, and when that very sincere ambition and desire to reach the heights is welded with a lessened effort, there is reason to believe Cooper will attain his goal, for the already achieved qualities are indispensable and that wealth of will power can hardly be futile.



## PIANO CONTESTS ANNOUNCED

### City of San Francisco and San Francisco Civic Assn. Announce Piano Contests for 11th Music Week

The City of San Francisco and the San Francisco Civic Association, of which Chester Rosekranz is the executive director, announce the piano contest for the eleventh Music Week which will take place beginning May 2 and ending May 9. J. Emmet Hayden is chairman of Music Week and Chester W. Rosekranz is contest chairman of Music Week. The finals of the piano contest will be held at the Exposition Auditorium on May 6. The following compositions have been selected for interpretation:

CLASS No. 1—Age 6 and 7 years:

Minuet in G (repeat entire).....BACH  
(No. 3 in Miniature Classics by John Thompson)

—and—  
The Merry Mandarin.....Poldini

—or—  
The Whirl Wind.....Cora W. Jenkins

CLASS No. 2—Age 8 and 9 years:

Piece in A Major.....Wilhelm F. Bach  
(Diller and Quails 4th solo book, Vol 116)

—and—  
Waltz in A Flat, Op. 62 No. 11.....Gurlitt

—or—  
Butterflies.....Frances Terry

CLASS No. 3—Age 10 and 11 years:

Rondo in A.....Beethoven

—and—  
Spring Song, Op. 18.....Merkel

—or—  
Birdling.....Grieg

CLASS No. 4—Age 12 and 13 years:

Gavotte No. 2 in G Minor.....Bach—Bulow  
(From an English Suite)

—and—  
Puck.....Grieg

—or—  
Italian Serenade.....S. Maykapar

CLASS No. 5—Age 14 and 15 years:

Prelude and Toccata, Op. 57.....Lachner  
(Repetitions) Schirmer Ed.—omit  
pgs. 8 and 9

—and—  
Arabesque en forme d'Etude, Op 45  
No. 1.....Leschetizky

—or—  
Arabesque No. 2, G Major.....Debussy

CLASS No. 6—Age 16 and 17 years:

Scherzo—From Sonata, Op. 14 No. 2.....Beethoven

—and—  
Prelude in G Minor.....Rachmaninoff

—or—  
Waltz in C Sharp Minor.....Chopin

CLASS No. 7—Age 18 and 19 years:

Waldstein Sonata, Op. 53.....Beethoven  
(First Movement without repetitions)

—and—  
Nocturne, Op. 15, No. 2.....Chopin

—or—  
Novelette, Op. 21, No. 7.....Schumann

The selections for the Piano Contest arranged by Henrik Gjerdrum, President of San Francisco Music Teachers' Association, assisted by Mrs. Edward E. Young.

Contestants are requested to register at the Music Week Headquarters before March 1, 1931, 521 Phelan Bldg., San Francisco, daily 10 a. m. to 4 p. m., Saturday 10 a. m. to 12 m.

## PIANO AND VOCAL RECITAL

Frederic M. Biggerstaff, pianist, and Mme. Irene Le Noir, contralto, both members of the faculty of the Arrilaga Musical College, gave a delightful piano and vocal recital at the recital hall of the conservatory on Thursday evening, November 13. Mr. Biggerstaff has been justly recognized as

one of California's most accomplished pianists for some time, and his occasional appearances in public always place him higher in the estimation of the public. On this occasion he interpreted works by Bach-Busoni, Debussy, Chopin and Schulz-Evler and invested them with a musicianship and technical skill that revealed his efficiency both as pianist and musician.

Mme. Le Noir sang compositions by Faure, Moussorgsky, Donizetti, Curran, Chadwick and La Forge and her rich voice, used with intelligent discrimination and judicious emotional effects, proved thoroughly adequate to transmit the messages of the composers. Mme. Le Noir is also one of the prominent vocal artists of the State and has to her credit numerous public appearances in concert as well as operatic recitals. She is one of the most successful vocalists residing in the Far West.

The complete program was as follows:

Prelude and Fugue—E Flat Minor.....Bach—Busoni

—and—  
Frederic Biggerstaff  
Psyche Paladihe

Apres un Reve.....Gabriel Faure

Hopak.....Moussorgsky

—and—  
Madame Irene LeNoir

La plus que lente.....Debussy

—and—  
Frederic Biggerstaff

Aria—O mio Fernando.....Donizetti

—and—  
Madame Irene LeNoir

Andante Spianato.....Chopin

Grand Polonaise Opus 22.....Chopin

—and—  
Frederic Biggerstaff

Dawn.....Curran

The Danza.....Chadwick

Song of the Open.....La Forge

—and—  
Madame Irene LeNoir

Concert Arabesques—By the Beautiful  
Blue Danube.....Schulz-Elver

—and—  
Frederic Biggerstaff

## CONCERT OF HARP MUSIC

Music lovers of the day counties are taking great interest in the harp ensemble concert which is to be presented by Vojmir Attl Monday evening, November 24, at 8:30 in the Community Playhouse, Sutter Street at Mason. The program will include numbers from all the greatest composers for the harp, arranged and conducted by Vojmir Attl. Elsa Behlow Trautner, soprano, and Olga Attl, harpist, will give solo numbers.

The members of the ensemble, beside Vojmir Attl and Olga Attl, are Eleanor Costello, Grace Ehlinger, Florence Wright, Virginia Gertmenian, Helenrose Gould, Virginia Klassen, Jane Temple. These young artists have been studying under Attl for some time. The novel concert on November 24 will be their first public appearance as a group, although many of the players have appeared as soloists in local concerts.

The harp, one of the trio of primary instruments, has always had a peculiarly inspirational and sentimental place in the life of human beings. Evolving from the mythical tortoise shell made by the god Hermes, to the flexible and complicated concert instrument of today, its strings have ever been interwoven with human heart strings, and whatever the high mood

of man, the harp has played its accompaniment through the ages.

The program will include ensemble numbers as follows:

Barcarolle, Opus 7, A. Hasselmanns; Theme and Variations, Josef Hayden; Air Ancien, H. Renie; Danse D'Autrefois, H. Reine; Quatre Preludes, Opus 16, Marcel Tournier; Patrouille, A. Hasselmanns; Minuette, A. Hasselmanns; Gavotte Pizzicato, Alfred Oelschlegel; Grand American March, J. Balsir Chatterton.

Harp Solo, Fantasie-Saint Saens, Vojmir Attl; Soprano Solos, with harp accompaniment, Elsa Behlow Trautner and Olga Attl; Les Percheurs de Perles, George Bizet, (b) Tes Yeux-Rabey, (c) Sandman Is Calling You, George Roberts; Harp Solo, Nordische Ballade, Franz Poenitz, Olga Attl. Tickets are on sale at Sherman, Clay & Co.

## GEORGE BERNARD SHAW'S "APPLE CART" AT GEARY

For those who admire the keen wit and brilliant satire of George Bernard Shaw there is a rich feast in store in the presentation of the latest product of his pen, The Apple Cart, which will take place next Monday night, Nov. 24, at the Geary Theatre, San Francisco. The Apple Cart is Shaw at his best. Although written in his seventy-fourth year it is as bright as anything he wrote in his younger days. Shaw never grows old. His mind is ever youthful and vigorous.

The Apple Cart is at present playing to capacity houses in Los Angeles, the theatre being filled nightly with the most prominent people of the city. It has delighted vast crowds in London, Berlin, New York, Chicago and other large cities, where it has been hailed by the critics as the most brilliant of all of Shaw's works.

The action of the play takes place thirty years hence. It tells of the struggles of King Magnus, of England, to preserve actual democracy in his nation by overthrowing the democratic forms of government controlled by "big business." In the process he is opposed by his cabinet, all but two of whom are tools of the plutocrats, and the struggle between the two opposing factions make up the balance of the play. And yet there is infinitely more to it than this. There is the keen interplay of brilliant minds and the scintillating mind of Shaw, himself, hovering over all like a benign prophet. Even the long passages of argument between the king and his councillors become brilliant and exciting because of the constantly witty dialogue and the intrinsically exciting character of the ideas, themselves. There is as much drama in a speech of King Magnus as there is in an act of an ordinary play.

The Apple Cart from beginning to end is a delight to the mind. It has all of Shaw's miraculous control of English. Like two other great Irish masters, Shaw knows how to use the language to perfection, always giving the pleasure of the unexpected and inevitable.

A cast of artists who have been spe-

cially trained in presenting the play of Shaw, will present the play at the Geary Theatre. Among them are Al Mowbray, Doris Lloyd, Chappell Dsett and other distinguished players. The prices for this engagement are from 50 cents to \$2.50 at night and from 50 cents to \$1.50 at the Wednesday and Saturday matinees.

## RECITAL ON JEWISH MUSIC

Cantor Reuben R. Rinder of Temple Emanu El gave one of his interesting and highly instructive lecture recitals in the Temple House Auditorium Tuesday evening with the assistance of the Abas String Quartet. He chose of his favorite themes, namely, an historical presentation of Jewish music describing its evolution from Biblical times up to the present day.

The lecture was illustrated instrumentally by the Abas Quartet and vocally by Cantor Rinder whose dominating emotional expression is well suited to the subject under discussion. Cantor Rinder included among the various phases of Jewish music literature the following: The Cantillation of the Ancient Chant, the Prayer Music and the Medieval Hymn. In addition to these there were: Synagogue compositions, typical of the renaissance period, the art song and the folk music of the Jewish people.

Quite a part of the lecture was devoted to an analysis of the work of contemporary composers and naturally included further references to the known traditional melodies of the synagogue service. Cantor Rinder's illustrated lectures are always instructive because they contain a wealth of information gathered through many years of careful research. Having made a very deep study of Hebrew ceremonial music because of his vast experience as cantor the lecturer was able to give his conclusions as an expert and as such he was able to make his remarks thoroughly authoritative.

The vocal examples contributed by Cantor Rinder were delightfully supported by the intelligent instrumental background of the Abas String Quartet.

Raymond Marlowe, San Francisco tenor, has been engaged by the Schubert Club of Sacramento to sing the tenor solos in their performance of Mendelssohn's St. Paul which will be given in the Capitol City on Tuesday evening, December 9. The choir of over 130 voices is directed by Fred Hurtgen.

Erno Rapee, after a session of Hollywood productions which he has decided to do without music entirely, is back as conductor of the Roxy Symphony Orchestra, Roxy Theater, New York.

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## RECENT EVENTS IN LOS ANGELES

Following items appeared in reviews of Saturday Night of Los Angeles music department, edited by McCord Knisely:

In a troubled sense came in the sixteenth century classics sung by the Smallman A. Cappella Choir in concert of Wednesday evening, November 5, at Philharmonic Auditorium. Vere Languores by Victoria Motet opened the program, and audience falling immediately into the mood of lofty thought by music at its pure founts. English carol, Corpus Christi, by Warlock (Heseltine), in conflicting, folk-like style, followed. Excelsis from Cesar Franck's A, accompanied by organ, and violoncello, introduced a new style—the instruments, in fact, affording opportunity for competition in tonal supremacy. The performance of a cappella singing's true value, in this and later instance, was justified. The Franck number, as it is and well sung, be a show piece in juxtaposition, purely vocal works.

We and Chant It, Morley (fourteenth century); Echo Song, Orff (Lasso (same period), were of exceptional merit and so drew to the audience that repetition of second was given. Thomas Come Clap Thy Hands—one of the best tests of discriminating in- and dynamics—was superbly sung by two old Hebrew melodies, devoted to a cappella, by S. Ancis (Los Angeles resident), met with artistic approval; and the choir fell into the spirit of a Russian song (arranged by Fine) with a zest—Lois Miller Bates, in an obligato, deserves special

three numbers, of distinctly contrary feeling, were all works of Grainger. Two pianos characterized Grainger's lusty accustomed well as the familiar rhythmic and the democratic melody of the Marching Song of Denmark with orchestral accompaniment successfully achieves its object.

I think; it has an "athletic out-of-door spirit," typical of a football age; the choir fulfilled the composer's intentions admirably.

It will be noted that the foregoing program was exceedingly varied, within the realm of good material. The choir ably demonstrated a fine versatility. One encore, incidentally, brought an American Negro note—Water Boy (Lois Bates and unaccompanied chorus); this was well done, but I do not care for the arrangement. So much has been written in the last issues of this journal about the high quality of the Smallman A Cappella it is hardly necessary to repeat now. Suffice it to say, the Wednesday audience, obviously, concurred with the writer's opinion. Deep appreciation was expressed in heartiest applause and reluctance to leave at the close of the concert.

Margaretha Matzenauer rose early in the morning to motor from Santa Monica, with her daughter, to the Women's Breakfast Club last week. The reason for it was the initiation of L. E. Behymer as a "pal" of the women breakfasters. Matzenauer entered into everything with delightful adaptability—she even ate her American breakfast with obvious enjoyment—and was afterward able to sing in glorious voice and with her customary artistry. Mme. Matzenauer gave the Samson et Delilah aria, My Heart at Thy Sweet Voice, Lieurance's Moon Dear (particularly appreciated by the visiting politicians of Mayor Rolph's retinue, who were honored guests), and Estradita. Mr. Behymer was put through a mock initiation—blindfolded astride a hobbyhorse—evinced an unsuspected docility, to the point of revealing his baptismal name, Linden Ellsworth. Mrs. Hascle Freeman, president, introduced several distinguished visitors and made a brief speech on the theme of the club's second birthday, celebrated at this time.

First of the popular concerts of the Bartlett-Frankel String Quartet Sun-

day evening, November 9, drew a good audience at Beaux Arts Auditorium. It was the initial appearance of the quartet with Sylvain Noack as first violin. The tonal balance was good, but there were evidences of new ensemble, notably, in the Mozart D minor Quartet, which was not altogether secure—there was just that lack of freedom which comes from much playing together. Dvorak, the E flat major, Op. 51, went better; it is, of course, much easier to play. Rich texture of instrumentation (with partiality to the viola), in treatment of lovely folk melody captivates the ear in this quartet. The famous Dumka was played with excellent feeling for its deeply human impulse. The Dvorak was easily the gem of the concert. Of the short numbers the Pochon arrangement of Drink to Me Only with Thine Eyes was finest; a Scriabine Prelude was not up to muster. Victor Herbert's Serenade was applauded to repetition.

In the person of Ruth Haller Ottaway, president of the National Federation of Music Clubs, is an exquisite mellowness, an early ripening of human understanding it would seem, which was caught at first glance and, more fully, in the words which fell in musical cadence from her lips, last Saturday at the luncheon honoring Mrs. Ottaway and her first vice-president, Mrs. J. A. Jardine. Representatives of all the prominent music clubs of this section greeted the visitors at the Ambassador shortly after their arrival from San Francisco. The two visiting heads of the federation and Grace Widney Mabee, second vice-president, of Los Angeles, with Abby Norton Jamieson, ex-president of the California State Federation, were in league, Saturday, to fire Southern California club women with the necessary enthusiasm to make next June's biennial (to be held in San Francisco) a thorough success.

Mrs. Ottaway's idealistic trend was shown in every word she spoke. Her theme might well have been titled "Daughters of music come up higher"

(apologies to Alpha Chi Omega). She cited many musical achievements of California as particular evidence of this state's ability to demonstrate America's rightful place in the cultural scheme of things. Not only at the biennial but, a year later, at the Olympic Games (according to information she received from L. E. Behymer) Mrs. Ottaway felt California had important responsibilities to fulfill through the music clubs. She pleaded for stronger national consciousness—American music, opera in English, for instance. She urged that colleges and other institutions of higher learning should be brought to a proper appreciation of music as part of liberal arts curriculum. Mrs. Ottaway has a rare combination of feminine charm and masculine clarity of thought which, very subtly, captivates her auditors of either sex. Her speeches will always be effective. The National Federation of Music Clubs is assuredly in good hands. Mrs. Jardine, who spoke more briefly, also exhibited a singularly warm nature with nice balance of sense and sensibility. She has special qualifications for the junior work, which is her province.

Music clubs of Santa Monica Bay district entertained the visiting federation heads with an elaborate banquet Saturday evening, and Pasadena clubs offered hospitality Sunday. Only two days were allowed here on the nationwide tour of these two delightful women. Mrs. Ottaway comes from Port Huron, Michigan. Mrs. Jardine is a resident of Fargo, North Dakota.

Miss Adele S. Nicholas, lyric soprano, pupil of Mme. Isabelle Marks, has been very active so far this season. She sang for the Novo Club on Armistice Day and for the Gold Star Mothers prior to that date. On each occasion she was warmly applauded for her artistry both as to voice and interpretative faculties.

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## AMERICAN NEWS

Walter Gieseeking is planning a modernist piano recital in New York, the program to include works of Scott, Niemann, Hindesmith, Castelnuovo-Tedesco, Tansman, Schulhoff and Ravel.

Atlantic City is to have a symphony orchestra conducted by Alexander Bloch.

Egon Petri, distinguished German pianist, is to tour in the United States in 1931-32.

Henry Hadley, American conductor, has returned from a visit as guest symphony leader in Japan.

The English Singers are giving three Christmas programs in New York.

In the twentieth concert of American music by the Rochester Philharmonic Orchestra, Howard Hanson conducting, were included works of Herbert Inch, William Grant Still, a Negro; Bernard Rogers and John Alden Carpenter.

Howard Hanson's new Romantic Symphony is being programmed by the Boston Symphony Orchestra, for which it was written.

Mrs. Susie E. Persinger, mother of the noted violinist formerly of San Francisco, Louis Persinger, died November 8 in a sanatorium in Santa Monica.

With David Mattern conducting, the Kalamazoo Symphony Orchestra has opened its tenth season.

In its Eastern tour this season, the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, will visit many smaller cities and university towns, but it will omit its customary New York program.

Sidney Homer, composer, is writing a life story of himself and his wife, Louise Homer, contralto.

Erika Morini, famous Viennese violinist, is giving two concerts in Havana, following her recent New York triumphs. She will be soloist with the Chicago Symphony Orchestra this winter.

Soloists with the Detroit Symphony Orchestra this season will be Ossip Gabrilowitsch, Harold Bauer, Olga Samamoff, Beatrice Griffin, Josef Hofmann and Myra Hess, pianists; Sigrid Onegin, contralto, and Jascha Heifetz, violinist. Conductors will be Gabrilowitsch for eleven pairs of concerts, Victor Kolar two, Bernardino Molinari two, and another guest conductor.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

## EUROPEAN NEWS

Yehudi Menuhin, San Francisco boy genius of the violin, has been acclaimed this fall in Geneva, Zurich, Mannheim, Vienna, Berlin and Budapest.

Arturo Toscanini, famed conductor, and Max Reinhardt, famed stage director, will collaborate in a production of Mozart's Magic Flute in Salzburg next summer.

Sir Thomas Beecham's plan to raise 60,000 pounds for his Imperial League of Opera has fallen through, to the extent that only a third of the sum has been raised. A vote is now being carried on to see whether the plan shall be consolidated with the program of the touring Covent Garden Opera Syndicate, successors to the British National Opera Company.

There is talk that Tullio Serafin, premier leader of the Italian wing of the New York Metropolitan Opera Company, will succeed Vincenzo Bellizzi, his Metropolitan colleague, as Italian director of the next Covent Garden summer season.

A modernistic production of Rossini's Barber of Seville in Berlin was pilloried by the critical press. It was said to be insolent, unfunny, lacking in taste.

Borodini's Prince Igor was given for the first time in Berlin this autumn by the State Opera.

An opera by Romano Romani, Fedra, is to be given at Covent Garden next spring, with Rosa Ponselle in the leading role. Romani is her coach.

London recitalists recently have included Serge Rachmaninoff, Arthur Rubinstein, Egon Petri and Nicolai Orloff, pianists; Mischa Elman, Jelly d'Aranyi and Adolf Busch, violinists, and Amelita Galli-Curci and Elena Gerhardt, vocalists.

A chorus of Brantford, Conn., sixty voices, is touring in England.

The touring Covent Garden Opera Company in England is directed by John Barbirolli, of English birth, and its repertory this season includes Turgenev, Gianni Schicchi, Tannhauser, Parsifal and Flendermaus. The works are sung in English.

Felix Salmond in London recently played the Franck Sonata for cello and piano. The sonata is better known in its equally authoritative violin and piano version.

Cologne is to hear a series of performances by the Paris Opera-Comique this winter.

Vienna recently heard the Pro Arte Quartet of Brussels for the second year in succession.

Vienna Symphony concerts, by the Philharmonic and other orchestras, are being directed this winter by Clemens Krauss, Hans Knappertsbusch, Felix Weingartner, Bruno Walter, Richard Strauss, Robert Heger, Paul Klenau, Hermann Abendroth and others.

Karl Muck, at the age of seventy-one, enjoyed an enormous triumph in Berlin recently when he conducted his Hamburg Philharmonic Orchestra in a performance of Bruckner's Seventh Symphony. Albert Spalding, American violinist, was soloist in the Beethoven Concerto on the same program.

Children's symphony concerts are being given in Yorkshire, England, by the Leeds Symphony Orchestra, under the direction of Malcolm Sargent.

Succeeding Basil Cameron, now in San Francisco, Julian Clifford is con-

ducting the Municipal Orchestra Harrogate, England.

Charles Mallory Dutton will honor Warren Cheney, sculptor, at a musical at his studio in Berkeley Monday afternoon, November 20. Cheney has recently completed sculpture of Gunnar Johansen, pianist, and it will be on view on that occasion. Cheney, born in Paris of American parents, is the son of his parents whose names are known in art world throughout this state and country.

Johansen will be among the artists of the afternoon, he and Cheney to be greeted by other artists of East Bay region.

Emile Rovigno, a young baritone, who was just beginning to become known as an excellent concert artist, and who had studied for several years with Mme. Isabelle Marks, died suddenly on September 2 and is mourned by a host of friends and admirers.

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## AL SALESKI PROGRAM

Saleski, the Russian cellist, gifts have been acclaimed out Europe and the eastern United States, will appear in distinctive program in Scottish Auditorium on Monday night, the management of Alice Seckels. as a composer as well as an active artist, and credited by the New York Times with a command of instrument which permits him to play all the gradations of sound which the cello is capable," Saleski, with the assistance of Edward Harris on piano, will introduce the following numbers to his San Francisco audience:

La Campanella.....H. Eccles  
in A Minor.....Vivaldi-Nachez  
(for 'cello alone).....Bach  
Serenade.....Senaille  
Nocturne.....Saleski  
Sonata.....Saleski  
de Melbo.....Saleski  
Granados-Saleski  
De Falla-Kochanski  
E Minor, opus 72 No. 1.....  
Chopin-Saleski  
Ravel  
Forme de Habanera.....Ravel  
Espanola.....Cassado  
Hebraique.....Wainer  
Popper

## BETH SIMPSON EVENTS

Members of the public playing class Beth Simpson gave an after-music at her studio in Webster, Berkeley, Saturday afternoon, November 15, playing a complete and exacting program. The outstanding numbers were from the D minor Concerto; two Intermezzi and Rhapsody in flat, Brahms; Variations on a Theme of Mendelssohn; Sonata, D major; March from Ruins of Beethoven-Rubenstein; Nocturne, three Preludes and Revue, Chopin; Etude, F major; Liszt; Concert Etude, Macdowell; Valses Poeticos, Granados; Waltz, Chabrier; Au Couvant; Reflects dans l'eau, Debussy; Variations, Paganini-Brahms. Specially featured were members of the class who are soon to be heard on the occasions being the anniversary of Piedmont Club, the annual concert of the Honor Society, a joint piano recital at Crockett and a musicale in the studio of Mrs. Juggles Jenkins of Oakland. Simpson announces the following public appearances by coach-artist pupils during the past Concert, Community Playhouse, San Francisco, November 2; recital, California School of Music, San Francisco, October 28; Writers' Club Convention, Alameda, Alameda, October 15, and Club, Oakland, October 17; Polytechnic High School, Oakland, October 21; recital, Alameda School, October 29; Athene Society, Oakland, October 27; League of Women, San Francisco, October 30.

## EDWARD JOHNSON COMING

The ever-popular American tenor, Edward Johnson, of the Metropolitan Opera Company, is now en route to the West for the first time in several years. Johnson, with his exceptional voice and art, is scheduled to regale Oakland and San Francisco audiences on December 12 and 15 respectively, rendering different programs on each occasion, and including therein several of the operatic selections from the roles which have brought him fame. He will sing in the Auditorium Theater in Oakland and in Dreamland Auditorium, San Francisco, as a part of the Oppenheimer Series in both cities.

## MATZENAUER IN OAKLAND

Many San Francisco admirers of the famous contralto, Margaret Matzenauer have signified their intention of being present at her only Bay City recital in the Auditorium Theater, Oakland, on Thursday night, December 4. Matzenauer will not appear in San Francisco this year, but promises a program of extraordinary scope at her Oakland recital.

## LA ARGENTINA COMING

Manager Selby C. Oppenheimer has engaged the Geary Theater for the first two appearances in the new year of La Argentina, the famous Spanish dancer, who will appear on Thursday afternoon, January 15, and Sunday afternoon, January 18. La Argentina has just reappeared in New York, displaying a wealth of dance material and costumes before a half dozen capacity audiences.

## ABAS IN NOVEL PROGRAM

For its second concert of the season. Tuesday night, December 2nd, the Abas String Quartet will offer a program of extraordinary interest, featuring the Schoenberg sextet Verklarte Nacht and the two-violin quintet by Brahms. Assisting Nathan Abas, William Wolski, Nathan Firestone and Flori Gough Shorr in the rendition of the sextet will be Lajos Fenster, viola, and Herman Reinberg, cello. Mr Fenster will also assist in the Brahms Quintet. Since the Schoenberg opus, which opens the program, is to be played without pause, it behooves all Abas patrons to arrive at Scottish Rite Hall sufficiently early to be in their seats before 8:30. No one will be seated while the number is being played.

## RETHBERG'S GREAT PROGRAM

Madame Elisabeth Rethberg has just forwarded to her San Francisco representative, Selby C. Oppenheimer, the program she will present at her recital at Dreamland Auditorium on Monday night, December 1. The list of works submitted is without question one of the most beautiful and important arrangements for a song re-



cital that San Francisco music lovers will have heard in many years. Rethberg has just returned from Europe on the great German steamship Bremen, and is now speeding across the American continent to reach California in time for her first appearance in this state this season in Oakland's Auditorium Theater on Tuesday night, November 25.

The famous singer has achieved extraordinary noteworthy successes since her last appearance in San Francisco, La Scala in Milan, the new Royal Opera of Rome as well as her annual summer engagement at Ravinia Park near Chicago having been added to the triumphs of her successful career.

In San Francisco, Rethberg's program starts with the aria of Sextus from Mozart's Titus and then, contrary to the usual custom, will come a group of English compositions by Charles T. Griffes and Roger Quilter; the latter two-thirds of the program is devoted exclusively to German Lieder; Schubert's Ave Maria, Geheimes and Der Musensohn will be followed by Schumann's Der Nussbaum, Volkliedchen and Widmung. In the Brahms group are the Feldeinsamkeit, Nicht wehr zu dir zu gehn and Standchen and in a group of compositions by Joseph Marx are Marienlied, Gestern hat er mir Rosen gebracht and Hat Dich die Liebe berührt.

Elizabeth Alexander has been specially engaged to preside at the piano for the Rethberg recital.

## DANCE RECITAL

The dance recital of Grace Borroughs which is slated for Monday night, December 8, in the Community Playhouse, under the management of the Selby C. Oppenheimer Recital Division, Constance Alexandre, manager, will unquestionably draw a very large audience of "dance fans" from both sides of the bay, for no interpreter of Oriental and East India

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dances who has visited these regions enjoys greater popularity than this artist.

Miss Borroughs is arranging for this event a program of wide scope, embracing the most attractive Japanese and Chinese creations along with those of India. As a prelude to each dance, Miss Borroughs has engaged Baldwin McGaw, the distinguished actor, who is highly esteemed in theatrical circles in this and the East Bay cities, to read the lyrics that blend themselves so beautifully with the music and dances that follow. Mr. McGaw's appearance will add in no small degree to the interest of the performance.

Six concerts are being given this season by the Symphony Orchestra of Newark, N. J., of which Armand Balendonck is conductor.

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## MATZENAUER TO OPEN STUDIO IN LOS ANGELES

An announcement of the utmost interest and importance is that Madame Margaret Matzenauer, one of the truly great contraltos of all time, will return to Los Angeles in January, following her Oratorio engagement with the Friends of Music, New York, appearances as soloist with several of the leading Eastern symphony orchestras, and recitals in Chicago, Boston, Philadelphia and New York, for the purpose of opening a studio where she will pass on to advanced students, professional singers and teachers, those phases of singing for which she is famous and stands as a living monument to the finest traditions of vocal art.

Madame Matzenauer will accept but a limited number of pupils and these must have at their command a sound vocal technique, for it is not the singer's intention to give what is commonly known as "singing lessons." Matzenauer contemplates specializing in program building, style, tradition, interpretation of both the classic and modern literature of song and coaching oratorio and operatic roles. Students coaching operatic roles with Madame Matzenauer will be taught the authentic dramatic action.

Unquestionably, there is no artist in the profession more fully equipped to mould embryo singers into highly cultivated artists than Matzenauer. Matzenauer speaks five languages fluently, is an expert pianist and according to the New York critics who reviewed her performances during her nineteen years reign at the Metropolitan, is an actress of unusual dramatic intensity.

Unlike most singers who decide to teach, Matzenauer will give of her vast knowledge accumulated throughout the years of her wide experience as one of the most intellectual mistresses of song, while she, herself, is still in her prime and in full possession of her vocal and artistic power.

Students and singers frequently journey to Europe in search of an artist such as Matzenauer with whom to coach. Here is an opportunity for those ambitious students and singers to spend the winter season in Southern California, where under Madame Matzenauer, they can solve their vocal problems and prepare themselves for teaching or a career in the field of oratorio, opera or recital.

## MUSIC WEEK

Supervisor J. Emmet Hayden, chairman of San Francisco's annual Music Week, announces the opening today of the entry lists for the piano contests of the 1931 event. All amateur players from six to nineteen years, excepting former grand prize winners, are eligible. Registration blanks may be had at Music Week headquarters, 521 Phelan building. Over 1100 competed in the 1930 Music Week piano con-

tests. It is expected that this mark will be passed by the 1931 contestants. Violin contests are also being arranged, according to Hayden.

Chester W. Rosekrans, executive director of the San Francisco Civic Association, has again been appointed director of Music Week. He has held the post for eleven years. Mrs. H. Roy Stovel will continue as secretary. The 1931 Music Week will be held from May 2 to 9. The Board of Supervisors will sponsor the event.

Rosekrans is chairman of civic music for the National Federation of Music Clubs. He was recently appointed Music Week chairman by the California Federation of Music Clubs.

## U. S. C. TO PRESENT "MESSIAH"

Handel's oratio, *The Messiah*, is to be presented by the Semicentennial Chorus of the University of Southern California in Bovard Auditorium, 3551 University Avenue, Los Angeles, on Tuesday evening, December 16, with Alexander Stewart of the S. C. College of Music as director.

Organized during the fiftieth anniversary celebration of the University of Southern California, the chorus of approximately 400 voices presented Mendelssohn's *Elijah* in the Shrine Auditorium last June, with Lawrence Tibbett, Madame Schumann-Heink, Lisa Roma, Master John Drury and Dr. Carl Omeron as soloists, and has now been made a permanent organization.

Rudolph Reuter, pianist, will be the soloist with the Los Angeles Philharmonic Orchestra, Dr. Artur Rodzinski, conductor, Sunday afternoon, November 30, at the Philharmonic Auditorium. At the present time Mr. Reuter stands in the midst of a career that is constantly expanding in scope; recent concerts have brought ever increasing audiences, and reengagements and new engagements have filled busy seasons. In addition to his triumphs abroad, this artist has appeared with leading orchestras of the United States, and this will be his second appearance with the Philharmonic Orchestra. Mr. Reuter will play the Liszt—Hungarian Fantasia and Weber—Concertstuck for piano, Op. 79, which will be given first hearing at these concerts. Conductor Rodzinski will open the program with *Overture In Springtime*, by Goldmark; then the *Fantastic Symphony No. 1*, in C major Op. 14a, by Berlioz. The program will close with *Rhapsodie Roumaine*, No. 1 Op. 11, by Enesco.

**The Parlow String Quartet**, consisting of Kathleen Parlow, first violin; Harvey Peterson, second violin; Romain Verney, viola, and Willem Dehe, violoncello, gave the fourth concert of their third series at the Hall for Chamber Music at Mills College on Wednesday evening, November 12. The program consisted of Quartet in C major (*The Emperor*) (Haydn); and Quartet in A minor, op. 51 No. 2 (Brahms).

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

V. No. 14

SAN FRANCISCO, CALIFORNIA, SATURDAY, NOVEMBER 29, 1930

TEN CENTS

## PERB READING OF HELDENLEBEN

of Strauss' Famous Symphonic Poem Sublimely Interpreted by Arturo Toscanini and the New York Philharmonic Symphony Orchestra Preceded by Enchanting Conception of Cherubini's Anakreon Overture and Mozart's D Minor Symphony—Downes' Instructive Annotations

BY ALFRED METZGER

the Musical Association of San Francisco has been forced to adopt a temporary period of retrenchment on account of insufficient financial support, resulting in the curtailment of the San Francisco Symphony Orchestra in an extent where the modern symphonic works and some of the older ones can not be interpreted in accordance with thoroughly artistic principles, the writer, if he wishes to be faithful to his readers who do not promise with mediocrity and annoy those who support the symphony concerts regarding them as being artistically satisfactory, is inclined to restrict his reviews of symphony concerts to those events that conform with his ideas concerning musical requirements necessary to interpret classics according to the high-

can not imagine any organization more worthy of this attention than the New York Philharmonic Symphony Orchestra and Arturo Toscanini whom we heard over the radio Sunday afternoon in a program including: Overture, Anakreon (Cherubini), Symphony in D minor (Mozart) and Symphonic Poem in Heldenleben (Richard Strauss). Even though broadcasting is as yet advanced to that point where it accentuates all the weaknesses of which a complete symphony orchestra is capable, nevertheless it is ample artistic superiority over the interpretations of an orchestra devoid of some of the most important instruments necessary to adequately interpret the score of certain works of symphonic literature.

Most recent concert of the New York Philharmonic Symphony Orchestra, under the matchless leadership of Arturo Toscanini was broadcast over the radio from the Columbia Broadcasting Co. from the Academy of Music, Brooklyn, N. Y., and with the exception of a brief interruption, due to a connection about the middle of the program, the broadcast of Heldenleben, the broadcast was entirely satisfactory. The versatility of Toscanini as a symphony conductor was immediately emphasized by

his striking grasp of the simple beauties of the Cherubini work. It is ever the simplicity of a composition that is the most difficult to represent in a manner accentuating its artistic importance. The composer's message frequently transcends the significance of the notes employed to put it on record.

(Continued on Page 2, Col. 1)

## SUBSIDIZATION OF MUSIC SUGGESTED

Committee of Freeholders Hear Arguments in Favor of Authorizing Supervisors to Set Aside a Nominal Tax for Music—Prominent Citizens Endorse Plan to Include Provision in New Charter

BY REDFERN MASON

(San Francisco Examiner, Sunday, November 16, 1930)

The Committee of Freeholders chosen by the community to draw up a new charter for the City of San Francisco are debating the advisability of including a clause which will permit the citizens to tax themselves for music.

The question has been carefully considered by the Music Section of the

Commonwealth Club and the members are enthusiastically in favor of the civic subsidization of music. The Federation of Music Clubs, with its more than 400,000 members, has adopted subsidization as a plank in its platform.

Both bodies were represented the other day, when Hugo Newhouse, president of the Pacific Opera Company, and the writer of this article appeared before the Freeholders to plead their cause. They were supported in their plea by Leland W. Cutler, president of the Chamber of Commerce, Robert I. Bentley, president of the San Francisco Opera Association, and Richard Tobin, vice-president of the symphony.

Mr. Cutler wrote:

"It is with a great deal of interest that I learn of the proposition of yourself and associates to present before the San Francisco Board of Freeholders at their meeting today the matter of an adequate tax levy for the support of music in San Francisco. Your ideas meet with my entire approval and I would gladly join your committee in presenting the matter to the Board of Freeholders if my engagements permitted.

### EDUCATION THE AIM

"However, would you be good enough to advise the board of my attitude in this matter. I believe that it is most important that the city should make provision for music and musical education. The present Board of Freeholders have co-operated as fully as their limitations permit and the public have most loyally supported these matters. The results to the city, both culturally and materially, have been very great and I feel sure that the Board of Freeholders will give most sympathetic consideration to your ideas on this subject."

Mr. Bentley's letter ran:

"Relative to my accompanying you to a meeting of the Freeholders in the matter of asking them to have a provision in the new charter to enable the people to tax themselves, directly, for music as education:

(Continued on Page 11, Col. 1)



ELISABETH RETHBERG

The Famous Prima Donna Soprano of the Metropolitan Opera Company Shown Here With the Gold Medal "To the Most Perfect Voice in the World" Given Her by the Guild of Vocal Teachers. She Will Sing at Dreamland Auditorium on Monday Night



## HELDENLEBEN

(Continued from Page 1)

ord. It is the conductor that must breathe life into the apparently dead signs that enshrine the soul of the composer and in this case Toscanini with singular artistic dexterity conjured from the notes a tone painting of such delicate colors, a story of such romantic appeal and a message of such gripping simplicity that one regretted the moment when the last note sounded over the wires.

Of similar refinement of style and richness in melodious invention, but somewhat greater in the manner of expression, was Mozart's D minor Symphony, also reproduced by Toscanini and the Philharmonic Symphony Orchestra with a transmission of sentiment in a spirit conformant to the composer's intentions. After a sprightly first movement there was intoned the calm, peaceful second movement, beautifully shaded by a string section that colored the delicate phrases with the tonal uniformity of a chamber music quartet. The vitality of the introduction to the third movement contrasted effectively with this calmness of the second movement leading into the brilliancy of the third movement and finally to the conclusion. It was an interpretation of Mozartean grace and limpidity impossible to surpass.

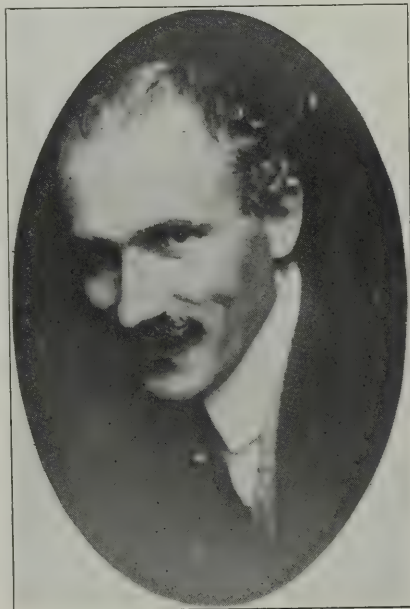
All truly great conductors revel in the exploitation of artistic contrasts and evidently Toscanini is no exception to the rule. After the intermission he directed the massive Ein Heldenleben, by Richard Strauss. Surely it would be impossible to select a greater contrast than that between the Cherubini and Mozart compositions and this modern classic of Strauss. However, that conductor is entitled to our greatest homage who is able to present such contrasts with uniform ability to accentuate their respective artistic characteristics. It is this highly developed gift of testing the depths of the composer's mind and translating his discoveries to his hearers without losing his own individuality that makes Toscanini one of the world's chosen apostles of the art.

The truly "heroic" opening measures, exuberant in their daring immediately put the hearer en rapport with the bigness of the work. The subsequent passages of dissonances were interpreted in a manner to rob the latter of any disconcerting roughness or crudeness. Very soon the violin solo passages concentrated one's attention and it would be difficult to imagine these solo phrases interpreted in a more intelligent and, at the same time, more musicianly style than was done in this case. The lower tones attained the richness of a cello without losing the violin quality and the intricate technical phases were played with delightful assurance and accuracy. It was the expression of the spirit as well as the letter of the Strauss composition.

In logical succession there occasionally appeared the sound of other instruments like the harp, the trumpet, the English horn, the French horn, all so thoroughly competent and so de-

lightful in tone quality, intonation and emotional realism. Only the percussion instruments seemed to sound somewhat muffled in contrast to the ensemble. This no doubt is one of the weaknesses of broadcasting that may be overcome at some future time. The brass choir sounded specially beautiful during the final strains obtaining a tone quality of a smoothness and mellowness impossible to describe except by calling it "butter-like" in smoothness and yet sufficiently firm to attain the effect of strength and power.

The entire interpretation of Heldenleben was something that can not be



ARTURO TOSCANINI

Regarded by Authorities as the World's Greatest Conductor

described on paper. It must be heard to be appreciated. Toscanini seems to superimpose his magnetic personality upon each individual musician making him the instrument of his thoughts and emotions and, hypnotic-like, forcing him to reproduce his ideas with the exactitude of photographic reproduction. Both the length and the intellectual character of the work is inclined to create moments of tediousness, but not under Toscanini's leadership. Here was unfolded a colossal tone painting, at times crude in its egotism, at times fluid in its emotionalism but always strong and vital and determined. From the deepest emotional climax to the satirical strains of humor Toscanini was ever able to reproduce a powerful reflection of great ideas and it is this graphic blending of his strong artistic personality into the reproduction by the orchestra that places Toscanini upon a pedestal by himself.

We always listen with pleasure and interest to Olin Downes. He is so lucid in his explanations. He makes such a convincing impression. His enunciation is so clear and distinct and he never fails to combine human interest with historical facts. His analytical description of Ein Heldenleben was particularly instructive and we would not have minded if he had sung some of the themes as he did during the Brahms description. We did not,

like he said some of his friends chided him, expect him to be the reincarnation of a Caruso and we thought his humming was far better than we expected it to be, coming from a critic.

It was announced after the concert that on Sundays, November 30 and December 7, the Curtis Institute Orchestra of Philadelphia would broadcast over the Columbia chain, and that Toscanini and the New York Philharmonic Symphony Orchestra will again play on Sunday, December 14. Next week we shall review the program of the Los Angeles Philharmonic Orchestra under the direction of Artur Rodzinski, which took place last Thursday evening and which will be heard over KFRC.

## HARP ENSEMBLE TRIUMPHS

Charming and Gifted Harpists Assisted  
By Vojmir and Olga Attl and Elsa  
Behlow Trautner Delight  
Large Audience

The cozy auditorium of the Community Playhouse was well filled last Monday evening when Vojmir Attl and his Harp Ensemble gave one of the most delightful and novel concerts ever witnessed in this city. Nine exceedingly attractive and excellently trained young harpists—Olga Attl, Eleanor Costello, Grace Ehlinger, Florence Wright, Virginia Gertmenian, Helenrose Gould, Verginia Classen, Mary McGurrian and Elvira Previati—interpreted six ensemble numbers during the first half of the program and also played the last three numbers of the artistic event. They interpreted compositions by Hasselmans, Haydn, Renie, Tournier, Oelschlegel and Chatterton with a precision and beauty of tone that justly earned them the enthusiastic acknowledgments of their hearers. They played with precision and uniform attacks as well as phrasing and revealed in every instance that they studied the instrument with genuine love for the art. Vojmir Attl conducted with spirit and musician-ship.

During the second part of the program three soloists participated. Vojmir Attl played Fantasie by Saint-Saens with poetic insight and smooth technique accentuating the numerous attractive qualities of the harp and adding to his already well established reputation as an artist. Elsa Behlow Trautner, soprano, sang a group of three songs by Bizet, Rabey and Roberts with that ringing and well carrying soprano voice that enthuses her hearers whenever heard and interpreted every composition with the intelligence and judgment of artistic values that only experienced and thoroughly accomplished artists are capable of revealing.

Olga Attl did not only distinguish herself with an unusually artistic and technically proficient interpretation of Poenitz' Nordic Ballade, but she also accompanied the songs of Mme. Trautner in a most finished and craftsman-like manner, never using any music. Lavish floral tributes and consistently enthusiastic applause showed the cordial attitude of the audience throughout the evening. ALFRED METZGER.



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ANNA CORA WINCHELL, *Assistant Editor*

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NOVEMBER 29, 1930 No. 14

## WALTER ROESNER'S SUCCESSFUL PSYCHOLOGY

There are altogether too many musicians and music loving people who want to educate the general public to cultivate the same exclusive musical taste that they possess. They do not seem to take into consideration the fact that other people have cultivated tastes of their own which they regard sufficient to satisfy their requirements. There are musical people who, because of careful study and long experience in listening to the highest forms of music, interpreted by the foremost talents of the art, have set for themselves a high standard by which they are able to compare every musical performance and taking that standard as a fixed point of comparison they regard musical performances either good or bad.

There is, however, a very large class of people who look upon musical performances, as they do about every other performance of art, from the standpoint of an entertainment. Whatever pleases them they like and whatever does not please them they do not like. Now among the intolerant musical people, those who regard their own standards as the only ones worth while to tolerate, believe that by insisting that certain performances are good they can persuade the masses of the people that they are right and everyone who does not agree with them is wrong. The fact of the matter is that people who do not like to be entertained by musical performances do not consider any musical performance worth while unless it appeals to their taste. There are people who will never enjoy symphonies, or grand opera performances, because such performances do not conform to their ideas of enjoyment.

Now the people with an educated taste for music have no patience with those whose preferences include the lighter form of music and who are convinced that if the latter could be forced to listen to anything else but the classics they would eventually enjoy that form of music sufficiently to regard it as entertaining. Experience has taught us, however, that this is only true in the case of a few exceptionally receptive and intelligent minds, and not of the great majority. Nevertheless very excellent music can be made palatable to the musically uneducated people if it is presented to them in a form which appeals to their idea of enjoyment. The theatre, being a commercial institution, that is to say a business that must earn an income, is naturally large to exceed all expenditures, it must in its desire to please the largest possible number of people.

Similarly the musician who conducts orchestral numbers in a public hall must help the management to carry out this policy of pleasing the majority. Among all the theatre orchestra conductors that we have known since residing in San Francisco Walter Roesner is among the first three that have solved this problem most successfully. He has made programs that never fail to arouse the universal enthusiasm of the masses. During the last few weeks we have listened to Mr. Roesner and his picked orchestra of first class musicians interpret Liszt, Chopin, Schubert, Verdi and other masters in a way that made the general public of this city talk about him in most enthusiastic terms. He receives consistent ovations and he makes people like the lighter form of music. He reaches, in the final analysis the same category of people as those who used to enjoy so called "jazz." And in converting these

people to the best form of music he is doing this city a valuable service in promoting a certain amount of musical culture.

Thousands of people who can be made to enjoy a class of music superior to the vulgar and cheap category will eventually produce a certain percentage of symphony and opera goers. Therefore the Fox Theatre, as long as it permits a musician of Roesner's standing to follow his inclinations, is helping to raise the musical standard of the community. It does not matter whether certain educated musicians agree with him in his tempi or arrangements of scores as long as he proceeds in a line to raise the public's taste in regard to the quality of musical compositions they hear he contributes to the general musical culture of this city. He adopts the most sensible course. He does not give them a Brahms symphony in its entirety, because he could not force them to listen to something beyond their comprehension, but he does take certain melodious and dramatic phases of a classic work and presents it in a manner to please, thereby making converts.

Symphony conductors, guarantors of symphony concerts and many symphony patrons believe that by presenting programs of a light musical character they lower musical standards, and yet is it not wiser to occasionally bring happiness and pleasure to people who do not happen to agree with those who look down upon anyone who can not enjoy the most severe classics? Of course, if it is the purpose of symphony concerts to cater only to the few elect, then someone must find the means to give these superior music lovers a chance to hear music according to their own ideas, but if symphony organizations want to attract large numbers of people they must occasionally meet the general public half way and give them something they really like. Simply because you tell people, either through the press or by means of verbal messages, that certain programs and certain conductors are the best in the world, you can not make the multitude believe this by just saying it is so and you will find that whenever there is introduced to the public a great artist, conductor or musical program having a certain element of appeal people will never fail to respond in large numbers. The trouble is that there is frequently a conflict between what a few people with fixed opinions think is the right kind of attraction and what the masses of the people think. Therefore you will find frequently small audiences at performances that some people think artistically worthy and large audiences at events that a few people believe to be beneath them.

Walter Roesner has found a way to please the public and incidentally he pleases a large number of cultured music lovers and because of this the Fox Theatre attracts often large houses at a time when their other forms of entertainment—talking pictures and stage productions—do not conform to the demands of their patrons in the way of artistic requirements. Now, if Mr. Roesner's psychology, regarding the manner in which to please the people, could in a different way be applied to symphony concerts it would be possible, without lowering the dignity of the highest form of music, to crowd every concert. Unfortunately those who supply the financial means by which symphony concerts are made possible insist upon their own tastes being gratified and feel very indifferent as to what the people like or do not like. By trying to impose their own strict opinions as to what is good or not good upon their fellowmen they fail to attract thousands of people that could eventually become regular patrons of symphony concerts. Whenever you see empty houses at a concert you can be sure that the public does not want to hear it. Should efforts be made to find out what is necessary to attract the public, or should the people be left to their own resources and symphony concerts remain a luxury which only a few exclusive souls are permitted to enjoy? The Pacific Coast Musical Review thinks it is possible to crowd every Sunday afternoon symphony concert, provided the public wants to go. Our business will be to find out what the public wants and then present the results to the symphony authorities.



## ECONOMY CRIPPLES SYMPHONY ORCHESTRA

**Personnel of San Francisco Symphony Orchestra Unworthy of Metropolitan Organization as Far as Numbers Are Concerned—False Economy Lowers Artistic Rank of Organization—Reduction Unfair to Visiting Conductors—San Francisco Wants Best Orchestra, Not Cheapest**

BY ALEXANDER FRIED

(San Francisco Chronicle, Sunday, November 16, 1930)

(Editorial Note—The following excellent article, published by Alexander Fried on the music page of last Sunday's Chronicle, is a striking illustration of false economy. The San Francisco Symphony Orchestra of which we all used to be so proud is reduced to second class in point of numbers and uniformity of excellence of first desk men. Compared to other large cities in the United States, San Francisco now has the cheapest orchestra and not one of the best in point of numbers. The Pacific Coast Musical Review will presently send questionnaires to TEN THOUSAND music lovers asking their opinion regarding this state of affairs and also

rest of the first violins are Emilio Meriz, Jascha Veissi, Thorstein Jensen, Robert Gordoyn, Rodion Mendelevitch, William Laraia, Modesta Mortensen, Hans Koenig, Orley See and Helen Atkinson.

There are this year twelve second violins, whereas last year there were fourteen. Eugene Heyes continues as principal. Mr. Ruiz, formerly of the first violins, is now in this group. Missing members of the past roster are Nathan Firestone, William Dabelow and Emil Rosset. The remainder of the section continues to comprise Julius Haug, Max Amsterdam, Harvey Peterson, J. A. Paterson, Julius Gold, G. W. Callinan, Walter Gough,

Hranek, Flori Gough and George Rogovoy. A new member of the section is Winston Petty, and the remaining cellists continue to be Otto King, Rudolph Kirs, Dorothy Pasmore, Bruno Coletti, Rebecca Haight and Arthur Weiss.

There are now seven double basses in place of eight last year. Louis Prevati is again principal. Missing players are A. E. Storch and Oscar Frederick. A newcomer is A. Annaruni. The remainder of the section lists Walter Bell, Aaron Guterson, Emil Schulze, Robert E. Schmidt and John Schipilliti.

The flute and piccolo section is made up of Anthony Linden, Walter Oesterreicher and Herbert Benkman, as last year. Mr. Oesterreicher continues as orchestral manager.

The oboes and English horn, also unchanged, are Cesare Addimando, Julius Shanis and Leslie Schivo. The clarinets, unchanged, are Harold Randall, Nicolai Zannini and Frank Fragale.

Ernest Kubitschek and E. B. La Haye are this year, as last, bassoonists. They are joined now by Richard Kolb, formerly of the violas, while Mr. Hranek is no longer in the orchestra.

Last year the French horns were regularly five in number; this year they are four. Charles Tryner, who was in the section last year, is now first horn, and his colleagues continuing are Hermann Trutner, Walter Hornig, who was formerly first horn, and Paul Roth. R. Rocco and William Dabelow are no longer in the group.

Karl Rissland has retired as first trumpet. His place was taken by Leland Barton, who was in the section last year, and David Rosebrook and Otto Kegel continue in their places. Last year there were regularly four trumpets. This year a fourth trumpet is used as needed, Victor Kress being available in the position.

The trombones are again Fred Tait, O. E. Clark and F. N. Bassett. Mr. Storch, formerly of the double basses and an alternate at tuba, replaces Ralph Murray in that post. Kajetan Attl continues as harpist. He has no regular colleague this year to replace Vojmir Attl. The regular percussion group continues to comprise Roland Wagner, tympanist, Albert Vendt Jr. and M. A. Salinger.

Players of the piano or celesta or extra brasses or woodwinds or percussion are engaged as the music to be performed requires. Sometimes they are enlisted from among versatile players of other instruments of the ensemble.

The fundamental change in the orchestra as a unit is the loss of nine strings—that is, two first violins, two second violins, two viola, two cellos

and one double-bass—and of a horn and trumpet. This alteration seems to have been dictated by the necessity for economy in running the orchestra. Of course, many of the artists of the group missing this year retired for their own private reasons and were simply not replaced.

The changes in first desk men are of mixed musical consequence. The decrease of the size of the orchestra involves a regretted diminution in artistic effectiveness. As soon as the Musical Association is free of financial difficulties, it will doubtless restore lost players and more. Otherwise, conductors will be seriously handicapped in their work, and our audience will not be hearing an orchestra of highest rank.

The Wednesday Morning Choral, Oakland, directed by Wallace Sabin, will give its annual winter concert December 9 at the Women's Club. Charles S. Bulotti, tenor, will be the guest artist.



A GROUP OF TEN SYMPHONY PLAYERS

From left to right: J. Shanis, N. Zanini, E. Schulz, Otto Kegel, L. S. Barton, Julius Gold, Fred Tait, Rodion Mendelevitch, W. F. Laraia, Anthony Linden

whether or not they are willing to be organized into one body to secure financial assistance to obtain for San Francisco one of the largest and finest symphony orchestras in the country, conducted by a master of the baton second to none. We shall publish our plan in one of the next issues of the paper. In the meantime, we take pleasure to print Mr. Fried's timely article in full.)

A reader of this department asks what has been the nature of the changes in personnel of the San Francisco Symphony Orchestra this season. The query set your correspondent to studious work, with the following informations as result.

Last season's list of players included sixteen first violins; this season there are but fourteen. Mishel Piastro continues as concert master, Lajos Fenster and Louis Ford are again assistant concert masters. The retirements from the list are Mary Pasmore, Joseph Koharich and Ricardo Ruiz. The only newcomer is William Wolski. The

William Wegman, Frances Simonsen and H. H. Hoffman.

The list of violas this year includes eight players as against ten last year. Romain Verney continues as principal, and the missing players are Franz Dierich and Arthur Lewis. The rest are Emil Hahl, Fred Baker, Hother Wismer, Eric Weiler, Victor Lichtenstein, Henry DeGraff and Victor Tolpegin.

Last year the cellists were eleven players, of whom one, I believe, was a replacement of an artist who was ill. This year the cello section has eight players. Michel Penha, former principal, is now in Portland, Ore. His place is taken by Willem Dehe, who was his deskmate. Arrangement had been made for Gdal Saleski, a newcomer to the city, to share Mr. Dehe's position, but because of his oversight of a union ruling about restrictions to be observed by a member in transferring from one local to another, he has been unable to join the orchestra.

Besides Mr. Penha, the missing players of last year's group are Carl

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BY ANNA CORA WINCHELL

fine arts were represented  
gh sculpture and music at a dis-  
shed gathering last Monday  
oon in Berkeley. Charles Dutton  
bled at his studio on Piedmont  
e many of the art world to greet  
en Cheney, sculptor, and Gunnar  
sen, pianist.

former has just finished a bust,  
of Johansen, which was viewed  
ie first time on this occasion.  
keness may be designated as per-  
and though the augmentation as  
e is virile, with features very  
and dominant, still the gentle  
sion of the pianist is retained in  
rity.

work has evidently been done  
error and an interest, both pro-  
al and personal. Johansen is a  
subject, whose facial makeup is



**WALTER OESTERREICHER**  
tra Manager San Francisco Symphony  
tra, Who During More Than Fifteen  
Has Filled This Responsible Position  
Faithfully and Competently

It is easily supposed, to arouse  
a desire on the part of an  
to attempt its carving. There  
t reserve showing itself in sin-  
ward modesty, but the fire of  
ion is in Johansen's spirit and  
es forth, vivifying his whole  
ance, especially when under  
ssure of playing at his instru-  
All this has been caught with  
ous faithfulness by Cheney and  
eness is as "speaking" as one  
of concerning known notable

a tribute, too, to youth in its  
today. Both men, Cheney and  
n, are very young as years  
and 24—and their achievements  
ady spread abroad to far more  
cal territory. Cheney is at pres-  
ecuting some important com-

missions in Los Angeles for private  
patrons, to be followed by an exhibi-  
tion in a museum of art there. The  
Johansen bust will go there for the  
casting in bronze, soon to be exhibited  
in San Francisco with other of the  
artist's accomplishments.

Johansen gave a splendid pleasure  
to the guests that day, playing prin-  
cipally from compositions of his own,  
new and interesting to most of us. A  
favored one among the younger  
pianists of the day, for his gifts of ex-  
pression and interpretation, Johansen  
is also showing a very marked pre-  
dilection for composition. He played  
In the Old Style, a beautiful, dignified  
work, reminiscent of Beethoven in its  
legatos and answering counterpoints,  
still enlivened with a modern touch  
which is no wise offended the more  
ancient spirit—in other words, con-  
sistent throughout.

A Punctinello, Viennese Waltzes,  
Perpetual Motion were but a few of  
Johansen's impromptu program; one  
or two have been written within the  
week, but, even if quickly inventive,  
this young man never deviates from  
serious intention nor manner, and if he  
pursues this serious course, later on  
there will be another recognized com-  
poser on the American horizon.

## ABAS STRING QUARTET

On Tuesday night, December 2, the  
Abas String Quartet, assisted by Lajos  
Fenster as second violin, will introduce  
the Brahms' Quintet in G major for  
two violins, two violas, and cello on  
its program in Scottish Rite Auditor-  
rium.

The Schoenberg Verklarte Nacht,  
which was originally announced as the  
opening number on this program, has  
had to be postponed because of the  
illness of the assisting artist engaged  
for second cello. In its place Nathan  
Abas, William Wolski, Nathan Fire-  
stone, and Flori Gough Shorr will in-  
terpret the Mozart D Major Quartet  
and three sketches by Ernest Bloch—  
Night, Alpestro, and Tongataboo.

This is the second of the series of  
six concerts by the Abas String Quar-  
tet given under the patronage of the  
Civic Chamber Music Society for which  
Alice Seckels is manager.

## ARGENTINA IN JANUARY

La Argentina, greatest of Spanish  
dancers, returns to San Francisco and  
Oakland for special appearances in  
January. She promises programs con-  
taining much new material, and a re-  
vival of her popular presentations of  
the past, at the Geary Theatre on  
Thursday and Sunday afternoons, Jan-  
uary 15 and 18, and at the Auditorium  
Theatre, Oakland, on Friday night,  
January 16. From New York, where  
Argentina has just reappeared to open  
her season, comes the report of even  
greater triumphs than on her earlier  
visits, and of many new and glorious  
costumes to illustrate the dances she  
is giving.

The Musical Review helps resident  
artists who can help the paper by sub-  
scribing—\$2.50 a year.

# SWEET AND SOUR NOTES

By A. Major

It is astonishing with what zest and  
enthusiasm players of banjos, man-  
dolin, guitars and ukeleles and other  
plectrum instruments pick away at  
their instruments. From the manner  
of their efforts it would seem as if to  
bring forth pleasing sounds were the  
result of an accumulation of years of  
concentrated effort. I have carefully  
thought of an adequate title to bestow  
upon these enthusiastic exponents of  
these instruments and have concluded  
to call them plectromaniacs.

Ever since Yehudi Menuhin has  
thrilled the world with his rare genius  
there have sprung up in every city  
wherein he appeared a flock of prodig-  
ies whose friends and relatives are  
thoroughly convinced that they are  
among the marvels of the age. And  
yet the same people that listen with  
bated breath to youthful players, who  
are supposed to interpret the classics  
intelligently without barely any ex-  
perience in life, would not expect even  
an animal to perform a few simple  
tricks without long and tedious train-  
ing. As a matter of fact, it is impos-  
sible to tell from the first hearing of a  
child's performance of difficult works  
what he or she will develop into in  
the future. Many a youthful pianist  
has a number of years afterwards  
found his technic very handy for type-  
writing.

The difference between a football  
game and certain vocal concerts is  
that at a football game the audience  
yells and in a vocal recital the singer  
yells.

It is remarkable how frequently dur-  
ing a year Aimee McPherson gets front  
page space in the newspapers. Every  
time she sprains her ankle, or her  
mother becomes impatient with her,  
front pages of daily newspapers tell  
the world about it in shrieking head-  
lines. But when a great artist comes  
to town and gives a fine concert, or  
when a distinguished conductor directs  
a program of new compositions, the  
news is never considered important  
enough for front page space. Even  
De Pachmann's eccentricity or Moli-  
nari's temperament has not been suf-  
ficient to obtain that coveted first page  
space. If an artist would rob a bank,  
however, or a prima donna runs away  
with another woman's husband, front  
pages simply scintillate with the news.  
There is no use talking if it is in-  
tended to obtain prominent space for  
worthwhile musical attractions some-  
thing else but their ability must be  
cultivated. Of course, there has been  
that old stunt about a concert artist  
being robbed of her jewels and strange  
to say, old as this gag is, it can al-  
ways obtain prominent space in news-  
papers. Maybe the installation of that  
new invention—the artificial larynx—  
might furnish sufficiently newsy ma-  
terial for someone to break into the  
front page news. Let us say a singer

had to postpone her concert because  
she swallowed her larynx and is wait-  
ing for a new one.

There are some very entertaining  
clippings printed in the Literary Di-  
gest's department headed, "Slips That  
Pass in the Night." One of the best  
ones I have seen is the following ad-  
vertisement which appeared in The  
Sioux Falls Argus-Leader: "The gen-  
tleman who kicked the lady at the  
show last evening seeks forgiveness.  
He was too dumbfounded to offer an  
apology at the time. Be assured,  
Madame, that he is not in the habit  
of kicking women—especially when his  
wife is present."

A week ago last Sunday when listen-  
ing to the Philadelphia Orchestra the  
program suddenly terminated by  
reason of a defect in the transmission.  
After a few moments it was announced  
that the batteries in the studio were  
out of order. Since the concert took  
place in a broadcasting studio and  
since the percussion section is often  
referred to as the battery is it pos-  
sible that the battery went on a strike?

Nearly every time I try to listen in  
on a football game the only noise I  
can understand is the college band,  
and even here it is frequently quite  
impossible to distinguish the tune that  
is played. So you see you are entitled  
to a lot of kicking without participat-  
ing in the game.

The other day I passed a building  
and noticed the following sign:  
"Teacher of piano, violin, singing,  
banjo and ukelele." Now if a new law  
about registering music teachers were  
in effect, how would such a teacher be  
registered? According to one proposed  
law he would be asked to swear be-  
fore a notary public that he has  
learned these instruments. How about  
the pupils? Would they be permitted  
to swear after they take lessons from  
him?

Throughout the country I observe  
music houses are adding various kinds  
of merchandise to their musical instru-  
ments to increase their income, like  
drugstores have been doing of late. An  
appropriate addition seems to me  
would be mufflers for the voice and  
exhausts for the tuba players.

## MATZENAUER IN OAKLAND

Margaret Matzenauer, the famous  
contralto who recently resigned from  
the Metropolitan Opera Company to  
devote all of her time to recital work,  
will give a splendid program in the  
Auditorium Theatre in Oakland, Thurs-  
day night, December 4, which will at-  
tract many San Franciscans since the  
noted contralto is not scheduled for a  
local appearance this season.



## SYMPHONY IS TOO GENEROUS

Four Outstanding Works Mark Program Given By Basil Cameron At Curran

BY ANNA CORA WINCHELL

In offering a program by the San Francisco Symphony Orchestra last Friday, November 21, Basil Cameron bestowed upon his audience a rich feast. If anything, we were over-indulged, for there was beauty to such extent that one might have wished to ponder more deeply with less material. However, the day offered the Beethoven Second Symphony in D major, the Schumann Concerto in A minor, a Goossens creation in Sinfonietta which was novelty here, and the ever glorious Prelude and Love Death from Tristan and Isolde.

The Beethoven was a song. In this the composer sang from his heart, even amid threatening darkness, and Cameron sang, because he inclines to the singing quality in his own nature; apparently. The sympathy thus exposed between composer and conductor gave happiness to hearers, for the work was in every particular very beautifully sensed and revealed, and the orchestra flowed easily and rhythmically.

Goossens has said that he gained his idea of the Sinfonietta from a whistling tune of the street. Howbeit, the theme is interesting, melodic very often, with developments that have rendered a simple tune to the proportions of a striking piece. There is no doubt of the hurdy-gurdy element in this work—that care-free note of the villager who loves to play or whistle his mood of the moment. Who, really, does not love a hurdy-gurdy, a street organ (whose fascination is not wholly dependent on the monkey), a calliope? They are elemental and arousing, and, if crude, command something in the human soul that sophisticated instrumentation does not always succeed in doing. Goossens has sophisticated his humble theme, to be sure, still not stripping it of a spirit that is psychological and not to be denied. So, Sinfonietta was a happy new note of the day.

But one regret attached to the offering of the great Wagnerian love tragedy. The afternoon had radiated content and quiet happiness, and to touch upon the death of love seemed the sad ending to bright promise. The translation of the music was feelingly accomplished, and even though this orchestra knows the score of Tristan and Isolde in all thoroughness, Cameron placed his own touch of power and reality upon the story which must always reach the inner heart. His rhythms are smooth; his climaxes are achieved through a series of increasing steps and graded crescendos, and in the end he accents imperatively, but

without blasts or irregularity; restraint at all times is a notable feature of the Cameron baton.

Following the symphony came Miss Martha Baird upon the horizon. Not previously exploited this pianist was scarcely more than a name. She departed with a name in flying colors and will be remembered. Miss Baird played the Schumann Concerto, one of the most beautiful and difficult of works for piano and orchestra. Her secure technique assures at once; her sense of color, phrasing, emotional values united by ease of manner made a niche here for her, as abroad, where she has played with the exacting orchestras and conductors. The Curran audience brought her back four times.

## CONFUCIUS AND MODERNS

Ancient Classic and Glorified Jazz Mingle in Program of Pacific Musical Society

BY ANNA CORA WINCHELL

A program, which is arranged annually by the Pacific Musical Society for the special pleasure of members and guests, was an affair of Thursday afternoon, November 20, at the Fairmont Hotel. The talents of adults and children were interestingly intermingled, and an offering, designed for younger minds, indeed found response in many of the elders', for music teachings and developments of today move with a rapidity that may keep grown-ups on qui vive and insert new ideas upon which to ponder.

Grenville Pettis gave outline of the music and lore of the ancient Chinese. He said, plaintively, that "to cover 4000 years in fifteen minutes is a task more difficult than even study of the Chinese." But his effort was fruitful and we learned, among much else, that Confucius was expert in music and instruments and there are extant old manuscripts which he edited. Instruments of great antiquity were exhibited by Pettis, one of which was that favored by Confucius. As to the power and benefit of music, this great teacher said: "A government is to be judged by the quality of its music!" Somewhat hard on us of this modern world; how can we measure up to ideality with the prevalence of jazz?

Pettis is an earnest student of Orientalism, especially in its Chinese phase. A few years ago he wrote a play, based on Chinese lore, given with ancient instruments, with costuming and all details authentic. It was a modest gesture but revealing to many of the western world, and was presented at a state convention of the California Music Teachers' Association, held in Stockton in 1927. He is a member of the Santa Clara County Branch.

Sarah Unna is a pianist to be recognized. She teaches, also, little children to understand and like the moderns such as Koechlin, Casella, Goossens, Bartok, Grovley and Bloch. Her expressed idea is that children shall not be inundated with the classics; that their ears are naturally attuned to dissonance (a penalty of this age, per-



## Kajetan Attl

Seventeen consecutive years as solo harpist with the San Francisco Symphony Orchestra

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OR RESIDENCE  
MILL VALLEY 997

haps?) and comprehensive of intervals, two-key pieces, such as C and C sharp in two hands, without difficulty. Miss Unna's demonstration was sufficiently advanced for the adult, as referred to, and short works by the composers mentioned were most attractive.

Anne Everingham, harpist, acquitted herself with ease and a beautiful tone. She represents what hereditary instinct may do, having Mrs. Blanche Ashley and Phyllida Ashley, pianists, for grandparent and parent. Jeanette Morrow, juvenile, joined Anne in harp duets, the latter reciting, as well, poems written by her mother, Alma Morrow, to which a running harp accompaniment had been arranged by Annie Louise David.

Mildred L. Epsteen, soprano, sang Benedict's Carnevale di Venecia, with Mrs. Philip Aaronson at the piano, and the program closed with dances by Valerie Huff, who has the grace of a nymph and a face piquantly charming. Marjorie Moss played for her.

Mme. Cailleau welcomed the gathering and made the announcement with pardonable pride that the Pacific Musical Society has gained sixty new members since the opening of the present season in September.

## WORLD FAMOUS RUSSIAN CHORUS TO SING HERE

Anything that can stand the test of public approval for over 75 years, is surely worth while, and that is exactly what Princess Slaviansky's Royal Russian Choir, which comes here December 12, 13 and 14 at the Scottish Rite Auditorium for three concerts, has done.

The chorus was organized in Russia in 1845 and has carried on uninterrupted ever since. They have visited almost every country in the world and have the distinction of probably having received more medals and decorations than any other musical organization in the world. They are enrolled as honorary members in over 100 musical societies in all parts of the world and possess over 50 medals that were bestowed upon them by rulers and potentates from many lands.

Probably the most outstanding member is Ivan Butenoff, (apart from

Madame Slaviansky, the director) the celebrated basso, who has sung with the choir for over 30 years. His deep melodious bass voice blending with the other voices of the choir, is one of the great treats of the performance. The great Metropolitan Opera basso, Chaliapin, who has astounded the whole country with his deep range, is a very dear friend of Butenoff, in fact, many years ago when Chaliapin was a member of the Slaviansky Choir, they were room mates. Butenoff has the distinction of being able to reach clearly, for notes lower than Chaliapin; a feat the old days that Chaliapin seemed to be very jealous of.

Although the group is known as "choir," their work is not confined to sacred selections. Quaint Russian folk songs, popular ballads and music numbers typical of Russia and other European countries are included in the varied program that is to be given here, in addition to several English songs, Russian dances, and orchestral numbers.

The concerts are under the management of Tom C. Girton, and tickets are now on sale at Sherman, Clay & Co.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT  
(Continued from Last Issue)

the call for the November dinner it was explained that, on account of the extraordinary conditions in October the Council found it unwise to hold a meeting.

Arthur Farwell, Louis Persinger, Louis Ford, Nathan Firestone, Grace Britt were elected active members. The announcement made in closing that the Club was now the possessor of one \$100 Bond. The war was making us rich! The place was again the Italia, and in lieu of the election of a Nominating Committee, should have been in October, the Council appointed one Biggerstaff (chairman), Pratt and Dellepiane.

Following is the Invitation to the Christmas party. Mr. Savannah is going to us, after two years as President; Mr. Hecht is distributing presents, and is full of humor and good spirits, while Messrs. Dellepiane and McManus are assisting. Alas! Hecht and Dell are gone, but memory of that night is still fresh.

The C. M. S. played a quartet written, as you will see, for the occasion, and out goes 1918.

San Francisco, December 10, 1918.

Dear Member:

Nominating Committee appointed by the Council in October presented, for the November dinner, the following ticket for the ensuing year:

President—Robert Tolmie.  
Vice-President—Achille L. Artigues.  
Secretary and Treasurer—Johannes C. Raith.  
Council Member—Vincent Arrilaga.  
Council Member—Geo. S. McManus.

The election will take place in December, as our By-Laws prescribe. The December dinner will be in the form of a Christmas party with a real Christmas tree and the usual and customary decorations and scenery. Santa Claus himself will be on hand, as will two Deputy Santas to assist in conducting the festivities. They will present each and every member and guest with an appropriate gift.

A precious trio of Santas (Hecht, Dellepiane and McManus) is preparing surprising and novel stunts for your entertainment and pleasure. In view of other reasons, the prompt return of the enclosed card is requested, consideration may be given to your particular "package."

The program will include, among other attractions, an Orstein quintette for the flute, written especially for this occasion and dedicated to the Music Club, and will be played by the Chamber Music Society of San Francisco (Persinger, Ford, Firestone, Britt and Hecht). This stunt alone will be a finding room only."

The dinner will take place at Bergez-Frank's, 427 Bush Street, on Saturday, December 21st, at 6:30.

Prices for members will be \$1.25 and guests \$1.50 per plate.

JOHN C. RAITH, Secretary. SAMUEL SAVANNAH, President.

As a new president, Robert Tolmie, in a circular, issued January 1, 1919, invited the members to a dinner at the Fior D'Italia, and in his first message to the Club he said: "There is something I have

long wished to say to the Club, but dare not brave the wrath of the 'wise men' by announcing its nature here." We will see later what it was that Mr. Tolmie had to unbosom to us. He added a list of club members, which I am sure my readers will be interested in. It has been seen that the membership was continually subject to change. Many of those who had dropped out of the Club later returned to it. Many, in the long run, who joined, quit for good. I do not pretend to have included the names of all in the account, but have those available. Dr. A. Barkan, for instance, was a true friend of the Club, but his name is not in the list. He retired from the Club about the year I am writing of now, and lived most of the time, I think, in Zurich.

## MEMBERSHIP OF THE CLUB

### Honorary

Sherman, L. S.

Keeler, Charles

### Active

Andersen, Thorvald  
Aquabella, Ramon  
Argiewicz, Arthur  
Arrillaga, V. de  
Artigues, Achille L.  
Beel, Sigmund  
Beringer, Joseph  
Biggerstaff, Fred M.  
Bretherick, Henry  
Britt, Horace  
Buck, Charles M.  
Carruth, William W.  
Chamberlain, Wm. E.  
Conradi, Arthur  
Dellepiane, Filippo  
Douillet, Pierre  
Dutton, Charles M.  
Eddy, Clarence  
Elkus, Albert  
Farwell, Arthur  
Fickenscher, Arthur  
Firestone, Nathan  
Fleissner, Otto  
Ford, L. W.  
Friedhofer, Paul  
Giffen, Frank C.  
Hecht, Elias M.  
Henley, Homer  
Hertz, Alfred

Keith, William  
Kruger, Georg  
Landsberger, Nathan  
Lemare, Edwin  
Lewis, Arthur  
Lippitt, E. L.  
Lisser, Dr. Louis  
Locher, Adolphe  
Lucy, Roscoe Warren  
Lundine, Carolus  
McColl, Wilbur  
McIntyre, Joseph  
McManus, George S.  
Manning, John C.  
Martinez, Sigismundo  
Metcalf, John W.  
Michelena, Fernando  
Moore, Benjamin, S.  
Nowlan, Thomas  
Ormay, Gyula  
Pasmore, Henry B.  
Perry, Henry L.  
Persinger, Louis  
Pettis, Ashley  
Pratt, John Haraden  
Puyans, B. Emilio  
Raith, Johannes C.  
Randall, C. H.  
Rauhut, Otto

Riley, Herbert  
Rosenbecker, Adolph  
Ruiz, Ricardo  
Sabin, Wallace A.  
Saldierna, Genaro  
Savannah, Samuel I.  
Schiller, Fred F.  
Schneider, Edward F.  
Seeger, Prof. Charles  
Soule, Douglas B.  
Stadtfeld, J. B.  
Steindorff, Paul  
Steinegger, Emil  
Stewart, Alexander  
Stewart, Dr. H. J.  
Strauss, Lawrence  
Taillandier, Gerard  
Tolmie, Robert  
Trutner, H.  
Vincent, Frederic  
Vogt, Theodor  
Waldrop, Uda  
Weber, Julius Rehn  
Weil, Oscar  
Wilhelmy, Ernst  
Wismer, Hother  
Woods, Glenn H.

### Associate

Anthony, Walter  
Gish, John D.  
Noble, General Robt. H.

Oppenheimer, Selby C.  
Rosenstirn, Dr. Julius  
Levison, J. B.

Levison, L. O.

## THE SYMPHONY ORCHESTRA'S TRIP TO MARIN COUNTY

The San Francisco Symphony Orchestra made its first excursion into Marin County Wednesday afternoon, December 11th, when it played in the Tamalpais Union School. The orchestra, under the leadership of what is said to be the largest audience ever assembled in Marin County. Special trains and busses brought some 2600 school children from all sections of Marin County to hear this special concert of music.

The Merry Wives of Windsor, by Nicolai; Ave Maria, by Schubert; Mollie on the Shore, by Grainger; Nutcracker Suite, by Tchaikowsky; Largo from the Second Symphony of Beethoven, and the Children's Overture, by Roger Quilter. Cameron's presentation of this last number was the second time only that this work had been presented in this country.

The committee in charge of the concert included: Mesdames Ralph Young, chairman; Melville Oppenheimer, F. W. Stephenson, H. H. Winner, Greg-

The last of Four Comparative Programs of Music, being held at the studios of Maude Wellendorff, will take place Wednesday morning, De-

cember 3, repeated Thursday evening, December 4, 214 Hyde street. Miss Wellendorff, pianist, and Rose Florence, mezzo contralto, will illustrate Bach and the French Impressionists.

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Dramatic Reader

OPAL HILLER  
Pianist

In

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## NEWS AROUND THE BAY

Miss Sarah Unna, pianist and composer, gave a program for children at the College Women's Club, Berkeley, Wednesday afternoon, November 12. Her arrangements are those of modern music, fashioned in a manner to please and teach the younger. They were most responsive, a child or two in the audience being natural enough to call out, "do it again!" And they listened to such moderns as Gretchaninoff, Koechlin, Rebikov, Casella, Bela Bartok, Grovlez, Debussy, Bloch.

Following the concert program given Tuesday evening, November 18, by Charles Cooper in Berkeley, many of those present attended a reception in his honor at the home of Mr. and Mrs. Adolph de Fremery on Claremont avenue.

Mills College Choir, directed by Luther B. Marchant, dean of music of the college, gave a program at the Piedmont Community Church Sunday afternoon, November 16. The sacred Cantata, *He That Dwelleth in the Secret Place*, was composed by Mrs. Claire Baker Homes, written by her for her bachelor's degree at the college in 1929.

Assisted by Mrs. Connell Keefer Carruth, organist, the choir gave numbers from Mozart, Haydn, Cesar Franck, Gustav Faure, Rachmaninoff, and Negro Spirituals. The singers were Gladys Ruus, soprano; Mary E. McDonald, alto, with Nancy Thomas, violin; Noel Marchant, cello.

The Parlow String Quartet of Mills College plays every Wednesday evening with admission free to the public. Kathleen Parlow, director and first violin, is assisted by Harvey Peterson, second violin; Romain Verney, violist, and Willem Dehe, cellist. Last week's program offered the Haydn Emperor (C major) Quartet and the Brahms A minor Quartet op. 51, No. 2.

Dr. Edmund Horace Fellowes, of St. George's Choir, Windsor Castle, has recently been a guest at Mills and addressed the students there on English Madrigals and Elizabethan Art Songs. There were illustrated by Dr. Fellowes singing to his own piano and lute accompaniments. He holds high honorary degrees from various universities of England and Ireland.

The first of a series of Young People's Symphony Concerts, with Basil Cameron, conductor, was established in Marin County, November 19. The project is under the general management of Alice Metcalf, who was a founder of the San Francisco series. The concerts are to be held in San Rafael.

ELISABETH RETHBERG'S  
EXEMPLARY SELECTIONS

After quietly spending the Thanksgiving holidays at a resort near San Francisco, where she has been working on new parts for her opera appearances at the Metropolitan this season, Madame Rethberg returns to San Francisco for her only recital in this city at Dreamland Auditorium Monday night. Rethberg will be greeted by a great crowd at this event, which promises to be one of the most fascinating recital programs of the entire year. Devoted largely to the interpretation of the glorious lieder of Schubert, Brahms and Marx, prefaced by the delicacies of Mozart, and carefully selected English compositions, the noted singer is expected to completely fascinate the throng that will hear her.

Rethberg's activities since her recital here just a year ago have taken her to stellar heights in Milan, Rome, New York and at Ravinia Park, besides a score of recitals in various American cities. Elizabeth Alexander, outstanding western pianist, has been engaged to assist and accompany Madame Rethberg in her series of western recitals this year. The program will be as follows:

Aria of Sextus, from Titus: Parto,	Parto.....J. W. Mozart
Thy Dark Eyes To Mine.....Chas. T. Griffes	It Was a Lover and His Lass.....
.....Roger Quilter	Now Sleeps the Crimson Petal.....
.....Roger Quilter	Love's Philosophy.....Roger Quilter
Ave Maria.....Franz Schubert	Geheimes.....Franz Schubert
Der Musensohn.....Franz Schubert	Der Nussbaum.....Robert Schumann
Volkliedchen.....Robert Schumann	Widmung.....Robert Schumann
Feldeinsamkeit.....Johannes Brahms	Nicht wehr zu dir zu gehn.....
.....Johannes Brahms	Standchen.....Johannes Brahms
Marientied.....Joseph Marx	Gestern hat er mir Rosen gebracht.....
.....Joseph Marx	Hat Dich die Liebe berührt.....
.....Joseph Marx	Victor Records Steinway Piano

## JOHNSON DUE NEXT MONTH

The last of the great celebrities to visit Northern California before the Christmas holidays will be the ever-welcome favorite, Edward Johnson, American-Canadian tenor of the Metropolitan Opera Company.

Johnson's position in the world of art is a lofty one, and few tenors of any nationality have reached as high a pinnacle of fame as this noted native singer. During his long career he has fought for and maintained the highest traditions of the singing cult. He has been the creator of no less than a score of new operatic roles in this and other countries, and during the past season, received extraordinary praise for his creation of the name part in the Russian opera, *Yanko*. Johnson brings to the musical stage an art which is not only a pleasure to the eye but a pleasure to the ear.

day night, December 15, a great audience may expect to listen to a program of considerable variety, including a group of fifteenth and sixteenth century gems, the Rodolfo aria from *La Boheme*, works by Schubert, Strauss and Rachmaninoff, Julien's aria from Charpentier's *Louise*, English songs by John Alden Carpenter, Charles T. Griffes, Henry Hadley, Dobson, Head, Ivor Novello, and special arrangements of old ballads and folk songs by Vaughan Williams, Cyril Scott and others.

## GDAL SALESKI CONCERT

Scottish Rite Auditorium was filled with a select and fashionable audience last Monday evening when Gdal Saleski gave a cello recital forming his introduction as a concert artist in San Francisco. Judging by the frequent outbursts of applause Mr. Saleski delighted his hearers with his smooth, flexible tone and his appealing emotional coloring.

Among the selections were four compositions of his own and an arrangement of a Chopin Nocturne also by the soloist. The compositions showed decided expressions of serious musicianship and the arrangement retained the poetic beauty of the original compositions. Mr. Saleski was certainly welcomed by his audience as a creditable addition to San Francisco's artistic colony.

The complete program was as follows:

Air et Corrente.....H. Eccles	Concerto in A Minor.....Vivaldi-Nachez
Bouree (for 'cello alone).....Bach	Old Dance.....Senaille
Suite Antique.....Saleski	Dedication.....Saleski
Souvenir de Melbo.....Saleski	Playara.....Granados-Saleski
Jota.....De Falla-Kochanski	Nocturne, E Minor, opus 72 No. 1.....
.....Chopin-Saleski	Kaddisch.....Ravel
Piece en Forme de Habanera.....Ravel	Serenata Espanola.....Cassado
Chanson Hebraique.....Wainer	Tarantella.....Popper

## HEIFETZ SOLOIST IN L. A.

Philharmonic Orchestra patrons are for the first time going to have an opportunity of hearing Jascha Heifetz, world-famous violinist, as soloist with the Philharmonic Orchestra, Thursday evening and Friday afternoon, December 4 and 5, at the Philharmonic Auditorium, under the direction of Dr. Artur Rodzinski. Heifetz has been heard many times in concert in Los Angeles and needs no introduction to concert-goers. This artist will introduce a new Concerto for Violin in G Minor, by Castelnuovo-Tedesco for his appearance with the orchestra. Two other numbers on this same program to be given first hearing in Los Angeles are Symphony in B flat major Op. 20, by Chausson and two other works by Beethoven.

Mr. Eichheim will conduct his work. This program will open with Overture, *The Roman Carnival*, 9, by Berlioz and close with *La Valse*, Choreographic poem by Ravel.

## MARTINELLI ON THE RAD

Giovanni Martinelli, who already inaugurated his eighteenth year as premier tenor of the Metropolitan Opera Company, is to be the artist of the Atwater Kent Radio Hour Sunday evening, November 30. The concert will be that which Mr. Martinelli scheduled to sing as an Atwater Kent artist on October 19, but which was prevented by illness. The American tenor, Richard Crooks, substituted Mr. Martinelli on that evening.

The complete program follows:  
Triumphal March from Aida.....Orchestra

O Paradiso, from L'Africaine.....Meyerson  
Mr. Martinelli with Orchestra  
The Swan.....Saint-Saens  
Cello Solo with Orchestra  
Malaguena.....Moszkowski

Orchestra  
Lungi dal caro bene (Far From My Love I Languish).....  
Aprile.....  
Ah Love But a Day.....  
Mr. Martinelli with Piano

Scherzo from A Midsummer Night's Dream.....Mendelssohn  
Orchestra

Salut, Demeure, from Faust.....  
Mr. Martinelli with Orchestra  
Three Songs from The Yankee Prince.....

My Bajadere  
The Waltz Was Made for Love  
I Still Can Dream  
(Arranged by Josef Pasternak)  
Orchestra

Rondine al Nido (The Swallow in the Nest).....De Crest  
Lasciati amar (Let Me Love You).....Leonard  
Because.....D'Almeida

Mr. Martinelli with Piano  
Navarraise from "Le Cid".....Mozart

Orchestra  
Cielo e Mar (Heaven and Ocean), and La Gioconda.....Puccini

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# SOME PHASES OF MODERN MUSIC

BY ELIZABETH SIMPSON

This paper was read before the State Convention of the California Music Teachers' Association at Pasadena, California, in July, 1931, and also before the Alameda County Branch of the M. T. A. in Berkeley, October, 1931)

ing seems constant in our shift-  
ern world except change. Our  
civilization seems to some like  
at has grown through the ages  
shores of a tropical sea. Its  
ons were laid safe and sure by  
pioneers; but one day a tidal  
rept in upon it, destroying the  
centuries and leaving nothing  
ckage behind. Many excellent  
s feel this to be the present  
music—a state of chaos, with  
to take the place of the beauty  
gone.

ow, however, believe that, no  
ow modern music sounds, it  
a sort of distant relative to  
d Beethoven. It may be an  
et gamin playing naughty  
efore the doors of the family  
like John Ireland's Ragamuf-  
sophisticated youngster danc-  
night away in tawdry music  
Jonny Spielt Auf, or even a  
weary young intellectual pos-  
idol breaker in the name of  
all of these rather disagreeable  
in spite of their faults and  
still bear some resemblance  
od old stock from which they  
and perhaps—or so their de-  
believe—they will some time  
to be a credit to the family.  
ake of coming to a common  
ground, suppose that we adopt  
of view and consider togeth-  
fference and similarities of  
usic to the family tree whose  
m is Bach.

v all know, music has taken  
t strides in its journey from  
us. These are classicism, or  
of ideal beauty; romanticism,  
or of the emotions; impres-  
Debussy's beautiful reflection  
; and realism, in which tone-  
as become tone-photography,  
is seeking to translate actual  
perience into sound. Honeg-  
fic 231 is one of a score of  
that come to the mind in

considering the realistic tendencies of  
today. In each stage the technical  
means of musical expression have burst  
their old bounds to expand into new  
freedom. In other words, the musical  
dress with which composers clothe  
their ideas seem to grow threadbare  
after a time, and their children must  
have a new one, sometimes very start-  
ling, and subject to great criticism  
from their grandparents.

As all composers must clothe their  
ideas in harmonic form, may we review  
a few harmonic happenings of the  
past? As we all know, the story of  
music has as its central figure the evo-  
lution of the dissonance. If we had  
lived when Charlemagne did, we should  
never have heard the common chord;  
if we had, it would have been to our  
ears an unbearable discord. A few  
years later we should have enjoyed  
that chord, but we should have been  
tortured by the chord of the dominant  
seventh; and so through the ages the  
discords of one generation have be-  
come the concords of the next, and  
our ears have become attuned to har-  
monies that draw ever closer and closer  
to dissonance. Now only two intervals  
remain that are to our ears sharply  
dissonant—the minor second and the  
major seventh; and these are the in-  
tervals with which composers of today  
are experimenting. Their ears, being  
presumably finer than ours, can bear  
them with pleasure; and perhaps in  
time we shall all reach their stature,  
and shall have to turn to quarter-tones  
for new discords to conquer.

While the bounds of consonance and  
dissonance have shrunk, the bounds of  
harmony have expanded, as each gen-  
eration burst its chrysalis of tradition  
and escaped into new freedom. Beet-  
hoven exploited dominant and dimin-  
ished sevenths thoroughly, but he trod  
carefully with chords of the ninth.  
Chopin admitted them freely into his  
confidence, but he would have been  
aghast at Debussy and Ravel's bold

chromatic modulations. Their exotic  
scales, too, would have been as foreign  
to Schumann's musical circle as an  
East Indian prince in a Paris salon;  
while even Debussy might quail at  
many pages of Stravinsky. One by one  
the harmonic strands that connect  
music to classical tradition have been  
snapped. Textbooks on harmony are  
out of date almost as soon as pub-  
lished; and it is Schonberg, I believe,  
who says that any rule is questionable,  
the genius and experience of the com-  
poser being his best guide. Still, Schon-  
berg has written a text on harmony—  
it is probably old-fashioned by this  
time, considering our swift modern  
pace.

(To be continued)

## LIGHT OPERA IN CONCERT FORM TO BE PRESENTED

Arrangements are being made by  
Frank W. Healy, secretary-treasurer  
of the San Francisco Light Opera  
Company, for a lecture on light opera  
music to be held in the near future on  
a night and at a place convenient for  
the contributors of the San Francisco  
Light Opera Company.

Miss Charlotte Woodruff, strikingly  
beautiful light opera prima donna, will  
sing and Victor Lichtenstein, the well  
known authority, will explain the musi-  
cal numbers. Frank W. Darling, con-  
ductor, long with Ziegfeld's and other  
Broadway musical enterprises, will be  
at the piano.

During the week, between Christmas  
and New Year, Mr. Healy will present,  
at the Scottish Rite Auditorium, a con-  
cert of light opera music, including a  
number of gems of the most popular  
light operas in English. There will be  
a large chorus, also solos, duets and  
quartets.

Invitations to participate in this con-  
cert are extended to singers gifted with  
exceptional voices and possessing musi-  
cal training. Those desiring to take part  
in this event should communicate with  
Mr. Healy in care of Sherman, Clay &  
Co. The range of voices required are:  
Sopranos—C to A; mezzo sopranos—  
A to F; contraltos—G to E; tenors—  
C to A; baritones—G to F; basses—  
F to D.

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## WINIFRED CONNOLLY TO GIVE VIOLIN RECITAL

Winifred Connolly, violinist, will be  
presented in recital Wednesday eve-  
ning, December 3, at International  
House, University of California. Miss  
Connolly, who won the violin contest  
last spring in San Francisco's Music  
Week, will be assisted by Cecil Alloo,  
with Marjorie Gear at the piano. He  
is a son of Professor Modeste Alloo  
and is assistant concert master of the  
University Symphony Orchestra.

Under the direction of Artur Argie-  
wicz, the young performers will offer  
the following program:

Concerto, A minor, No. 5, (Vieux-  
temps), Miss Connolly.

Sonata, for two violins (Handel),  
Cecil Alloo, Miss Connolly.

Variations on a theme by Corelli  
(Tartini-Kreisler), Bird As Prophet  
(Schumann-Auer), Melodie (Stojow-  
ski), Scherzo-Tarantelle (Wieniawski),  
Miss Connolly.

Additionally, Miss Connolly, a grad-  
uate of the music department of the  
College of Holy Names, was a student  
under the late Edward Deru, then go-  
ing under the tutelage of Argiewicz,  
long assistant concert master, with  
Louis Persinger, of the San Francisco  
Symphony Orchestra. The event will  
have the patronage of Dr. and Mrs.  
Alloo, Mrs. Elizabeth Brown, history  
of music department, University of  
California; Dean and Mrs. Monroe  
Deutsch, Mrs. Allan Freeman, Mr. and  
Mrs. William H. Gorrill, Dean and  
Mrs. Henry F. Grady, Mr. and Mrs.  
H. F. Hartzell, Reverend Louis J.  
O'Hara, Mrs. H. Roy Stovel, Mr. and  
Mrs. Arthur Swain.

Sylvan Levin, twenty-two-year-old  
graduate of the Curtis Institute of  
Music, recently conducted the full per-  
formance of Puccini's Gianni Schicchi  
by the Philadelphia Grand Opera Com-  
pany.

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## AN EXCELLENT PIANIST

By Alfred Metzger

The other day I visited the fifth floor of the Sherman, Clay & Co. Building to keep an appointment with a friend and the moment I left the elevator I was astonished to hear a performance of standard piano literature which could only be presented by a master of the instrument. Upon inquiry, resulting from natural curiosity, I discovered that the interpreter was Frieda Siemens, a visitor in San Francisco for a few weeks, and upon further inquiry I found that she was a pupil of the famous Clara Schumann.

Now, I hear some one say if that is so the player must be considerably advanced in years. Strange to say this is not the case. In the first place the lady studied with Clara Schumann when still in the springtime of her musical life. Furthermore, Clara Schumann died in 1896 and taught until almost up to the time of her death. Suffice it to say Mme. Siemens is still in the zenith of her career and possesses those qualities that combine to make a most attractive and magnetic personality.

It is strange how often distinguished musical personalities come to this city and are practically ignored, while occasionally very commonplace artists are received with acclaim. It seems to us that no influence should be necessary to obtain a public hearing for an artist that has appeared with the greatest symphony orchestras in the world, under the conductorship of the most famous musicians, and furthermore has had the enviable artistic association with Clara Schumann and yet here is Mme. Frieda Siemens who has been visiting here for some time and still the public has had no chance to discover whether the enviable reputation she has established for herself can be verified in this musical community.

## MINIATURE MONNA VANNA

The San Francisco Musical Club utilized its entire program Thursday morning, November 20, with the presentation of Mme. Sofia Neustadt and Mrs. Opal Hiller. They gave, by reading and piano, a most comprehensive outline, not lacking in ornamentation, of Fevrier's opera, Monna Vanna, set to the drama of that name by Maurice Maeterlinck.

Mme. Neustadt has essayed to present to musicians and others a series in operatic repertoire in miniature form, many of her chosen works being those not heard here at all, or so far in the past that they are new to most listeners.

Monna Vanna was sung here eight or nine years ago with Mary Garden in the title role, supported by Lucien Muratore. Its music is beautiful and the story one of dramatic import, filled with romance, not without tragic suffering, but, happily and unusual in grand opera—ending to the satisfaction of all. Mme. Neustadt employed her very carefully nurtured talents to the best advantage; her readings easily form a picture in the mind, and the

musical augmentation by Mrs. Hiller gives excellent background with orchestral suggestion as full as piano will allow. The large attendance was most appreciative.

Mrs. Paul C. Westerfeld, president, made the gratifying announcement that the club membership, besides the board of directors, had approved and voted unanimously the sum of \$500 towards the entertainment of the National Federation of Music Clubs Biennial, to be held in San Francisco next June.

ANNA CORA WINCHELL.

## MAIER-PATTISON FAREWELL

Maier and Pattison, the incomparable in their line, made their announced farewell bow to San Francisco Wednesday evening, November 19, at Dreamland Auditorium. In view of the "farewell" habit, acquired by artists of world note and otherwise, we hasten to be considered not cynically suspicious but almost hopeful that these pianists might change their minds (or mind), being as mentally amalgamated as it seems possible for two separate entities to be. At least, the tenor of the audience at Dreamland seemed to demand that these "twins" be not in a hurry to depart. Their originality of piano work, together with perfect synchronization, has made a certain hold on music lovers of all classes.

The program gave variety and ran through Mozart, Saint-Saens, Bach, MacDowell, Moussorgsky, Chabrier, Ropartz, with Frantz coming into almost classic prominence by having created Turkey In the Straw, which was so musically presented in spite of its humble subject that the great audience turned democratic to the last person and roared for a repetition.

Such a choice takes nothing away from the appreciation shown the better music, for the players received the tone of respect in all the plaudits, and the Coronation Scene from Boris Goudonoff was pictured with solemnity and colorful reality. The Saint-Saens Carnaval des Animaux was welcomed, with its touch of facetiousness and musicality, though only a few of the "animals" were exploited. Brahms Waltzes were added as encores of which there were many, and the pianos were still ringing after this writer departed.

ANNA CORA WINCHELL.

## STUDENTS' PROGRAM

The following young students gave a program at the Cora W. Jenkins School of Music in Oakland, November 14: Miss Beatrice Colton, pianist, Gigue, Moderato, Toccata, Scarlatti; Jack Charnow, violinist, Siciliano and Rigaudon, Francoeur, Miss Lindberry accompanying; Frederick Brugge, pianist, Ballade, Brahms; Waltz, Levitsky.

Miss Dorothy Davis, flutist, and Miss Janet Lear, pianist; Scherzino, Anderson; The Little Shepherd, Debussy; Jack Schmetzler, pianist, Alt Wien, Godowsky; F major Etude, Chopin. Miss Lavilla Cox, piano, F sharp major Impromptu, Liszt; Cap-

rice, Phillipp. Miss Muriel MacDonald, cellist, Dedication, Popper; Miss Anita Merritt, accompanist. Miss Edna Richmond, pianist, Praeludium, Mendelssohn; Music Box, Versel.

Miss Jenkins' piano composition, Whirlwind, was chosen by Music Week committee for the graded pianists of six and seven years.

Gaetano Merola, general director of the San Francisco Opera Association, is in New York looking for artists to be included in next year's San Francisco opera season. In the meantime we have read with much satisfaction that Mr. Merola has been engaged as general manager of the Los Angeles Opera Association. He already was artistic director of that organization and, knowing Mr. Merola's special gifts, we predict that the Los Angeles Opera Association will soon have wiped out its deficit announced after the last season.

## S. F. CONSERVATORY EVENING

A Christmas program will be given to the general public at Grace Cathedral by students of the San Francisco Conservatory of Music under G. Silva on December 17 at 8:15 o'clock. The program will consist of Christmas carols, Gregorian chants and excerpts from Bach's Christmas Oratorio. The chorus will be accompanied by Schinhan at the organ and A. Schinhan with the oboe.

\* \* \*

The recent concert of Florio Shorr, cellist, and Lev Shorr, pianist, at Carmel received much commendation. The Carmel daily, The Carmel says: "The recital was nothing less than a musical treat, with two extremely fine musicians rendering music of great loveliness. Throughout the entire program there was great sincerity and assurance coupled with unquestioned musicianship." The Carmel Pine Cone speaking of Mrs. Shorr, says, "The artist played with brilliance and vigor."

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## SUBSIDIZATION

Continued from Page 1)

unable to accompany you this on, for the reason that I have intment which will prevent it. wish to assure you and the ders that I am in thorough y with this movement. Many x themselves in some way, or tribute toward the support of

believe, and I fully agree with at this contribution should be forward education and the development of the whole com- and it should be confined to it organizations."

obin wrote:

the courage to present you views as I have been asso- ith musical enterprises in the the most of my lifetime. That erprises have resulted in much not be questioned.

have provided, during many e highest form of entertain- the citizens of San Francisco, have been a prolific source est and most elevating form iness to countless thousands omunity. They have added, e to the pleasure of the com- but to its moral elevation and ve and gratitude with which is held by its citizens.

recently I attended a concert the Civic Auditorium at which g like 8,000 people were pres- program of the very highest was presented and it was im- not to be impressed by the ion and delight with which it ived by the vast concourse of

much good has been ef- the enterprises to which I rred, they have been seriously ed by a lack of solid financial ns. They have depended alike initiation and for their exist- n the generosity of the more of our citizens. The result that such enterprises have eacious and uncertain exist- many of them have come to ely end.

is this their only misfortune.

**PUBLIC BENEFACTORS** impossible to secure perform- a high character unless we o offer a secure and properly career to the artists.

I am by no means a dis- Carl Marx, I am thoroughly with him when he refers to 'public benefactors,' and af- t a proper remuneration dur- period of their efficiency, as suitable pension when that s passed, should be a charge community.

myself seen artists who have ir talents and their accom- s and the efforts of their s to this community, left un- for in their old age.

hoal conditions which I have cannot be arrived at once, but beginning can be made. The of subsidization has already itted. San Francisco claims, onable pride, that it leads the

cities of the country in the support of good music, and no one who has been a witness to the entirely admirable and beneficial results of this policy can have any misgivings as to its wisdom.

"I believe that if the education of gifted young people in the art of music can be accomplished, performances with high standards of excellence will become characteristic of San Francisco life, and this community will reap countless benefits. Not only will the happiness of our citizens and their love and pride for their city be increased, but San Francisco will become the chosen home of music students and music lovers, and another charm will be added to the many that already adorn our city.

"I am not in the least disturbed by the practical difficulties of carrying out the plan of subsidization. I am confident they can be effectively solved."

The Freeholders asked many questions. They were told that an annual \$300,000 would keep the Symphony out of trouble and increase its usefulness; it would help in the establishment of a permanent opera, and enable San Francisco to teach her musicians at home, instead of having to send them to Europe.

"How would you raise the intellectual status of our Board of Supervisors?" one Freeholder demanded.

"By electing more men like Emmet Hayden," was the answer.

"And how would you insure the proper allocation of the money?" asked someone.

"By having an Art Commission of unpaid experts, including authorities on music."

The upshot was that the Freeholders asked Hugo Newhouse to draft a clause for them to consider.

## SUBSIDIZATION BACKED BY S. F. MUSICAL CLUB

The San Francisco Musical Club has endorsed a proposal subsidizing music and has drawn a resolution to that effect. The club is also the first in the California Federation of Music Clubs to give a contribution towards the biennial of the National Federation, which will meet here next June. Five hundred dollars is a forerunner of other gifts to be provided after January 1, and the sum was appreciatively acknowledged by Mrs. Horatio F. Stoll, State Federation President, following the announcement by Mrs. Paul C. Westerfeld.

The coming bi-weekly program of the club will be given next Thursday morning, December 4, at the Community Playhouse and will consist of the Brahms Liebeslieder, for which the guest artists will be Harry McKnight, tenor, and John Teel, basso. The participating members will be Mrs. E. E. Bruner, soprano; Mrs. Cyrus Anderson, contralto; Mrs. H. F. Stoll and Miss Vera Wyatt Frazier, accompanists.

Mrs. O. F. Ernst, hostess, will be assisted by Mrs. Theodore Fundling, Mrs. Fred Witzel, Mrs. Fred McLaughlin; Mrs. Harry S. Haley, program chairman.



## PRO MUSICA TO MEET

Unusual Showing of Ancient Instruments by Basil Cameron, Who Will Be the Speaker

Pro Musica will offer more than its usual interest next week with the presentation of Basil Cameron, conductor of the San Francisco Symphony Orchestra, in an address. Preliminary to the coming to San Francisco of the Old World Trio of Ancient Instruments, these instruments will be explained by Cameron, and a group of them, through the courtesy of the de Young Memorial Museum and a member of the San Francisco Symphony Orchestra, will be shown and illustrated by the speaker.

These will include harpischord, viola d'amore and viola di gamba, one of the latter an exceptionally fine old example, to be lent by Miss Rebecca Haight. Following the talk, members and guests of Pro Musica will be entertained by records of sixteenth century music played recently in Paris by Casadesus in his Societe des Instruments Anciens.

Mrs. Marcus Koshland has given her home for the occasion on December 2 at 3 o'clock, 3800 Washington street.

## INTEREST IN BORROUGHS' UNIQUE DANCE RECITAL

The impending Cycle of East India Dances which Grace Borroughs is giving in the Community Theatre, Monday night, December 8, is creating quite a stir among those appreciative of this phase of art for the lovely dancer has arranged a program that will prove exotic, spiritual and mystic in character. The costumes worn by Miss Borroughs as well as the fabrics and musical instruments employed in connection with her interpretations were collected by the artist during her travels through India and the Orient. The costumes, in particular, are of magnificent materials and authentic

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design, several among them having been in the possession of members of East India royalty.

Assisting Miss Borroughs will be Baldwin McGaw, well-known actor, who will read lyrics that are in keeping with the spirit of the dances while Flora Peterson, Melva Farwell Bill and George Davis will interpret the music that has been cleverly arranged by Flora L. Rouleau for such quaint instruments as the tabla, vina, tambu, flute and drum.

The Selby C. Oppenheimer Recital Division, Constance Alexandre, manager, reports that the advance interest in this event is unusual and indicative that Miss Borroughs will appear before a very large audience. Tickets for the recital are now on sale at the Oppenheimer box office at Sherman, Clay & Co.

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## MARCELLI HIGHLY PRAISED

Conductor of San Diego Civic Symphony Orchestra Receives Enthusiastic Endorsement From Fellow Musician

The following article appeared in a recent issue of a San Diego daily newspaper:

That the popularity of San Diego's civic orchestra is no longer purely local has been shown by the interest taken by visiting artists and guest conductors who have appeared on its programs. Most recent of these to express himself is F. X. Arens, composer and musician of Los Angeles, whose *Largo* was played at the last concert.

Arens has received a number of telegrams from friends in Los Angeles who heard this concert through the medium of the Standard Oil broadcast over KFSD, assuring him of the success with which the program came over. The Los Angeles composer, newly arrived in San Diego, came upon the civic orchestra rather suddenly. He says:

"Strolling in the park I heard strains of Rimsky-Korsakoff's *Scheherazade*. Much amazed, I followed the direction of the sound, to be dumbfounded at seeing Marcelli rehearsing a large, capable and extremely interested orchestra. Of course I immediately bought course tickets for your delightful concerts."

Of the work of the orchestra's director, Arens said: "My appreciation of Marcelli's genius has grown apace. To be a fine conductor demands so many qualifications. Absolute musicianship; a catholic taste and great versatility as to orchestral literature; a sensitive, musical, poetic and dramatic soul coupled to perfect artistic taste; and most important, the rare gift of magnetism, that indefinable fluid which emanates from the tip of the conductor's wand like electric sparks, vivifying every one in the orchestra to the last desk. For instance, in the recent performance of Ravel's '*Bolero*,' the snare drum player was just as much enthused as the concert master.

"Marcelli has all these qualities to a remarkable extent. As for his phenomenal memory, I know of only one conductor who never uses a score and that is Toscanini, but Toscanini is obliged to memorize on account of his eyesight. As for the orchestra itself, I have conducted some fine orchestras in Berlin, Leipzig, Dresden, Weimar, Vienna and New York, but I never met with such youthful zest and enthusiasm as here and such positive eagerness to grasp and reproduce the finer points of a composition. It was a genuine delight to work with your orchestra. Incidentally it played the rather finicky *Largo* with only two rehearsals, which fact speaks for itself."

Mr. Arens remarked especially upon the extreme poetic performance of *The Enchanted Lake*, as well as the virile, festive reading of Wagner's prelude to *Die Meistersingers*, with its intricate patterns of double and triple counterpoint.

## YOUNG ARTISTS CONTESTS

National Federation of Music Clubs Announces Ninth Biennial Young Artists Contests.

The National Federation of Music Clubs, Mrs. Elmer James Ottaway, Port Huron, Michigan, President, announces the Ninth Biennial Young Artists' Contests. State Contests will take place from March 1 to April 27 at the time of State Federation of Music Clubs' Conventions, the District Contests within the following three weeks, the district winners to compete one month after the District Contests at San Francisco, June 13, 1931, during the National Biennial Convention and Music Congress.

Six thousand dollars will be awarded in \$500 prizes to eight classifications—high and low men's and women's voice, piano, violin, cello and organ.

Five hundred dollars each has been contributed by Mrs. Adolph Hahn, President of Matinee Musical Club, Cincinnati; Mr. A. Atwater Kent, and the Baldwin Piano Company.

One hundred \$50 each is offered by the National Sororities—Delta Omicron, Mrs. Bruce L. Grannis, Detroit, President; Sigma Alpha Iota, Miss Hazel Ritchie, Lincoln, Nebraska, President, and Mu Phi Epsilon, Mrs. Daniel King, Minneapolis, President, and by Mrs. Frank Seiberling, Akron, Ohio, honoring James H. Rogers; by Mrs. William P. Allen, Wilmington, Delaware, honoring Julia E. Williams, Merchantville, New Jersey; by the New Jersey Federation of Music Clubs, honoring Mrs. Kathryn R. McClelland, Philadelphia, and by the Kansas Federation of Music Clubs, honoring Mrs. Richard M. Gray, Wichita.

In addition a \$1,000 prize will be awarded to the winner in a Women's Operatic Voice Contest by the Civic Concert Service, Chicago, Dema E. Hershberger, President. Hilda Burke, last winner of the Opera Prize, was accepted by the Civic Opera Company of Chicago. Required numbers have been selected by Madam Louise Homer for voice; Ossip Gabrilowitsch for piano; Albert Spalding for violin; Felix Salmond for cello, and Wallace Goodrich for organ.

Although these contests pre-suppose years of study, more than 2,000 young artists compare standards with each other in each Biennial Contest. Eminent judges are secured. Among others W. H. Kerridge, London, England, secretary of the British Music Society, plans to be present to adjudicate.

The Federation believes that the holding of systematic, progressive contests is a factor of great value in elevating the standards of educational and artistic excellence. The undeniable benefit to the entrants is not confined merely to the receiving of prizes, nor yet in the temporary publicity given the winners, but in the nation-wide effort that is awakened and the broadening interest kindled by comparison of the work of those who compete.

Full information will be given by Mrs. Arthur Holmes Morse, 263 McGregor Avenue, Cincinnati, Ohio.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

Required Numbers Selected By:

VOICE.....	MADAM LOUISE HOMER
PIANO.....	OSSIP GABRILOWITSCH
VIOLIN.....	ALBERT SPALDING
VIOLONCELLO.....	FELIX SALMOND
ORGAN.....	WALLACE GOODRICH

(\$6000 to be Distributed in Prize Awards)

President  
MRS. ELMER JAMES OTTAWAY

Executive Contest Chairman  
MRS. ARTHUR HOLMES MORSE

263 McGregor Avenue  
CINCINNATI, OHIO



# Musical Review

ESTABLISHED OCTOBER 15, 1901

V. No. 15

SAN FRANCISCO, CALIFORNIA, SATURDAY, DECEMBER 6, 1930

TEN CENTS

## LISABETH RETHBERG'S VOCAL ART LAST WORD IN ARTISTIC REFINEMENT

**Program of Pure Classic Proportions—A Voice of Surpassing Beauty Used with the Utmost Ease and Humanly Possible Technical Perfection—No Concessions to Popular Clamor—Exemplary Diction Both in the English and German Language—A Concert in a Million**

BY ALFRED METZGER

Whenever we begin to doubt that the artists of today have lost some of the that distinguished the artists of yesterday there appears suddenly a cham- restores our confidence. Such was the case last Monday evening when h Rethberg interpreted one of the most representative and musicianly ograms at Dreamland Auditorium that it has ever been our good fortune

Among the vocal artists e been introduced in this ing the last few years as ers in the concert field ive approached Mme. g in refinement of style. ese days when it is cus- to attract crowds by f sensationalism and nship it is refreshing omeone who can conquer ring to pure legitimacy compromising artistry. ethberg paid San Fran- ly a great compliment e selected her program. g with Mozart's aria of om Titus, entitled Parto, e set a pace which hard- oncert artist of today is ollow.

urity of intonation, such f vocal timbre, such ease ssion, such clearness of nging, such "limpidity" s we heard in this mas- sentation of the Mozart ideed an experience im- to forget. It was Mo- interpretation in the most nd authoritative fashion. ollowed a group of four American composers. re gems truly represent- latter-day American creative art. They were cted haphazard. They osen with intelligence a judgment as rare as ghtful. These songs in- hy Dark Eyes to Mine It Was a Lover and Now Sleeps the Crim- and Love's Philosophy, uilter. Mme. Rethberg ry one of these works the same seriousness of pur- h the same thoughtful of their emotional val- the same technical pre- stowed upon the inter- of the Mozart aria.

Even though these songs were exemplary vocal material in themselves the artist enhanced their value by endowing them with her individuality of expression. Not only was their musical merit accentuated but the singer's diction was so clear and precise that even the language was given artistic environment. No one can say that English is an unsatisfactory tongue to sing in after hearing Mme. Rethberg's charming enun- ciation.

There followed a group of three Schubert and three Schu- mann songs and every one of them the very highest type of vocal literature. It is difficult to have any preferences among the works written by these masters of composition but if there were such preference we could not suggest six better suited to Mme. Rethberg's style. We simply are at a loss to express our choice as to which of them we enjoyed most. That dignified, fervid and yet relaxed manner with which she sang the Ave Maria, that mysterious repose that character- ized her idea of Geheimes, that vitality with which she in- vested Der Musensohn, that sim- plicity and grace prevalent in Volksliedchen and that exulta- tion which emphasized the Wid- mung all combined to bring joy to the hearts of those who know.

However, Mme. Rethberg did not exhaust her artistic resources after singing all these exemplary inspirations of genius. She finally added another group of songs equally representative of the highest in art, namely, three Brahms and three Marx songs. After the lyricism of Brahms' Feldeinsamkeit, Nicht mehr zu dir zu gehen and Standchen fol- lowed Marx' dramatic Marien- lied, Und gestern hat a mir Rosen gebracht and finally Hat dich die Liebe beruehrt. If there ever had been any doubt that Mme. Rethberg did not only pos- sess the gift of poetic delicacy but also the power of dramatic virility these three Marx songs must have dispelled all doubt to those who know what vocal vi- tality means. When one attends concerts for a period of 25

(Continued on Page 2, Col. 1)



MYRTLE CLAIRE DONNELLY

**Prima Donna Soprano, Formerly of the San Francisco Opera Company, and Having Scored Artistic Triumphs in Italy, France, New York and South America, Who Will Be One of Four Distinguished Soloists in the Messiah Performance at the Civic Auditorium Next Thursday Night**



## ELISABETH RETHBERG

(Continued from Page 1)

years as the writer has done it is not often that one is thrilled and when we say that Mme. Rethberg's interpretations thrilled us repeatedly our readers may have an idea of the deep impression made upon us by her matchless art.

We saw around us some of San Francisco's most efficient vocal artists follow with bated breath and almost hypnotic attention every phrase the singer uttered. We were happy to find others share in that rare treat and we pitied those who were unable to discover the rare treasures unfolded to them, because they had not benefited by a musical education without which it is impossible to appreciate such art as Mme. Rethberg gave us with almost extravagant generosity.

During intermission a lady asked us why it was that Mme. Rethberg did not add a few operatic arias to her program. If she had she would have dimmed our pleasure. You might just as well include an operatic overture in a chamber music program. Here was a Lieder singer of the first rank, one of the very, very few now before the public. She had selected a program absolutely ideal from the standpoint of an interpreter of classic songs. Like a glutton we could not get enough and operatic arias on such a program would have practically spoiled our evening.

It is this artistic legitimacy, this resistance to temptation for popular acclaim, this strict adherence to only musicianly ideals that reconciles us to this period when pure musicianship so frequently, through necessity, combines commercialism with art. We want to take off our hat to an artist like Mme. Rethberg who possesses the courage of her artistic conviction and San Francisco has reason to feel very lucky indeed to have had Mme. Rethberg select her own program without someone else making suggestions as to what the people would like to hear. That a very large part of the audience was impressed in the same manner was evidenced by the fact that Mme. Rethberg had to sing for at least half an hour longer than the program for which she was rewarded with an enthusiasm of applause and a cordiality of appreciation that frequently expanded into lusty cheers. We doubt very much whether we shall enjoy such a musical feast soon again.

## HIRSCHEY TO MAKE DEBUT

Earl Hirschey, tenor, will make his debut in recital at the Travers Theatre, Wednesday evening, December 17. A native of San Francisco, he has acquired his musical education here, largely under the direction of Homer Henley. Hirschey's program will include works of the classics and moderns, including Handel, Purcell, Charpentier, Schubert, Hagemann, Quilter, Bantock, and a song by Wheeler Beckett, Song is a Sad Heart's Privilege.

Assisting will be Miriam Folger Walthal, soprano, and Leila Trenham Walker, pianist.

WHEELER BECKETT AS  
CONDUCTOR IN EUROPE

Wheeler Beckett, young American conductor, is making spectacular progress in Europe, where he has been with Mrs. Beckett since early spring. He conducted the Straram Orchestra in Paris on Monday, December 1, following his notable success as guest conductor of the Philharmonic Orchestra of Berlin, and the Vienna Symphony Orchestra, two of the most famous in Europe. His program, which will be performed in the well known Salle Gaveau, will include the overture from the Flying Dutchman, by Wagner, the Siegfried Idyll, by the same composer, the Eroica Symphony by Beethoven, the Afternoon of a Faun by Debussy, and L'Amour Sorcier by Manuel de Falla.

A few days ago, in an address before the American Club in the French capital, which was reported at length in both the Paris editions of the Chicago Tribune and the New York Herald, Beckett defended the progress of American music. He said, according to the press dispatches:

"There seems to be a general renaissance of music in the United States today. There is a notable rise of native American composers. They have got over the fallacies that impeded the development of American music, such as the belief that it should be founded on Indian music, or on the Negro spirituals, and finally on jazz rhythm. Negro spirituals are opposed to the American temperament, and jazz, which is a superficial expression of emotions, cannot be made symphonic. American music is not going to be folk-music. It will be a synthesis of the old music, plus certain American characteristics. These specific traits are tremendous vitality, restlessness and dissatisfaction, and a very real and substantial idealistic and poetic outpouring."

JULIETTE LIPPE WILL  
BE AT COVENT GARDEN

Juliette Lippe, the American dramatic soprano whose singing of the foremost roles with the German Grand Opera Company in this country the past two seasons proved the outstanding feature of the performances, has cabled her American manager, S. Hurok, that following a number of successful appearances in Central Europe, during which she was heard by the eminent maestro, Bruno Walter, she has been engaged by him to sing the leading dramatic roles with the Royal Opera at Covent Garden, London, beginning next April. Meantime Miss Lippe will shortly return to this country to fulfill a number of engagements with the International Grand Opera Company, a new Hurok organization, also a series of important concert and recital dates. Miss Lippe announces that she will not be heard with the German company this season. Among the roles the soprano will sing in the English capital are Elsa, Sieglinde, Isolde and Brunnhilde.

GREAT PREPARATIONS  
MADE FOR "THE MESSIAH"

Never before have such elaborate preparations been made for the presentation of "The Messiah" performance as have been done for the coming presentation of Handel's great oratorio at the Civic Auditorium next Thursday evening. This year, as on previous occasions, this big event will be given under the auspices of the City of San Francisco and under the direction of the Auditorium Committee of the Board of Supervisors.

Dr. Hans Leschke, director of the Municipal Chorus, has been rehearsing the 400 singers during the last few weeks and they are now ready for the general rehearsal with the San Francisco Symphony Orchestra and the four distinguished soloists. The choral classic will be conducted this year by Basil Cameron, who is an authority on oratorio tradition, having had considerable experience in England conducting such works.

Every one of the four soloists is familiar with his or her particular part. Myrtle Donnelly, soprano, formerly of the San Francisco Opera Company, has sung in "The Messiah" before with brilliant success. Myrtle Leonard, contralto, is thoroughly familiar with the work, having sung it in the East, receiving the highest praise for her interpretation. Albert Rappaport, tenor, of the Chicago Opera Company, has repeatedly interpreted the composition in leading Eastern music centers with unqualified success. Alexander Kisselburgh, baritone, being an oratorio singer of international reputation, has had numerous opportunities to distinguish himself in his part.

Everything possible has been done to give San Francisco the most complete, most artistic and most authoritative presentation of Handel's "Messiah" ever heard here.

MARY CARR MOORE WINS  
AMERICAN OPERA MEDAL

Mary Carr Moore has been awarded the David Bispham Foundation Memorial medal for her American opera, Narcissa, now known more generally as The Cost of Empire. It deals with authentic history of the Northwest, of the early missionary trials of Marcus Whitman and his young wife, Narcissa, and their beneficial association with the Indians of that territory.

Narcissa was produced in San Francisco some years ago by Mrs. Moore, drawing houses for a week at the Geary Theatre. She has recently completed an opera, Rizzio, which has attracted the attention of musicians and a young Italian who will be instrumental in having the work produced in Italy next spring. Mascagni has seen the score and refused for some time to believe that a woman composed it, saying its depth and strength were that of a man.

The Bispham medal was bestowed upon Mrs. Moore at a luncheon given in her honor by the Schubert-Wa Wan Club in Los Angeles, Lulu Sanford Tefft being the toastmaster.



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# Pacific Coast Musical Review

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ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## SYMPHONY CONCERTS FOR YOUNG PEOPLE

Following a policy of several years the Young People's Symphony Concerts Association continues to present orchestral concerts for the city and public school music students of tender years. It is an excellent endeavor and should be crowned with success. It will be, however, that there are young people who will more readily accept the suggestion of listening to symphony concerts than others, whenever this is the case there is something wrong with the matter in which the proposition is presented to the young folks. A few years ago we listened to Mr. Maier of the famous team of Maier and Pattison, give a piano lecture recital for two thousand high school students at Berkeley. It was an education to us to find how eagerly the two thousand children followed Mr. Maier and how readily they responded when he asked them to sing a "tune."

Now this highly successful exponent of young people's concerts understood how to immediately interest these two thousand children at the very beginning of his nearly two-hour program and retain their interest until the very end. He kept the wrapt attention of his "nervous" and "impatient" audience, because he told them something that they understood and enjoyed. In other words, he ENTERTAINED while he was educating them. He told a story of the composition as it is about to play in that simple and plain style that characterizes the best of tales. He chose words easily understood by children and he completely excluded technical terms. Occasionally, exactly at the right time he would inject a humorous remark, causing shouts of laughter among his delighted auditors, thus by alternating phrases containing education with a comedy element, easily comprehended by his youth-students, he avoided creating tediousness and retained the undivided attention from beginning to end.

Unless concerts for young people are given in this manner they never attain the object for which they are intended. School children have pictures, because the latter entertain the pupils. Walter Dill Scott is another who understands how to impart musical knowledge after the manner of school-book instruction. No matter how intelligent and bright a child may be, if you have to force the same, by threats of punishment or by bribery of one kind or another, will never succeed in awakening a love for music. On the other hand, if you make these concerts so attractive that they cause children spontaneously burst forth in applause during the program, as we have them do during Mr. Maier's lecture, then you will find the children eager to await each succeeding concert eagerly and you will not need to use force or cajolery to induce them to attend such concerts.

If you try to make children listen to music through fear, you will find that whenever the time comes for them to throw off the yoke they will do so, never again to return to the concert hall. What they have been afraid to avoid in youth, but were forced to bear against their will, they will hate in future years, unless they themselves possess a natural musical instinct. But to induce young people to like music from childhood on, it is necessary to make concerts so attractive that they eagerly attend them. This is possible, for it is being

done frequently. However, I have in the past attended young people's concerts in San Francisco when it was apparent to everybody who had common sense that the children did not have a good time. They did not laugh spontaneously when something that was supposed to be funny was said. They did not applaud enthusiastically after a number. They did not sing lustily when they were asked to do so. It requires a certain amount of tact and love for children to understand how to attract their attention. We shall call this gift PERSONALITY. Without it children will apparently show luke-warm interest, but actually feel bored.

Now, because some of these children are wise enough to know that their parents are pleased with them when they tell them they enjoyed a certain concert, or because they are afraid they will be punished if they say they did not like it, many people imagine that the young people are becoming musically educated. They only fool themselves. There is nothing more important nor more necessary for the establishment of lasting musical culture than the adequate education of the young folks for the best of music. But it must be done in a manner to make the young people happy and not to bore them to death. If the Young People's Symphony Concerts Association is following these commonsense principles they are doing a most valuable service to this city and are deserving of the hearty cooperation of everyone who has the welfare of the community at heart.

Unfortunately we have been unable to attend any of the Young People's Symphony Concerts this season and therefore can not express our opinion. We gather, however, that the organization so ably managed by Mrs. Alice Metcalf is proceeding along a course that has the best interest of the young folks at heart. People like Mrs. Gerta Wismer Haywood, who has had such splendid success with entertaining young people, and who is one of the officers of the organization, understand the child mind and no doubt give their valuable advice, thereby making these concerts not only of educational value to the youthful auditors, but at the same time investing them with that element of entertainment that is so dear to the heart of the child.

## ANNOUNCEMENT

On Thursday evening, November 27 (Thanksgiving night), we heard Dr. Artur Rodzinski conduct the Philharmonic Orchestra of Los Angeles over the radio. For some reason the "reception" was not sufficiently clear to enable us to note the fine details and shadings which we know Artur Rodzinski never fails to obtain from his orchestra. In justice to the Philharmonic Orchestra and to Dr. Rodzinski we shall wait for another opportunity to review the concert broadcast by this organization.

## A PLEA FOR THE ORATORIO

"Oratorio: a Lost Art" is the subject of an article in the November issue of "The Music World," by Alexander Stewart of the College of Music, University of Southern California and director of the Semicentennial Chorus of S. C.

"Either because of their own ignorance of oratorio, or failure to recognize the inherent and peculiar values of oratorio study to the student, voice teachers today are educating a race of singers who lack background and balance; who are 'opera and ballad-minded'; who are singers but not musicians," Mr. Stewart writes.

"Then we turn to the choral conductors and church choir directors and what do we find? Recall most of the performances of oratorio you have heard in concert halls or churches!

How few had life and color! Drab choral singing, lacking in vitality and variety, rarely any dramatic value expressed."

Concluding his article with suggestions for creating more interest in this form of music, Mr. Stewart writes: "If we are to revive interest in oratorio we must first have more interest in and better knowledge of this form on the part of vocal teachers and students. Second, more conductors trained in the traditions and interpretation of oratorio music. Third, a more broadminded attitude on the part of public school administrators and teachers toward the use of religious music in the schools."

Works new to America listed for performance by the Detroit Symphony Orchestra this year are Hausegger's Symphonic Variations, Graener's Comedietta, Mracek's Slavic Dances, and a Symphony of Lopatnikoff.



## DIGNITY MARKS PROGRAM

**Municipal Symphony Concert Exacts Formality. Heifetz in Brahms Concerto to Packed Auditorium**

BY ANNA CORA WINCHELL

The second Municipal Symphony Concert, conducted by Basil Cameron at the Civic Auditorium Saturday evening, November 29, presented as guest artist Heifetz, violinist. The event delivered but two works, and quality was in every way projected, making the occasion somewhat outstanding as to formality and dignity.

The hall's capacity found the attendance measuring every inch, with standing space also in demand, and though this set of concerts is supposedly adapted to the more general popular taste, there seemed the fullest appreciation of the Tschaikowsky F minor Symphony, No. 4, and the heavy score of the Brahms D major Concerto.

The Symphony, one of the most intricate, scintillating and capricious by its composer, was superbly developed. That awful word, Fate, which seems ever to dictate a sinking of the heart—although it is but a rising and a falling of the scales of life—has been played with by Tschaikowsky as a magician might evolve colors through fascinating chaos to peaceful order.

Cameron, sensing all, first struck the notes ominously in the first movement, and by degrees, with the mixed inflow of harmonies and fears, led the spirit of listeners through the maze, and though the continuity of form of the work was broken, each movement having to bow to late comers or impatient applause, the symphonic idea was unfalteringly preserved through the very strength of its spiritual forces too deep to be permanently disturbed.

It is a life story this Fourth Symphony, and if Tschaikowsky regards Fate as only a dark figure, also he proffers living dreams of beauty for solace and reward.

The people of San Francisco are musically alive when able to sit at attention through such a work, and by their storm of applause, 11,000 strong, proved their understanding.

Heifetz claimed equal devotion; another test, for this Brahms Concerto makes unusual demands on the art of music and on hearers who, if inclined to a definite melodic line, must exert themselves with keen ears. The nearly total effacement of the soloist into the realm of the composer is here exacting. Heifetz displayed his impeccable technique under noble restraint; the glory of Brahms was at its highest in his hands and in those of the orchestra, for the concerted instruments and the solo instrument were seldom separated as to virtuosity. The long cadenza gave to the audience the only approach to an emotional thrill, yet that flight was so linked with the mass of voicing that reverence rather than sensation was felt.

Heifetz was cheered, and cheered again. He came to bow four times, but no encore ensued. That was disappointing. It might seem that occasionally

even the ethics of no encores on a symphony program could be waived, and the desire and great admiration of so many thousands be deferred to. But Heifetz is adamant on this point.

## ASSIST POST OFFICE BY EARLY CHRISTMAS MAIL

**Send Letters and Packages as Early as Possible in Order to Avoid Congestion at Last Moment**

The Pacific Coast Musical Review is pleased to publish the following letter received from Postmaster Harry L. Todd regarding the early mailing of Christmas letters and parcels. The communication speaks for itself and no further urging on our part is necessary:

OFFICE OF POSTMASTER

San Francisco, Calif.

Dec. 3, 1930.

Publisher of Pacific Coast

Musical Review:

Dear Sir—Because of your effective cooperation in past years I again ask you to convey the Post Office Department's holiday message to your public spirited people. Our message is ever the same—a plea that the public "Mail Early."

By order of the Postmaster General only special delivery mail will be delivered on Christmas Day. This fact need not be bothersome to anyone who will estimate the time required for mailings to reach their destination, and who will then allow an additional three days for possible congestions on the way. When the sender extends that consideration, both the receiver and the sender are assured of enjoying to the full a Happy Christmas mail. To be successfully handled the mail load must be spread over a period of several days. An appreciation of this fact is what I would request you to urge upon your people.

The required number of employees, skilled regulars and temporaries, will be provided to assure dispatch and receipt of all mail placed with the post office sufficiently early to escape congestion. The problem of the Post Office Department is found in the fact that many patrons mail too late for possible delivery of their letters, cards or parcels before Christmas Day. Congestion follows, which affects the mailings made earlier and works injustice upon others as well as delay to the late mailer.

In the interest of an increased acceptance of the "Mail Early" campaign, I ask that you commend it to your people. Christmas joy, insofar as giving and receiving is concerned, will be assured by this cooperation with the Post Office Department.

Sincerely yours,

HARRY L. TODD,

Postmaster.

Leopold Stokowski is currently guest conductor for the first time of the New York Philharmonic-Symphony Orchestra, changing places for a fortnight with Arturo Toscanini, who is heading his Philadelphia Orchestra.

## HANDEL'S WATER MUSIC ATTRACTS YOUNG FOLK

At the second of the Young People's Symphony Concerts, conducted by Basil Cameron, the program at the Curran Theater, November 28, continued its interesting and instructive meter. A few instruments were called upon to show their individual range and effectiveness, before becoming absorbed into the orchestra, and Cameron pursued his story outlining, by telling the history of Handel's Water Music, the occasion for which it was written and its effect upon King George, who was at once mollified after a previous disagreement with the composer.

The music is capable of mollifying most any situation, and its rippling beauties were brought to the fore delightfully. The Liszt Symphonic Poem, The Preludes; Grieg's Peer Gynt Suite, No. 1, and the Chabrier Rhapsody, Espana, comprised the program. Each work yielded the charm which was its own, through the skill of conductor and orchestra, but it is safe to say that a long day has gone by since the much reiterated Peer Gynt has come into its true value. The four movements completed a canvas pictured in perfection; especially was the Hall of the Mountain King brought to ruggedness, magnificence and significance.

Sternness, even severity, marks this chapter of the story; too often we have heard only the melodic attractions of the movement; prettiness instead of mightiness, and more orchestras than one have failed to measure up to the grandeur of Grieg's conception.

Gentle admonition as to quietness in a public place was included by Cameron in his talk to the young people. The rigid stillness that followed was a tribute to the conductor's manner of discipline, which was devoid of all antagonistic principles. Perhaps some preliminary caution in home training would not come amiss, and still greater cooperation result between parents and teacher.

This series has two more concerts during December, after which the incoming guest conductor, Issay Dobrowen, will preside. Cameron will lead again December 12.

ANNA CORA WINCHELL.

## OSTA PIANO RECITAL

Emilio Osta, a young San Franciscan who has recently returned from a transcontinental tour and who has scored successes in concert during the last eight years will give a piano recital at the auditorium of the Arrillaga Musical College next Tuesday evening. Osta is a San Franciscan by birth and is now in his twenty-first year. He

studied piano with Gyula Ormay since his sixth year and continued during a period of nine years. He appeared in various private and public functions scoring decided artistic successes.

After winning a scholarship he studied with Josef Lhevinne and afterwards with Alberto Jonas in New York. During last year's tour, which introduced him in many musical centers of this country he received consistent praise and he was specially commended for his excellent interpretation of Spanish music. He has also transcribed some of the famous works of Spanish composers for the piano.

His program will include: Chromatic Fantasy and Fugue (Bach); Etude, Op. 25 No. 7, Op. 10 No. 5, Op. 2 No. 9 (Chopin), Ballade in A flat, Waltz Op. 42 (Chopin); Cadiz, Sevilla, Asturias, Aragon (Albeniz), Romanza Andaluza, Jota Navarra (Sarasate), Osta); Hungarian Rhapsody No. 1 (Liszt), Romance in F sharp major (Schumann), Concert Arabesque (Schubert), Beautiful Blue Danube (Schulz-Evler).

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Admission Free. No Reserved Seats

Auditorium, Thur. Eve., Dec. 11  
Handel's Oratorio

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## CHICAGO OPERA COMPANY TO GIVE ROSENKAVALIER

Hard Strauss' Charming Light  
Opera to Receive San Francisco  
Premiere on Coming Tour

The repertoire for the spring season grand opera to be presented in San Francisco at the Civic Auditorium by the Chicago Civic Opera Company for a week beginning March 2 will include several operas which have not been heard here in several seasons and the ones announced will bring many singers who will be making their first appearance here.

Der Rosenkavalier will be given with a full star cast which will include Maria Olszewska, Alexander Leider, Maria Olszewska, Alexander Kipnis, Robert Ringling, Oscar Reizenstein and other members of the Chicago company. Leider, who is acclaimed by many as one of the greatest of present day sopranos, will appear as the Princess and Kipnis as Baron Ochs.

Leider will appear also in Die Walküre, the cast for which will include Maria Olszewska, Emma Redmond, Coe Glade, Sonia Sharnova, Alexander Kipnis, Theodore Strack, Chase Romeo and others.

Aida will be given with Claudio Muzio in the title role, and Sonia Sharnova, Cesare Formichi, Alexander Kipnis and Charles Marshall, the associate artists.

The principal roles of La Traviata will be sung by the interesting trio of Claudio Muzio, Tito Schipa and John Charles Thomas, who made his debut as the elder Germont in Los Angeles during the fall opera season but did not sing the role in San Francisco.

The balance of the repertoire for the week will probably include also Rigoletto with Thomas, Margherita Salvi, Coe Glade and Antonio Cortis in the major roles.

Clark Shaw, the tour manager for the Chicago company, will arrive in San Francisco the latter part of the week at which time the remaining operas of the week's engagement will be announced. Lohengrin, Norma and Lucia have been mentioned as possibilities.

Madys Gordon Kohon presented her solo in a piano recital at Y. M. C. A. Auditorium on Friday evening, November 21. The participants were: Irene Abramopoulos, Marie George, Mel Assenti, Milton Antipa, Barbara En, Ruth Kohon, Stella Kirk, Esther Kohon, Rena Willis, Henrietta Wartz and Blanche Green. The compositions interpreted on this occasion included works by Mendelssohn, Beethoven, Moszkowski, Tchaikowsky, Schubert, Chopin, Liszt, Rossini and others. Esther Kohon, a violin pupil of Max Landsberger's, played Spanish music by Rehfeld and Hungarian music by Brahms. All participants received cordial acknowledgements from a large audience.

The Musical Review helps resident artists who can help the paper by subscribing—\$2.50 a year.

## MAUD FAY SYMINGTON WILL GIVE LECTURES

An announcement that will cause more than ordinary interest in musical circles has just been made by Constance Alexandre, manager of the Selby C. Oppenheimer Recital Division, to the effect that Maud Fay Symington, who is extremely popular in artistic and social circles, will give a series of lecture recitals in the Community Theater, on the evenings of January 9, 12 and 16. Assisted at the piano by Frederick Schiller, Mrs. Symington will talk on the Ring Operas of the immortal Richard Wagner. For many years, Mrs. Symington was one of the brilliant stars and favorite artists of the Munich Opera. Because of her wide experience as an exponent of Wagnerian heroines, as well as her close affiliation with many of the foremost musical personages of Europe, Mrs. Symington is particularly well equipped to give the authentic, traditional highlights of the Wagnerian music dramas as well as intimate details of musical life abroad prior to the World War. Mrs. Symington has always been regarded as the only American-born dramatic soprano who possesses the genuine Bayreuth traditions.

Mrs. Symington's discourses will embrace the repertoire of the German Grand Opera Company which returns to San Francisco in January and will form an official part of the season. Reservation for subscriptions to this unique series are now being accepted at the Oppenheimer office, located at Sherman, Clay & Co. Building, San Francisco.

## VERA DIDENKO CONCERT

Vera Didenko, coloratura soprano, and a noted Russian opera singer, assisted by Elwyn Culver, pianist, and Salvatore Messina, tenor, gave a concert at Scottish Rite Auditorium Sunday evening, November 30. An enthusiastic audience applauded the artist because of her pliant voice whose wide range and pleasing timbre was heard in two groups of songs, two operatic arias and an operatic duet with the tenor. Elwyn Culver, pianist, and Salvatore Messina, tenor, shared in the success of the evening. The program was as follows:

Ave Maria.....	Gounod
Tears.....	Tschaikowsky
Humming Birds.....	Tagliafico
Mermaid.....	Garteveld
Vera Didenko	
Aria—Looking Toward the Fields (Life for Czar Glinka)	
Vera Didenko	
(a) Gondoliera.....	Culver
(b) Danza Napoletana.....	Culver
William Elwyn Culver	
Love's Old Sweet Song.....	J. J. Molloy
Songs My Mother Taught Me.....	
Anton Dvorak	
A Heart That's Free.....	Alfred Robyn
Love Is a Bubble.....	Frances Allitsen
Vera Didenko	
Aria—Looking Toward the Fields (Life for Czar Glinka)	
Vera Didenko	
Duet—Ah! Ne Fuis Pas Encore (Romeo and Juliet).....	Gounod
Vera Didenko—Salvatore Messina	

## SWEET AND SOUR NOTES

By A. Major

A very dear friend of the editor of the Pacific Coast Musical Review sent him the following interesting item which appeared in the Call-Bulletin of November 24 headed: "Little Magic Wins Lawyer's Point in Rum Case":

Attorney Ben Packham of San Jose should have been a magician. Assistant District Attorney A. P. Lindsay, wishes the lawyer was a magician—and confined his feats to a stage. Lindsay, prosecuting a liquor sales case against Alfred Metzger, 83-year-old Civil War veteran, scoffed at Metzger's claim that the police had "planted" a marked silver dollar on him, used as evidence of the beer sale.

Lindsay pocketed the dollar. During the discussion Packham had walked over to Lindsay. When Lindsay produced the dollar, Packham demanded a half dollar more. "It's in your left hand pocket," Packham said, and there the embarrassed prosecutor found it was, marked with a cross. "You see, it's not difficult to plant money on an old man," Packham concluded.

The jury disagreed in the case.

The editor of the Pacific Coast Musical Review denies that he was the party implicated, although the name of the defendant is the same as his. He sometimes feels 83 years old, but actually he has not reached that ripe age. Besides he could not be bribed with one dollar. Ten dollars is the limit. Furthermore if he would go into the bootlegging business he would not bother with selling beer. He would go in the wholesale liquor business and would sell to the greatest artists, only charging them sufficient to be independent for life. He would even try to get some of the managers for customers. Maybe Selby Oppenheimer would place an order once in a while. He even might solicit trade from the Board of Supervisors if J. Emmet Hayden would consent to introduce him around. He also might buy a little green hat if he could get permission to solicit the tenants of the State Building. But to sell a bottle of beer for one dollar and a marked one at that—perish the thought!

In a dispatch from Monterey, the San Francisco Examiner said: "California's first theatre, whose adobe walls once echoed to the voice of Jenny Lind, is to become a State museum."

It is strange how many people think that just because a theatre is named Jenny Lind that the famous artist visited California. There are people who would wager large sums of money that they heard Jenny Lind sing in San Francisco. Nevertheless, Jenny Lind never was in California. It is true newspapers announced her coming for almost a year, but she became sick and married instead. I am willing to bet any amount of money that Jenny Lind never sang in Monterey or any other city in California or west of the Rocky Mountains.

An International News Service dispatch from Havana says that "the

pampered poodle is a thing of the past; the coming age is to be the era of the pampered kid. The passe pugs, and poms and pekes are now succeeded by baby goats among Havana's smart women. The 'Chivito' the Cuban calls it, is now the smart animal to have at the end of a leash while taking a stroll down the best avenues."

Now here is a chance for prima donnas to get their names in the papers. It should not be so difficult for artists to adopt this new fad, for many of them have been able to get my goat in the past.

An Associated Press dispatch from Kansas City states that "Walter Allen Alexander, district manager of a wheel company at Oakland, Cal., is looking for a small, dark haired youth with a melodious tenor voice who won Alexander's confidence. Alexander reported to police today that a youth who said he was Harry Long, 20, former cabaret singer in Oakland, had robbed him of \$300 in a hotel here. They met on the west coast two weeks ago, and Mr. and Mrs. Alexander brought him along with them on a motor tour to Kansas City. They arrived at a hotel. Mrs. Alexander went shopping, Alexander took a bath and Long sang. The youth and a wallet containing \$300 disappeared, Alexander said."

Evidently Alexander took along Long and then found himself short. But \$300 for a song by a tenor is not too much money nowadays. I have known a case where a tenor charged \$2,500 for three songs and yet the party who paid him did not report him to the police for robbery.

The Examiner wants you to have music with your meals and order it through its want ad columns. In the issue of November 28 this paper says: "Music with the meal has long been a requisite of the well planned dinner. The Christmas holidays will soon be here, groaning boards will be piled high with succulent things to eat and drink. What about the music?"

Now the Turkish Patrol would go well with the turkey. I could suggest several ultra modern compositions that you could not distinguish from eating soup. I could even write a roast for the roast beef. The dessert might be accompanied by "Sweet Adeline," and for the coffee "Black Bottom" might be an appropriate selection.

According to the Literary Digest the latest novelty for a theatre dressing room is a loud speaker which enables the player to know what is being said on the stage. It might be even of better advantage to the artist or player if this loud speaker would enable him to know what is being said in the audience, especially where the critics hold forth.



## PRO MUSICA PRESENTS ANCIENT MUSIC PROGRAM

BY ANNA CORA WINCHELL

Pro Musica, whose aims are toward the advancement of music in all its best forms, gave an illuminating program Tuesday afternoon, December 2, at the home of Mrs. Marcus Koshland. Basil Cameron, conductor of the San Francisco Symphony Orchestra, was presented as speaker and he carried us into the old world—the very old world—dating back to 400 A. D., which he established as a premise for five periods of music, each consisting of 300 years. To 700, the Plain song era; to 1000, with some elaborations of voices; to 1300, when came the troubadours and their itinerant tunes and dances; to 1600, the incoming of the classic style, and on up to 1900 with its conglomerated moods and expressions.

"Music must be adjudged according to its style and merits," Cameron stated; "it would be no more possible to measure music of the seventeenth century by our twentieth century ears than it is to comment definitely on paintings and other art of three hundred years ago by the eyes we use today. And, we must not feel that today's music is better than that of three or four centuries ago; it is not." (Editorially, we think it would be no great stretch of the imagination to accept the speaker's suggestion.)

In outward illustration, Cameron had at hand an ancient viola d'amore, another a viola di gamba, the general mechanism of neither being unfamiliar, though strings, tones and manner of bowing were shown to be at variance with our violins and cellos of today. A most beautiful harpsichord set upon the platform of Mrs. Koshland's music room; it was a work of art besides serving as an example of a musical mechanism. The raised lid revealed a painting which, together with the fine and glistening wood work, constituted an object of loveliness. Evidently at that era, music and painting were considered under one thought.

Records of primitive tunes, captured through the research of Casadesus for his Societe des Instruments Anciens, engaged the attention of us, moderns, for some time following the talk. One bore the intriguing title of Dance of the Gypsies and the Tattered Beggars, alive with free air and joy of living.

Contrast was offered by Uda Waldrop's playing of the organ, whose soft, mellowed tone fell gracefully into line with a Gluck transcription of mythological folk, and still another simple and charming melody of sixteenth century date, new to us, closed the recital.

There is coming to San Francisco on December 12 The Old World Trio of Ancient Instruments.

## MISHEL PIASTRO SOLOIST AT SYMPHONY CONCERT

Basil Cameron, British guest conductor of the San Francisco Symphony Orchestra, will repeat the program of the fifth pair of Symphony concerts tomorrow at the Curran Theater. This program, given Friday, won the distinguished conductor added artistic laurels.

Mishel Piastro, concert master of the Symphony, will be the soloist. His number will be Tchaikowsky's Concerto for Violin, D major. Piastro scored a distinct success earlier this week in the north when he played this same work with the Portland Symphony, as the guest artist of that orchestra. Last week Piastro appeared in Los Angeles at a joint concert given with Sophie Braslau, who recently appeared here with the Symphony.

The two numbers on today's program are Beethoven's Overture Coriolan and Brahms Symphony No. 2, D. major. The Brahms number is a substitute for Sibelius' Symphony No. 4, A minor, owing to the failure of the music to arrive in time.

\* \* \*

Cameron has but two more offerings during his present stay here with the Symphony. His last popular concert will be given at the Curran next Sunday afternoon. This will be featured by the following numbers: Academic Festival Overture, Brahms; Siegfried Idyl, Wagner; Symphony No. 38 (Prague); Petite Suite, Debussy; Tone Poem Don Juan, Strauss.

The Mozart number has not been played by the Symphony for many seasons and it is in Mozart's work that Cameron has especially distinguished himself. The last pair of Cameron Symphony concerts in the Musical Association regular series will be given the following week, Friday and Sunday afternoons, December 19 and 21. The program for this pair has not yet been announced.

## CLUB FEDERATION LEADS MUSIC EDUCATION MOVE

The Board of Directors and Presidents' Council of the National Federation of Music Clubs in session at the Barbizon-Plaza Hotel, November 16-23, are announcing definite objectives together with practical plans for their achievement. High lights are such slogans as: "An American group on every miscellaneous music program." "Municipal subsidization of music and engagement of local talent." "Publicity in every State Music Magazine concerning music courses in each State University and College." "Requirement of music courses in Schools of Education." Mrs. Elmer James Ottaway, president, is featuring, "College Music Education for the General Student." A Federation campaign to focus the attention of both educators and laity upon this vital subject is in progress from college presidents to the four hundred thousand members of the Federation. The cooperation has been secured of Dean Howard Hanson,



University of Rochester, president of the Music Teachers National Association; of Dean Harold L. Butler, University of Syracuse, president, American Association of Music Schools; Mabel Glenn, vice-president of the National Supervisors Conference; and Dean William C. Mayfarth, Converse College, Spartanburg, South Carolina.

In line with this Federation movement, Doctor John Erskine will address college presidents in their meeting of the Association of American Colleges at Indianapolis in January upon the subject: "Music Courses in College Curricula for the General Student." The point of this country-wide project is that a bachelor of arts degree should presuppose some intelligence concerning music and the arts. All national educational organizations are being urged by the National Federation of Music Clubs to join in this national campaign for an inclusion of music and the arts in liberal education.

MRS. JOSEPH ZUCKERMAN.

## CHAMBER MUSIC CONCERT POSTPONED BY SICKNESS

On account of the sickness of Flori Gough Shorr, the well known cellist, the second concert this season of the Abas String Quartet, which was to have taken place last Tuesday evening, was postponed until Tuesday evening, January 6.

For a time the condition of Mrs. Shorr was regarded as very grave, she having been in a comatose condition for more than forty-eight hours. Her case was finally diagnosed as pneumonia and after the first two or three days the young musician was declared out of danger. She is now convalescing slowly.

The San Francisco Branch of the Music Teachers' Association will meet Monday evening, December 8, at the home of Mrs. Jessie Wilson Taylor, 2308 Buchanan street. Henrik Gjerdum, president, will present two members of the Alameda County Branch in program; Mrs. John I. Del Valle, president of the latter body, who will speak on South America and its music, and Miss Virginia Graham, soprano, who will sing from the songs of that republic.

## Kajetan Attl

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT  
(Continued from Last Issue)

Mr. Tolmie had an idea, shot full of his aesthetic feeling, that the club would enjoy having a place in the country. In his plan for the year in March, 1919, he expressed himself in words which will, when read, best show what he had in mind. I am sure no one could expect it for him. Here they are: "At our last meeting we set on foot a plan for a Hearthstone that we may call our own, surrounded by a verdant but simple cabin in the woods, to which we may repair for the good of body and soul—a place each one of us may consider our country home, to which we may invite our friends and families; a great in the woods in which to gather stuff of which dreams are made; threads of nature to take home and weave into our art—just far enough to be easily accessible and far enough to reach one of our friends' temples. Come to our next dinner across the bay and let us set it over."

Now that dinner came off on Saturday, March 1, 1919, at the Athletic Club, at the University. Professor Samuel Hume, director of the Greek Theater, and Mr. Alfred Roncovieri, superintendent of the San Francisco Public Schools, were our guests. The former, in his address dwelt on his plans for the use of the Greek Theater, and the latter spoke of music in San Francisco during the past years, especially when the Tivoli was giving such fine entertainments.

As to the "Hearthstone," so far as I remember, the subject did not come up. On Sunday, April 27, the club members were the guests of Mr. Tolmie, at Piedmont. There were 14 present, with Mr. Joseph George Jacobson as guest. He was elected an active member in May. A trip up into the hills beyond Oakland was ever made, for the

purpose of showing us the ideal spot for a cabin. I did not know about it. It would doubtless have taken place on a Sunday, when I was always busy. It is enough, though, to say that the majority of the club haven't the time to go so far; that they would be unable to keep up a home only possible to be visited at odd times when, perhaps, the harassed musician might get away from his nerve-racking work for a moment; that the expense might prohibit indulgence, taking away the pleasure which otherwise would solace and comfort his soul. The Life of the Musicians Club is so simple! The least complication is sufficient to give it a set-back,—bring it to a condition of quiescence, instead of promoting hilarity and a jolly good time.

Mr. Roncovieri talked also of music in the public schools, with which he had been connected so many years, and mentioned the name of Miss Estelle Carpenter, who is well known among us. Many times she has been our guest during her long tenure as supervisor of music.

In announcing the dinner for May, Mr. Tolmie was prophetic. The following clause proves it: "Let us gather around the festive board while we are freemen, and drink to one another health and happiness during the dry summer months—and drier years to come. This may be our farewell to the grape, the artist's friend." Lack-a-day! The poor musicians have become hard pressed not to be criminals, but have endured their bereavement with virtuous fortitude! It is significant that the bottle of pre-Volstead Sauterne that drifted in on my birthday of this November, 1930, was labeled "Beaulieu Vineyard, Rutherford, April 12, 1919."

## CALIFORNIA CLUBS HOLD THEIR MONTHLY MEETING

The Board of Managers of the California Federation of Music Clubs held its monthly meeting Tuesday, November 5, at the Palace Hotel with Mrs. Estelle F. Stoll, the state president presiding. Those present were: James Warren Egbert, E. G. Kerker, H. L. Machen, William Ritter, John Molony, Harry Haley, Armand Hau, Paul Westerfeld, Miss Edna and Miss Estelle Carpenter. The club of Fairfield and Suisun, accepted into the Federation as members.

Paul Westerfeld reported that the San Francisco Musical Club, at its monthly meeting, voted unanimously to contribute \$500 to the convention fund for the International Biennial to be held in San Francisco in June, 1931. This is a splendid example for other clubs to follow. Mrs. Nuncie Sabini, of Los Angeles, has been elected associate chairman for the Young Artists' Contests.

Charles Ridgway, of Hollywood, has been appointed associate chairman for Music Week for Southern California. Chester Rosecrans, chairman of Music Week, has sent out letters to all the Federation Clubs urging them to use every effort to make California outstanding in its Music Week programs. Splendid work is being done by Mrs. Laurinne Mattern, chairman of Music Settlements, and the board of directors of the Oakland Settlement Music School. Miss Mattern reports fine growth in the school and a most efficient corps of teachers.

Letters have been sent out urging clubs throughout the state to learn the choruses chosen for thrilling massed singing at the Biennial next June. The Pacific Musical Society, at its last meeting, voted unanimously to support the plan for civic subsidization of music. The Federation is delighted that the committee of freeholders chosen to draw up a new charter for the city of San Francisco is debating the advisability of including a provision which will permit the citizens to tax themselves for music. The subsidization of music is one of the chief projects of the Federation. Mrs. Martin Molony, chairman of the Past Presidents' Assembly, is making a drive to enroll more presidents. The money derived from this source is used for prizes for winners in the Young Artists' Contests. Mrs. Stoll urged all club presidents to announce the performance of "The Messiah" at the Civic Auditorium on December 11, under the auspices of the city and to encourage in every possible way a large attendance.

A president's council will be held in San Francisco in January to which all affiliated members are invited. These meetings provide interchange of ideas and stimulate contacts beneficial to the cause of music and musicians.

## SAN RAFAEL CLUB CONCERT

The Thursday Musical Club of San Rafael gave its program of November 20 at the Meadow Club of Tamalpais. Mrs. Herbert K. Brainerd is president, and Mrs. Frank Howard Allen chairman of the program committee. The musicians participating were Myrtle Claire Donnelly, soprano; Nathan Koblick, violinist, and Sidney Rosenbloom, pianist. Miss Donnelly was accompanied by Gertrude Byrnes, and Koblick

by Leon Rudy.

The program, which entertained a large membership and guests, comprised the following:

Slavonic Dance, E minor (Dvorak), Valse Bleuette (Drigo-Auer), La Capricieuse (Elgar), Nathan Koblick.

Nina (Pergolesi), Stornellatrice (Respighi), Rispetto (Wolf-Ferrari), Miss Donnelly.

Barcarolle (Chopin), Triana (Albeniz), Sidney Rosenbloom; Aria, Manon (Puccini), Miss Donnelly; Guitarre (Moskowski-Sarasate), Liebesfreud (Kreisler), Valse, E flat (Spalding), Nathan Koblick.

Awakening (Golde), Fairy Tales (Wolff), Elf and Fairy (Densmore), Miss Donnelly. Two Preludes—Falling Snow, Polonaise (Rosenbloom) Sidney Rosenbloom.

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## TWO CALIFORNIA SINGERS WIN DISTRICT AUDITION

Both Winners Competed Against Nine  
Other States; Will Go to New  
York for National Contest

Two singers, a boy from Northern and a girl from Southern California, will be the West's representatives in the annual national audition of the Atwater Kent Foundation to be held in New York shortly.

Judges in charge of the western audition held here over radio station KPO on the night of November 17 announced today that Stephen F. Merrill of San Jose and Esther B. Coombs of Long Beach were elected as the West's choice by an overwhelming majority. This is the fourth consecutive year in which California has challenged the nation in the Atwater Kent Foundation's quest for America's most promising young voices. Miss Coombs is a coloratura soprano, while Merrill is a tenor.

Second place among the girls also went to a Californian, Miss Bettie Baird, soprano, of Merced, Northern California entrant. William Post, lyric baritone of Salt Lake, Utah, was the boy accorded second place. Third place went to Barbara Thorne of Forest Grove, Ore., and Loren Davidson of Seattle, Wash.

Merrill, singing Celeste Aida in the radio audition over KPO was known as No. 8. Miss Coombs was identified as No. 17, offering Meyerbeer's The Shadow Song. California's two winners of the Western audition take part in the national audition to be held in New York, December 14, and broadcast over a nation-wide network of the National Broadcasting Company.

Of the alternates Miss Baird was No. 13 and sang April Morn, by Batten and Post was No. 4, having as his offering Where'er You Walk, by Handel. Miss Thorne, No. 3, singing Depuis Le Jour, by Charpentier, and Davidson, No. 18, rendering Lorraine, Lorraine, Loree, by Spross, were next.

There will be ten contestants, five boys and five girls taking part in the national audition with awards totaling \$25,000 in cash and musical scholarships as the prizes to be attained.

Miss Coombs, the West's girl representative in the national audition, is junior assistant librarian at Long Beach. Her musical training has been limited to membership in the Long Beach Choral Oratorio Society and two short years of instruction.

Merrill, a student at the San Jose State College, has distinguished himself in athletics as well as in music. He is fullback and halfback on his school team, a quarter-mile runner, pole vaulter and member of his school's basketball team. In addition he is an honor student, president of the student body, a member of the glee

club and of the men's quartette.

Miss Coombs and Merrill won in a competition in which 18 other boys and girls participated representing nine western states.

There were judges in each community from which a singer was entered and also a party of judges at large. The votes of the judges counted for 60 per cent while the vote of the radio audience, also listening in, was counted as 40 per cent.

Aside from those winning the first three positions among both boys and girls, the judges decided to announce the standing of the other entrants by number only, not disclosing the identity of the singers. These were as follows:

Men: No. 12 was fourth, No. 6 fifth, No. 2 sixth, No. 20 seventh, No. 14 eighth, No. 10 ninth, No. 16 tenth.

Women: No. 5 was fourth, No. 1 fifth, No. 11 sixth, No. 15 seventh, No. 7 eighth, No. 19 ninth, No. 9 tenth.

A new orchestra, the Brooklyn Symphony, has been organized in New York, and the conductor will be Ole Windingstad.

## EDWARD JOHNSON WILL SING VARIED PROGRAM

Edward Johnson, one of America's foremost tenors, who is returning to California after a considerable absence to appear in recital at Dreamland on Monday night, December 15, is a self-made artist. He was born in Guelph, Canada, and left home because of his parents' objections to a singing career. From choir boy in a Presbyterian church, he has risen to the heights in his profession. Johnson made his operatic debut in Italy in the city of Padua and his Italian diction was so excellent that the patrons of La Scala thought him a native. This was the first time an American tenor had triumphed in Italy.

A few years later Johnson joined the Chicago Opera Company and finally the Metropolitan, where he has sung for the last eight years. Europe, Canada, America and Italy have paid homage to his great art and to a career that has been meteoric and colorful. He has created twenty operatic roles at the Metropolitan, his latest success

being in the name part of the Rimsky-Korsakoff opera, Sadko, last season.

There is a spontaneity, sincerity, fineness and superb intelligence Johnson's art and his programs test to these qualifications. In San Francisco he has arranged the following for presentation:

Invocazione di Orfeo.....	Jacopo.....
Aria from Comus.....	Thomas.....
Aria di Il Floridio.....	Str.....
Aria di Rodolfo (La Boheme).....	P.....
Ihr Bild.....	Schu.....
Waldseligkeit.....	M.....
Allerseelen.....	Str.....
Zueignung.....	Str.....
Reflets dans l'eau.....	Deb.....
Rigaudon.....	R.....
Ballade in A flat major.....	Ch.....

Mr. Young

Autonne.....	F.....
L'ane blanc.....	.....
Un fragment d' Alfred de Musset.....	.....
.....	Rachman.....
Air de Julien (from Louise).....	Charpen.....
May, the Maiden.....	Carpe.....
Moon Marketing.....	We.....
The Time of Parting.....	Ha.....
We'll to the Woods.....	Gr.....

Mr. Johnson will also appear in single recital at the Auditorium Theater, Oakland, on Friday night, December 12.



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# SOME PHASES OF MODERN MUSIC

BY ELIZABETH SIMPSON

This paper was read before the State Convention of the California Music Teachers' Association at Pasadena, California, in July, 1931, and also before the Alameda County Branch of the M. T. A. in Berkeley, October, 1931)

Other disappearing boundary in musical world is tonality. When established equal temperament heeded the feeling of key; and by end of the eighteenth century the ant-tonic progression and the tonic cadence had become accept-sical idioms. But any framework ought eventually turns into a ; and increased richness of har-experience caused composers to at the bars until Debussy broke gh the dominant-tonic progres-and asserted his right to end any chords he chose. This en-color, but weakened tonality. a composer begins and ends a with an unprepared and unre-secondary seventh chord, as does in Jeux d'eau, we have, to e least, an ambiguous feeling of o in this respect he let down one e bars of tonality. Then came ine, with his mystic chord (G-C -F-B-E-Ab), which obliterated nse in the accepted meaning of ord; then Schonberg destroyed dence and established his circle rths as a basis of harmony. Com-have also made the interesting y that if two chords sound one, they sound twice as well er. The chord of C, and that of p, are each quite harmless alone; hen telescoped they are like a of cayenne to the musical palate. Strauss ended Also Sprach Zara-a with the chord of C in the vio-against the chord of B in the , it was the first shot of poly-y—and it reverberated around usical world. The next step was e a melody in one key and the paniment in another. This would strange to Mozart, but Milhaud actly that in his Suite. Then the rates were down, and polytonal-tonality were upon us, sweep-ay the last landmark of Bach eethoven's harmonic country.

Possibly nothing since music began is as revolutionary as multiple tonality and atonality; but they may be, and probably are, the next step in our musical progress. Harmonic sense and key feeling are man-made and acquired tastes, built up by us in our long march toward civilization. A chorus of birds in the forest is not singing in any key, nor trying to harmonize with each other. Still the effect is charming; and polytonality, especially as it is devel-oped in orchestral music, is often gor-geous in its coloring and extremely stimulating, as Stravinsky constantly shows us.

When we feel that the chaos of change into which we are flung is musical anarchy, we may reflect that musical progress moves, like history, in great cycles. Centuries of Gregorian modes rolled round before the wheel of change brought in the polyphonic era. Polyphony lived hundreds of years before Bach created the well-tempered system that broke the tyranny of the modes and laid the foundations of modern music. Another cycle of cen-turies has passed; and perhaps the next step in our musical progress is the breaking of the key-relationships that have been so fully exploited by the composers of the past that they are a familiar idiom. Time only will tell; and in the meantime we must endure poly-tonality with anguish until we can, perhaps, learn to enjoy it.

Our modern life, compared to that of our grandparents, is as much richer in texture as an Oriental tapestry is richer than a Colonial sampler. So our music partakes of the color and com-plexity of present-day art in its tex-ture as well as its harmonic scheme. Compare in your mind any Scarlatti sonata with the Second Sonata by Rachmaninoff and you will see how far music has gone since harpischord days in the enrichment of texture. This is partially due to the modern concep-

tion of polyphony. Bach moved single voices about like pawns on a chess-board; Ravel plays harmonic streams against each other like a color sym-phony, thus creating an infinitely in-tricate mesh of tone.(To be continued)

## U. C. FRATERNITY CONCERT

The Alpha Mu Honor Society of the University of California gave its annual concert Wednesday evening, Novem-ber 26, at the Women's Club rooms of Stephens Union on the campus. The honor guests were music students of the university, and during the visit here of Antonia Brico, who was a former student of this society, she was the guest of honor at a reception and musical at the College Women's Club.

The society also sponsors monthly concerts informally, and these are known as Students' Half Hours of Music. On the recent occasion, the program was of high order, the num-bers and participants being as follows:

Sonata, F minor (Brahms), Walter Woodfill, clarinetist; Delta Woodfill, accompanist. Vocal trio—The Cloud (Dargomijsky), Pine (Davidoff), Moth-er Volga (Russian Folk Song), ar-ranged by Theodore Gorbecheff; Mar-jorie Stibbens, soprano; Theodore Gorbecheff, tenor; Earl Alcorn, basso; Mary Robin Steiner at the piano.

Intermezzo, B flat minor, Intermez-zo, C major, Rhapsodie, E flat major (Brahms), Mary R. Steiner. Instru-mental trio—Trio, op. 63 (Schumann); William Denney, violinist; Delbert Schneider, cellist; Peter Hansen, pian-ist.

Theodore Gorbecheff, who is a read-er in the music department of the university, was elected in October to be the musical director of the Stein-dorff Choral of Berkeley and Oakland. His musicianship is stable and his di-recting ability has gained for him the full approval of the choral's mem-ber-ship. This consists of young women under 30 who were organized four years ago by the late Paul Steindorff for exposition of the highest ideals in choral music.

The choral will be taken over for a necessary period next spring by Dr. Derrick Norman Lehmer, as guest conductor, for the purpose of rehears-ing the singers in a list of American Indian songs, to include the various types of chants, prayers, dances, la-ments, according to a wide range of tribal ceremonials. The choral has be-come a member of the California Federation of Music Clubs and has been invited to be one of the hostess bodies during the biennial of the Na-tional Federation here next June.

The directors of the choral are Mme. Sofia Neustadt, Mrs. Lena Carroll, Nicholson, Miss Gladys MacDonald, Dr. D. N. Lehmer, Miss A. C. Win-chell.

## LIEBESLIEDER ENSEMBLE

The vocal quartet of the Liebeslieder Ensemble which is due to give fas-cinating programs in San Francisco and Oakland is composed of the noted American artists, Paul Althouse, tenor; Esther Dale, soprano; Fernanda Doria, contralto, and Jerome Swinford, bari-tone. With the eminent singers is as-sociated the De Maria Ensemble, a small orchestra of twelve pieces, di-rected by Rosalino De Maria. The or-ganization takes its name from the fact that all of its programs include the beautiful Liebeslieder Waltzes (Love Song Waltzes) by Johannes Brahms. The unique programs include vocal solos and ensemble numbers. The Liebeslieder Ensemble appears in San Francisco Monday night, January 12, at Dreamland and in Oakland's Audi-torium Theater on Tuesday night, January 13.

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## AMERICAN NEWS

Erich Kleiber, conductor of the Berlin State Opera, who this season made his American debut as guest conductor of the New York Philharmonic-Symphony Orchestra, has been re-engaged in New York for next winter.

\* \* \*

The annual Schubert Memorial concert was given by eighty players of the New York Philharmonic-Symphony Orchestra with Rudolph Ganz conducting, and this year's winners of the Memorial trials took part, Flora Collins, soprano, Olga Zundel, cellist, and Sascha Gorodnitzki, pianist.

\* \* \*

Ossip Gabrilowitsch has gone on a European tour as pianist, and his leadership of the Detroit Symphony Orchestra is taken over during his absence by Victor Kolar, his assistant, and Bernardino Molinari.

\* \* \*

Nikolai Sokoloff has conducted his Cleveland Orchestra in a New York concert, presenting music of Haydn, Shepherd, Mossolov and Debussy.

\* \* \*

A series of five chamber music concerts is being given at the Pennsylvania Museum in Philadelphia.

\* \* \*

New York's League of Composers will give four informal concerts of new music, a more elaborate modernist program in public, and stage productions, under the direction of Leopold Stokowski, of Stravinsky's Oedipus Rex and Prokofiev's Pas d'Acier.

\* \* \*

This year's fellowship offered young American composers by the American Academy in Rome is named after Walter Damrosch. Information about it can be had from Roscoe Guernsey, 101 Park avenue, New York City.

\* \* \*

Ten thousand dollars was raised for the Society for the Advancement of Music in Palestine last season by a joint concert of Mischa Elman and Ossip Gabrilowitsch. It is now to be spent for music appreciation and chamber music classes in Palestine for religious folk music research, and for popular choruses.

\* \* \*

Resuming his career as soloist, Iwan D'Archangeau, who was cellist of the lately disbanded Flonzaley Quartet, gave a New York recital last week.

\* \* \*

Saint-Saens' Samson et Dalila in concert form made up a recent program of the Seattle Symphony Orchestra, Karl Krueger, conducting.

\* \* \*

Rossini's Stabat Mater and Bach's St. Matthew Passion are to be given this season by the Detroit Symphony Orchestra. The latter will have as soloists Jeannette Vreeland, Margaret Matzenauer, Richard Crooks, Nelson Eddy and Fred Patton.

\* \* \*

Because of poor business conditions the Conductorless Orchestra of New York has called off its concerts for this season.

## EUROPEAN NEWS

Caster et Pollux, a 163-year-old opera of Rameau, has been revived at the Paris Opera-Comique.

\* \* \*

Grand opera is to be subsidized in England by the national government cooperating with the British Broadcasting Company. Companies will tour and performances will be broadcast.

\* \* \*

Vienna's State Opera has joined in an agreement of German opera companies to limit singer's fees to \$150 per maximum.

\* \* \*

Stravinsky's Symphonie des PSAUMES, his newest work, is being given its world premiere by the Brussels Philharmonic Orchestra.

\* \* \*

Moscow enjoyed summer symphony concerts this year in the "Park for Culture and Recreation."

\* \* \*

Operas and ballets of Janacek, Zamrzla, Kricka and Novak have lately been given on national stages of Prague and Brno, Czechoslovakia.

\* \* \*

Bayreuth, home of the Wagner festivals, figures that it was host to 10,000 visitors for the performances last summer, that they brought 950,000 marks worth of seats, and that they left 2,500,000 marks in the city for general purchases.

\* \* \*

In Berlin's three opera houses last season, the most popular operas were The Magic Flute, forty times performed; Carmen, thirty-four; Fledermaus, Salome, Butterfly, Rigoletto, Fidelio and Tannhauser.

\* \* \*

In order of number of performances of their works in Berlin last season, the popularity of composers would seem to be rated as follows: Verdi, Wagner, Puccini, Mozart, Strauss and Bizet.

Ballet is having an important place in the repertory of the Paris Opera-Comique this season, perhaps because of the disbandment of the traditional Diaghileff ballet organization.

\* \* \*

Novelties at the Milan La Scala this season are to include two ballets, De Sabata's Arabian Nights and Castelnuovo-Tedesco's Bacchus in Tuscany. Two of the new operas of the repertory will be Pizzetti's Lo Straniero and Wolf-Ferrari's La Vedova Scaltra.

\* \* \*

Revivals at the Milan La Scala this winter are announced to include Marta, Mascagni's L'Amico Fritz, Verdi's I Lombardi alla Prima Crociata, I Puritani, Verdi's Luisa Miller, Donizetti's Don Pasquale and Bellini's Norma.

\* \* \*

Three world-premieres to take place at the Royal Opera in Rome this season are Wolf-Ferrari's La Vedova Scaltra, Persico's Taming of the Shrewd, and a ballet called Hop-Frog, by Casavola.

Manuel DeFalla, Spanish composer, is at work on an epic music drama, La Atlantida.

\* \* \*

Milan's La Scala opera will produce a new opera of Montemezzi, composer of L'Amore dei Tre Re, this season. It is his La Notte di Zaraima, in one act.

\* \* \*

Works new to the repertory of the Naples San Carlo opera to be produced there this year will be Respighi's La Campana Sommersa, Charpentier's Louise, perhaps conducted by the composer, Cilea's Gloria, and Puccini's La Rondine.

\* \* \*

According to an arrangement by government authority, leading singers of Italian opera will this season be rotated among the Rome Royal Opera, Milan, La Scala, Naples, San Carlo, Turin, Regio and Genoa Carlo Felice theaters. Scenery also will be interchanged.

Nino Marcelli, director of music of the public schools of San Diego and conductor of the Municipal symphony concerts, recently composed a "Song of the Andes," which he designated A Chilean Serenade. This song recently published by Carl Fisher in New York with both English and Spanish words. It is one of the lilting, romantic expressions of life with which the people of tropical tries express their emotions and Marcelli very wisely retained the simplicity as well as melodic line so effective in the musical translation of elementary emotions. It is not only very effective and original song, it is a musicianly work worthy to be included on the most ambitious programs.

A performance of Tosca by the Philadelphia Grand Opera Company recently presented Richard Crooks, tenor, Bianca Saroya, soprano, and Capoulican, Indian baritone.

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## MAGNIFICENT SINGERS WILL GIVE CONCERTS

The recent announcements made of forthcoming concerts of the world's Royal Russian Choir has created quite a furore in local music circles and their local success, as far as attendance is concerned, seems to be assured, as the advance seat sale started very briskly.

Slaviansky Royal Russian Choir has the distinction of probably having performed before, and been received by more favorably, than any other musical organization in the world. On two occasions they sang before the Pope in Rome and at St. Peter's Cathedral. Their first European tour they brought back over 50 medals, decorations and diplomas that were bestowed upon them.

In Spain, they received the Order of Isabella from the king and the silver medal of honor from the Ateneo Musical and Art Society of Madrid. King George of England bestowed upon them the British Medal of Music and invited them to sing at a week-end concert at Windsor Castle.

On their first American tour, back in 1891, President Garfield invited them to the White House, in Washington, and bestowed upon them the highest and possibly only, Presidential honor ever given to a musical organization.

Her most recent royal honors were bestowed upon them in Japan two years ago at the coronation ceremony of the Emperor, where they were invited by the Japanese Government as a special feature of the entertainment. The day of departure from Yokohama, Prince Hirohito, eldest brother of the Japanese Emperor, presented Madame Sushko with an Imperial medal, the Imperial Conservatory of Tokyo, honored her by making her an honorary member of their choir, the first foreign woman to ever receive this honor.

This magnificent group of singers will give three concerts here on Friday, Saturday and Sunday, December 13 and 14, at Scottish Rite Auditorium under the management of Tom

## LA ARGENTINA

Ger Selby C. Openheimer reports that there is more than considerable interest, even at this early stage, in the third visit of La Argentina to this section. The great Spaniard, whose praises have been sung all over the world, promises new favorites when she appears at the Lyric Theater, Thursday and Sun-  
days, January 15 and 18, and at the Auditorium Theater, Oakland, on Friday, January 16.

An Alley, a story of American music, by Isaac Goldberg, is being produced by the John Day Company, Portland, Ore.

## SHAW'S APPLE CART BIG SUCCESS—EXTENDED WEEK

The success of Bernard Shaw's latest play, *The Apple Cart*, has caused the management of the Geary Theater to arrange for an additional week's stay of the piece. It will now continue at that popular playhouse until Saturday evening, December 13, when it will go to Los Angeles, where it will play a return engagement.

*The Apple Cart* is in Shaw's happiest mood and while it is full of his bitter invective against modern governments, it has more good laughs in it than all of his preceding plays. The action of the piece is covered by the duration of one day. The period is the year 1960, or thirty years hence. The scene is laid in the royal palace of King Magnus, of England, where the monarch is having a wordy battle with his cabinet, a group of men controlled by the big business interests. It finally results in the defeat of the ministry through the brainy tactics of the king.

The dialogue of the play is in Shaw's most brilliant style and his double-edged shafts against a democracy controlled by plutocrats cause continuous laughter. The acting of the company presenting the piece is of the highest form of artistry. Every member of the group is an artist of rare powers and brings with his or her art an intimate knowledge of the spirit of George Bernard Shaw, having been for years a member of the repertory companies in England where the works of the great Irish dramatist are played season after season.

Alan Mowbray, as King Magnus, gives one of the most delightful portrayals of a king seen on the local stage for many years. He is ably seconded by Doris Lloyd, as the king's favorite. The other members of the cast give a finely finished performance of their respective roles. The English language, as spoken by these players is a treat to hear.

The Wednesday and Saturday matinees will be at popular prices.

## MATINEE MUSICALES

The dawn of 1931 will see the inauguration of the tenth season of the Alice Seckels Matinee Musicales. Always distinctive, individual, and marked by a charming air of intimacy, this year will find these delightful characteristics further enhanced by the choice of the Travers Theater, with its intimate modern setting, as the background, and by the selection of artists unique in their fields.

First will come the Aquilar Lute Quartet, comprised of three brothers and a sister, who present a repertoire of ensemble pieces on that exotic Spanish instrument, the lute. Lute playing was almost a lost art and had become practically obsolete except in the Spanish provinces when Ezequiel, Pepe, Elisa and Paco Aquilar adopted it as a hobby. Eventually the brothers gave up their professions and the four Aquilars have won international re-



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nown, creating a sensation wherever they have appeared. Their San Francisco recital is scheduled for Monday afternoon, January 26.

Marion Kerby and John J. Niles bring their program of Negro exultations on a Monday afternoon in early February, and February 16 will bring the Musical Art String Quartet, an ensemble organization of distinction. For the March Matinee Musicale Alice Seckels will introduce Muriel Draper, author of *Music at Midnight*, in an absorbing talk based on her personal reminiscences of the great. Muriel Draper has won fame comparable to that enjoyed by her sister-in-law, Ruth Draper, and Henry James has described her as "the only charming American."

## SCHOOL MUSIC FESTIVAL

About a thousand public school pupils took part in a public school music festival on Tuesday, December 2nd, from 7 to 9 p.m., arranged by Estelle Carpenter, director of music of the San Francisco Public Schools and chairman of school participation Christmas fete of 1930, in Union Square under the Christmas tree.

The pupils of the Horace Mann Junior High School, under the direction of Miss Nellie Mahoney; the Everett Junior High School, under the direction of Mrs. Frances Rauer; the Polytechnic High School Glee Club, under the direction of Miss Alma Rother; the Evening High School of Commerce Glee Clubs, under the direction of Ray McCarthy, rendered selections, and the Roosevelt Junior High School sent dancers for the occasion under the direction of Miss Bessie Mendler and Miss Phoebe Cole.

The Navy Band of the 12th Naval District, by permission of Admiral W. C. Cole, participated and rendered selections. The traffic squads and girl councils, boy scouts and camp fire

girls, in costume, added color to the fiesta, and the Army, Navy and Marine Corps sent delegations to aid in the patriotic fervor of the event.

## WESTGATE STUDIO CONCERTS

The first of a series of recitals to be given this season by Miss Elizabeth Westgate took place in her new Alameda studio during the past week. Mrs. Ralph Lattimer Thompson, pianist, was the soloist, and also accompanied Mr. Thompson, tenor, in a list of songs.

The piano numbers were: *Fantasie Impromptu* and *Nocturne*, B major (Chopin), *La Seguidilla* (Albeniz), *Clair de lune* (Debussy), *Prelude* (Prokofiev), *Tango* (Albeniz-Godowsky), *Valeik* (Mokrejs), *Engulfed Cathedral* (Debussy), *Butterfly* (Lavallee), *Rhapsody*, No. 8 (Liszt).

Miss Westgate will be heard later in two programs, one to be given at her studio, the other at the Merrimac School, where she is head of the music department.

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### S. F. CONSERVATORY NEWS

Students of the San Francisco Conservatory of Music will entertain parents and friends with an informal recital next Friday evening, December 12, 8 o'clock, at the school. Under the direction of Grace Hodghead, the following young musicians will take part in violin and piano selections: Tommy Elmendorf, Marilyn Spector, Francis van der Wal, Arthur Piuntie, Carl Meyn, Marie Louise Schwabacher, Jean Ranserhoff, Jean Cowen, Stanley Shuman, Berdine Shuman, Janna van del Wal.

\* \* \*

The San Francisco Federation of Music Teachers presented Naomi Jacobs, Reba Kay, and Abraham Weiss in a program of vocal and violin music Friday evening, December 5. The two latter musicians are members of the San Francisco Conservatory of Music.

\* \* \*

The chorus of the San Francisco Conservatory of Music will present a program of Christmas music under the direction of Giulio Silva at Grace Cathedral Wednesday evening, December 17, 8:15 o'clock. This event will be open to the public. Musicians who will assist are Andre DuPuis, oboe, Jan Philip Schinhan, organist, Lotus Anderson and Orchid Porter, sopranos, and Eugene Fulton and Martinus van Waynen, basses.

The program is as follows: Part I—Gregorian Chant, Songs of the 6th to the 8th centuries, including the famous Adeste Fideles; Part II—Old Christmas Carols, Draw Nigh, Immanuel, O, Little Town of Bethlehem, Holy Night, God Rest Ye Merry Gentlemen, The First Noel, Come Anthony, The Three Kings of Orient, Little Jacques; Part III—Christmas Oratorio of J. S. Bach—selections of chorales and arias.

### CHRISTMAS EVE PROGRAM

Two surprise child prodigies, boy and girl, are announced by Chester W. Rosekrans, director of the city's official Christmas Eve celebration, which will take place at the Civic Auditorium on the evening of December 24, under the auspices of the Auditorium Committee of the Board of Supervisors, consisting of J. Emmet Hayden, chairman, Victor J. Canepa and Jesse C. Colman.

That the musical world will be much interested in these two youngsters is very likely. Both Yehudi Menuhin, the child wunderkind of the musical world, and Ruggiero Ricci, who is making tremendous strides in New York, and Beverly Blake, whose youthful violin bow is stirring Europe, made their original public appearance under the aegis of Rosekrans, who for ten years has been directing Music Week and these Christmas Eve programs. Just who the new child wonders are will not be announced as yet.

The rest of the program will include an elaborately staged and costumed pageant, presented by Betty May, in which one hundred and fifty gifted

children will take part. The fantasy is called Santa Claus' Toy Shop. The Municipal Chorus, under the direction of Dr. Hans Leschke, will sing a group of carols, and the prima donna soloist of the evening will be Gertrude Weidemann, whose voice is a prime favorite with San Francisco audiences.

Rosekrans predicts a record attendance at this year's celebration, based on the growing interest shown in the debut of the young musicians which he will present at that time. There will be no admission charge, and the program will begin early in the evening.

### GRACE BORROUGHS DANCES

Monday night admirers of Grace Borroughs will have the opportunity of seeing this fascinating exponent of Oriental and East India dances in one of her inimitable recitals in the Community Playhouse, given under the direction of the Selby C. Oppenheimer Recital Division, Constance Alexandre, director. Miss Borroughs will be the first interpreter of terpsichorean art to visit San Francisco this season, and the event is arousing more than the customary interest among devotees of the dance.

Miss Borroughs has arranged a diversified program consisting of many of her finest creations, and will be assisted by Baldwin McGaw, who will read Hindoo poetry descriptive of the dances scheduled for performance.

### BRAHMS' REQUIEM GIVEN

Warren D. Allen, dean of music of Stanford University, presented the Brahms' Requiem at the Memorial Church, Stanford University, November 11. The program was elaborate, the University Choir of 14 voices being augmented by the Morris Club and other choirs from Palo Alto.

Thirty members of the San Francisco Symphony Orchestra joined with players of the peninsula, making a body of forty-five instrumentalists. Violet Cowger, soprano, and Claude E. Shull, baritone, were the soloists. The event was attended by a large audience representing various localities of the Santa Clara Valley.

The Berkeley Violin Club presented Henry Cowell in a lecture on How Modern Music Has Developed, at the Chamberlain Studios in Berkeley, Saturday evening, November 15. In illustration, the following music numbers were given:

Suite for violin and piano, Mrs. Nora Winkler and Henry Cowell; Trio for strings, Carol Weston, first violin; Doris Hoyt, second violin; Laurinne Mattern, cello; String Quartet, played by the foregoing strings, with the addition of Natalie Bigelow, viola.

A concert of the Cowell compositions was given November 20 at the Peninsula School of Creative Education at Menlo Park, with the composer at the piano. His songs were sung by Thomas Glynn, baritone.

## The National Federation of Music Clubs

# Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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# Musical Review

ESTABLISHED OCTOBER 15, 1901

LV—No. 16

SAN FRANCISCO, CALIFORNIA, SATURDAY, DECEMBER 13, 1930

TEN CENTS

## FRED HERTZ WRITES INTERESTINGLY OF HIS OBSERVATIONS IN EUROPE

Sea-Sick When Watching New York Stock Quotations on Liner—Held Hot Boiled Egg in Hand to Keep Warm in Paris—Met Hermann Wetzler in Cologne—Celebrates Mrs. Hertz' Birthday with Champagne—Hears Bruno Walter and Furtwangler Conduct Berlin Philharmonic Orchestra

**Torial Note:**—Realizing that of our readers are interested to news about Alfred Hertz and his in Europe we asked Mrs. Hertz some of the most important points from his letters and permit publish the same. In the follow- es it will be found how discrim- Mrs. Hertz is and how ably n distinguish those matters in the general public is most con- We publish Mrs. Hertz' article

\* \* \*

San Francisco, December 8, 1930.

Pacific Coast Musical Review: was indeed v-ry kind of you to about Alfred Hertz and his Europe. Now, that the sym- season is in full swing, I am ced that many music lovers, like lf, are frequently thinking of one as done so much for the ad- ment of music in San Francisco ose heart has always remained ie orchestra with which he has so many delightful years and ith the people who have been in their appreciation of his art. ore I will try to fulfill the task ing briefly the most interesting s of Alfred Hertz' travels since San Francisco on his vacation September 6.

ing over on a French liner to e writes of some rough weath- "when I go into the stockbrok- om on board and watch the ork quotations I became even ea sick than the ocean could ke me."

aris he met a few American who invited him to dinner at w and ultra modern apartment. do not heat their rooms in until October 1 "it was so cold all held a hot boiled egg in d to warm up a little."

having visited the Louvre and d a few very amusing plays rtz left for Berlin, visiting on Hermann Wetzler in Cologne compositions are among the mired in Germany today, and erture As You Like It was n San Francisco and other n cities creating a distinct suc-

From Berlin, where Mr. Hertz vis- ited a prominent banker, one of his oldest and dearest friends; he writes: "Business is very bad, as it is every- where else, so Ludwig, my friend, walks daily to his office taking his dog Peter along, because, after all, he seems to be the only one who con-

he sat between Julia Culp, whose charm and artistry as lieder singer will never be forgotten, and Tilla Durieux, who is one of the foremost actresses of the day.

Among the numerous invitations Mr. Hertz received was one to share a concert box at the Philharmonic Audi-

ettes is 2.50 q.m. Help and housekeep- ing, however, is cheaper. At a marvel- ous dinner at Mme. Gadski's, who, to- gether with Carl Brown, the fine basso, will soon leave for the American tour of the German Grand Opera Co., go- ing as far as San Francisco, says Mr. Hertz, "I met Knote, Egenieff and many other old friends. I attended Yehudi's (Menuhin) concerts and can only say that he played too beautifully for words. It was also a great pleasure to have dinner with him and his father after so long a time. I also saw Albert Spalding and Mischa Elman at the opera: La Forze del Destino.

"The opera house is simply magnifi- cent, orchestra and chorus superb, mis-en-scene fascinating, though not always to my taste. All is A No. 1, only the voices are uneven and most of them shout too much. \* \* \* At a very inter- esting reception at the Secretary of State's, Robert Weissmann, I played bridge with the Bolivian ambassador and an Italian count, and at an equally swell tea at the Austrian ambassdor's I had to speak French with the wife of the Chilean ambassador.

"I attended a splendid performance of Beethoven's Fidelio at Kroll's Opera directed by Klemperer (the punsters say Vive K'Lempereur). About Stra- vinsky's Story of the Brave Soldier I must tell you personally as it is the most fantastic thing I ever heard.

"One of the most delightful evenings of my life was spent at a play by Hugo von Hofmannsthal—The Fussy One (Die Schwierige), staged by Max Reinhardt. Everything, even the smallest parts, were simply perfection. The newspapers regret the fact that cir- cumstances may force Max Reinhardt to sell his lovely estate Schloss Leopoldskron in Salzburg, where we spent such happy hours, you will remember.

"I also met Conductor Leo Blech, Lisl Rothwell, widow of the late con- ductor of the Los Angeles Philhar- monic Orchestra, and renewed my friendship with the very gifted Dr Ludwig Haerth, who began his career as repetiteur at the Metropolitan Opera House and is now director of the Lin- den Opera House. Schillings conducted Rheingold—misce-en-scene not beyond criticism, but stage equipment simply



ARTIE MASON CARTER

Founder of Hollywood Bowl Concerts Who Recently Returned from Europe and Tells About Her Experiences on Page 9 of This Issue

tinues to do business in the same old way."

Celebrating Mrs. Hertz' birthday with champagne gives him an excel- lent opportunity to make up for many dry seasons without fear of nullifying the prohibition law. He heard the Hun- garian Symphony Orchestra where he met Prokofieff, the famous composer- pianist, so well known in San Fran- cisco. He attended the general rehear- sal and performance of Schumann's Fourth Symphony by the Berlin Phil- harmonic Orchestra under the direction of Furtwangler which he describes as wonderful and most warmly acclaimed.

At a luncheon party at the country home of Elisabeth von Endert-Curth

torium with Mrs. Louise Wolf ("Queen Louise" as she is called) head "of the biggest concert bureau in Germany and a woman of remarkable spirit, though advanced in years." The occa- sion was a Bruno Walter concert, and Mr. Hertz praises Walter's interpreta- tion of Mahler's Fifth Symphony, and pronounces the acoustics of the hall as being phenomenal.

In the same letter he speaks of the high cost of living, saying: "Living here seems to cost twice as much as in Paris and quite as much as in Amer- ica. Good theatre tickets are \$4 each. Taxis are very expensive and eating in restaurants more expensive even than in America. A package of Camel cigar-



unheard of. For instance with the change of the second scene (Wallhall to Niebelungen Cave) the entire stage with elevations rises until it disappears. There are no front drops or optical illusions—stage and singers actually disappear in the 'flies.' One experiences the illusion of sinking into the ground.

"Walkure proved only pleasing in the first act with Melchior as a wonderful Sigmund. I attended the Sunday Philharmonic symphony concert with Walter conducting. The Beethoven Pastorale was most poetical and first performances of Ravel and Moussorgsky compositions were masterly interpreted.

"At Landegger's dinner, after the Walter concert, I met Godowsky and twenty others. Sigrid Onegin, who sang beautifully, was my neighbor at table. One thing more before I close—I met a most interesting composer and inventor, Emanuel Moore, whose piano with two keyboards is something stupendous. I also hope to hear some of his newly constructed string instruments.

"Thanks for the Brisbane article which pleased me greatly. Why don't you send more of them and please be sure to let me have an entire Sunday Examiner. I am interested in everything, specially what is going on in San Francisco, the city of my love."

#### HARRIET B. FISH NEW PRESIDENT OF M. T. A.

The San Francisco Branch of the Music Teachers' Association closed its 1930 season Monday evening, December 8, meeting at the home of Mrs. Jessie Wilson Taylor on Buchanan street. President Henrik Gjerdrum announced his retirement from the office which he has held for three years, and introduced his successor, Miss Harriet Beecher Fish. Miss Fish has long been identified with important activities of the state association, and is an organist of note, now holding the organ at the Central Methodist Church in the William Taylor building.

The other officers are Mrs. J. W. Taylor, vice-president; Mrs. Opal Estudillo (incumbent), secretary; Adolph Tewes, treasurer, and Raymond White, director. A proposed amendment to the constitution, pertaining to nominations, elections and voting, was unanimously passed and provides that the president shall appoint, during the first week of October each year, a nominating committee of three, to present a list of one or more nominees for the offices of the association. The first meeting in January, 1931, will see the initiation of the new officers.

The program, offered by Mrs. John I. Del Valle, president of the Alameda County Branch, referred to native music of South America, as found in Peru and among the Indians of the Andes. She skilfully revealed the peculiarities of their composition on the piano, assisted by Miss Virginia Graham, soprano, and there was exhibited the native primitive instrument of the Andeans, the quena, flute-like, of crudely

carved wood. The east bay branch will celebrate its Christmas jinks, December 15, at the Berkeley Piano Club in a program of international features.

ANNA CORA WINCHELL.

#### MODERN BALLET FEATURE AT MUNICIPAL SYMPHONY

Two of the five Municipal Symphony Concerts have been given and their popularity was demonstrated by the capacity audiences that have attended. There remain now three more concerts in the series all of which will take place after New Year's. The third concert will prove of special interest to the public as it will contain a number of entirely new features. It will take place on Wednesday evening, January 14 and for the first time in the history of these concerts the San Francisco Symphony Orchestra will interpret ballet music together with a corps of nimble dancers.

The ballet will be under the direction of Miss Betty Horst and will consist of forty specially trained and experienced girls all artists in their profession. This ballet will be headed by Lillian May Ehrman who has established for herself an enviable reputation for grace and poetic insight, specially in modern terpsichorean art. This will be Miss Ehrman's first appearance with the San Francisco Symphony Orchestra and also at the Municipal Symphony concerts.

Finally Mishel Piatro, distinguished concert master and solo violinist of the San Francisco Symphony Orchestra, who has scored repeated successes as conductor during the Summer Symphony concerts will make his debut at the Municipal Symphony concerts as conductor. According to J. Emmet Hayden an unusually interesting and varied program has been prepared for this occasion which will prove one of the most picturesque and impressive ever given in the Exposition Auditorium.

#### AGUILAR LUTE QUARTET

The coming of the Aguilar Lute Quartet on January 26 to open the new series of Alice Seckels' Matinee Musicales in the Travers' Theatre is being awaited with eager interest by the sophisticated concert-goers.

Those who know the exotic charm of the Spanish lutes as they are played in the Spanish provinces and those to whom these unusual instruments are known only by hearsay, are alike intrigued by the idea of hearing this novel ensemble group, the members of which have revived an almost obsolete art.

Succeeding the Aguilar Quartet in this series of distinctive matinees will come Marion Kerby and John J. Niles in a program of Negro Exaltations on February 2; The Musical Art String Quartet on February 16; and Muriel Draper, author of Music at Midnight, who comes March 16.

#### MISHEL PIASTRO SCORES TRIUMPH AT SYMPHONY

Brahms' Second Symphony and The Tschaikowsky Concerto Arouse Spontaneous Enthusiasm

BY ANNA CORA WINCHELL

The San Francisco Symphony Orchestra, with Basil Cameron conducting, initiated its fifth pair of concerts for this season at the Curran Theatre Friday afternoon, December 5. The program was one to attract in every particular and its reading was marked by dignity and grace.

The Beethoven Coriolan, offered as introductory, denoted through its score the stress undergone by one subjected to physical and normal distress. The heroism of the Roman figure was announced with deliberation, though here it was noticeable that the curtailed orchestra fell short of adequacy. The gentle climax was both effective and impressive.

Mishel Piatro, the orchestra's concert master, appeared in the role of guest artist and gave the Tschaikowsky D major Concerto. His masterly revelation of this work gave surprise even to those who know Piatro as a solo artist. He equals those who come on tour from other regions; with the possible exception of Kreisler, no violinist is more worth hearing nor more satisfying than Piatro. He plays with every technical finish, an instinctive as well as studied knowledge of the score and its intent, and with superb tonal color and fine emotion, never over accentuated yet finding response that is spontaneous within his hearers. Piatro was recalled five times to receive the acclaim of sincere applause.

The Brahms D major Symphony, No. 2, was a medium through which Cameron again demonstrated his spirit in the seeking out of underlying lines in which melody often nestles. Too long, and too often, we hear of the intellectual Brahms—and he is that, but there is a reticence in the composer which might seem to indicate that he prefers to keep his richest or most delicate inspirations to himself, while pouring forth the more obvious beauties with lavish hand well reined. To feel and select these fine points, conductors must delve persistently, perhaps sensing the existence of beauty before proving it. The Brahms of that Friday, therefore, was translated through intellect, romanticism and even a human pulsation, making him closer to those who feel his aloofness.

It is not too soon to remind that the first half of the symphony season draws to a close. Basil Cameron conducts through December. He has given refreshment to familiar scores through his sincere and vital readings, and has brought us pleasure and benefit in the introduction of new works, or those heard here for the first time. His memory will remain keen with thousands and, we can with the greater cordiality extend welcome to his successor for the last chapter of the 1930-31 season, Issay Dobrowen, who will conduct the orchestra for the first time in January.



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# Pacific Coast Musical Review

O'FARRELL STREET

SAN FRANCISCO

PHONE KEARNY 6044

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ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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LV DECEMBER 13, 1930 No. 16

## MUSICAL REVIEW'S EDITORIAL POLICY

At the start of an intensive subscription and advertising campaign also prior to sending out 10,000 questionnaires regarding the public's attitude toward the symphony concerts the Pacific Coast Musical Review wishes to outline its policy regarding musical activity in this city. We are specially anxious to put ourselves on record in order that no subscriber or advertiser will favor us with his or her patronage unless they thoroughly agree with our policy. We do not want anyone, as has been the case in the past, to cancel subscriptions or advertising contracts because our policy conflicts with someone's. So if the following enumeration of our musical creed displeases anybody we would regard it as a favor that he or she does not give their patronage, because we want to be absolutely independent and do not wish anyone to be under the impression that a subscription or advertisement entitles him to the exploitation of his own efforts or policies when they conflict with those of the Pacific Coast Musical Review.

First of all we want to impress our readers with the fact that the Pacific Coast Musical Review at all times is defending the cause of the people of San Francisco and California. Whatever we do or say is based upon our desire to act for the good of the community at large. We cannot limit our policy to fight for cliques, factions or individuals. Whatever we deem to be for the public good we defend and whatever we believe to be contrary to public interests we oppose. And if this attitude does not please certain people it will be too bad, for then we simply cannot regard the Pacific Coast Musical Review as interfering itself in their selfish motives or in their spiteful prejudices against certain personalities or endeavors. First of all the Pacific Coast Musical Review is deeply interested in the San Francisco Symphony Orchestra. It wants this city to have as large and fine a symphony orchestra as any other city in the United States and it wants this orchestra to be conducted by the best conductor available for the purpose.

At present we are convinced that San Francisco's orchestra does compare favorably with that of the foremost symphony orchestras in the country not so much because of its personnel as because of its completeness. Regarding a conductor the Pacific Coast Musical Review has at present no preference. We have been keeping ourselves completely neutral in this matter. We regard Basil Cameron as an excellent musician who knows his score and who is a delightful personality, but since the Musical Association of San Francisco has decided upon a plan to present guest conductors and engage whoever the musical public most we defer to that policy and let the musical public, and not a certain antagonistic clique, do its own choosing. The Pacific Coast Musical Review is ready to back, with all the influence it may have, that conductor who attracts the largest number of people to the regular concerts at the Curran Theatre. It is our firm conviction that whenever the public wants a conductor it

will crowd the houses to show its satisfaction and when it does not want a conductor no politics or propaganda should be introduced to cram one down its throat.

There reside within a radius of 30 miles of San Francisco 1,500,000 people. According to authoritative statistics from three to four per cent of the population are interested sufficiently in music to attend concerts or opera. Which means that from 45,000 to 60,000 people are attending musical events. Since the municipal symphony concerts, the Oppenheuer series, operas and other concerts already attract a certain portion of this percentage let us say that only one per cent of the population could be depended upon to attend the symphony concerts at the Curran Theatre. This one per cent represents 15,000 people. It seems to us that our campaign, which concerns itself chiefly with 10,000 of these 15,000 people, would get us the results we seek. What we want is to see every concert at the Curran Theatre—the Friday afternoon events as well as all the Sunday concerts—crowded.

It only requires 1,800 people to pack the Curran Theatre. During a season there are twelve pairs of regular concerts and ten popular concerts. A little over 50,000 tickets would crowd every performance. In other words if 10,000 people would buy four tickets each, there would be left enough people to buy the rest of the tickets in single admissions. Let us succeed in obtaining signatures to our 10,000 questionnaires that will give us an idea what the people expect the Musical Association to give them for their support and we will guarantee that we can convince the Musical Association that it will pay the same to meet the public half way. We want our symphony concerts crowded. We want the people to hear a FULL SIZED MODERN SYMPHONY ORCHESTRA. We want the people to have the conductor they prefer and we shall not be satisfied with anything less.

The next important endeavors which this paper will always back are the San Francisco Opera Association, the Young People's Symphony Concerts, the Pacific Coast Opera Association, the Summer Symphony Association and the Abas String Quartet. We also are in favor of the movement started by Frank W. Healy to give San Francisco a fine light opera season. We should have a light opera season and if we find a certain proportion of the ten thousand people we appeal to regarding the symphony orchestra interested in light opera we shall address ourselves to them personally on the project which we think deserves united support.

We shall continue our campaign in the interests of resident artists and presently shall publish a plan we have to secure a certain number of engagements every year for every artist of talent. We believe in encouraging the best music over the radio, in moving picture theatres and in public schools. We are heart and soul in favor of the Municipal Chorus under the direction of Dr. Hans Leschke and in fact in all other choral work of artistic merit. We stand behind every efficient music teacher and his activities and shall continue to protect him against political infringements of his rights.

Finally we want subsidization of music in this city. We want an opera house and last but not least we want and need for this city a bona fide concert hall. Most of the lack of interest that exists in symphony and other concerts in this city is due to the fact that we have no home for music—no concert hall. This paper will begin a movement, as it has done several times before, to see that a concert hall and studio building is financed and that it should be known as The Temple of Music or the Fine Arts Building. We shall from time to time return to the individual items mentioned in this discussion and occasionally add one or two that we may have forgotten or overlooked at this time. Now this is our creed to which we shall devote every atom of our energy.



## EXPRESSIONS OF APPRECIATION

The Pacific Coast Musical Review Is Grateful for the Cordial  
Manner in Which Its Reappearance Has Been  
Hailed by Its Many Friends

Following are a few of the numerous communications received by the Editor of the Pacific Coast Musical Review and also some of the comments in some of our musical contemporaries. We are very grateful to those of our friends who take the trouble to express their appreciation in letters or in publications. The good will of our fellowmen is most precious to us. We therefore publish with grateful acknowledgements the following letters and extracts from publications:

**S. F. Chronicle**—After a period of discontinuance the Pacific Coast Musical Review, edited by Alfred Metzger, has resumed publication with an issue of August 30. The Review, with Metzger at its head, has had an extraordinarily honorable place in San Francisco's musical life for a generation, is being issued now as a weekly.

\* \* \*

**Musical West**—Congratulations to Alfred Metzger on his new issue of the Pacific Coast Musical Review, after an interim of two years. The veteran musical publication, now entering its twenty-eighth year, has been greatly missed and its return will be warmly welcomed. The Pacific Coast Musical Review will be published weekly. Anna Cora Winchell, well known music critic and writer, is assistant editor.

\* \* \*

**Music and Musicians (Seattle)**—After a recess of several months, the Pacific Coast Musical Review resumed publication August 30 under the editorship and general management of its founder, Alfred Metzger. Established in San Francisco in 1901, both editor and paper have a most friendly clientele.

\* \* \*

San Francisco, Sept. 6, 1930.  
My dear Mr. Metzger:

Permit me to congratulate you on the reappearance of the Pacific Coast Musical Review. You have my earnest hope that everything in connection with this paper will be most successful.

Wishing you all success, beg to remain,

Very sincerely yours,  
FRED R. SHERMAN.

\* \* \*

San Francisco, Sept. 20, 1930.  
My Dear Mr. Metzger:

Just a note of gratitude for the splendid notice you gave me in your recent issue of the Review. I shall always treasure it as one of the best compliments I have ever had, coming from one of the old school of master critics. Thanks so much again for your kindness. I am

Very sincerely,  
ALEXANDER KISSELBURGH.

Dear Mr. Metzger:

Thanks, Mr. Metzger, for your very good editorial in the Pacific Coast Musical Review of September 6. Much good will undoubtedly come of the article. Reading the paper was like renewing acquaintance with an old friend! I sincerely hope that you will have all the success that you so honestly deserve.

With kindest personal regards, I am

Sincerely yours,  
FRANK W. HEALY.

\* \* \*

San Francisco, Sept. 6, 1930.  
Dear Friend Metzger:

It was most kind of you to send me your paper by special messenger this morning. I was deeply touched by the beautiful article you wrote about the concert of last Tuesday. You have been a wonderful friend to me during all these fifteen years and I will never forget the gratitude which I owe you for your staunch friendship and loyalty.

Goodbye, good luck and auf weid-  
ersehen.

Very faithfully yours,  
ALFRED HERTZ.

\* \* \*

San Francisco, Sept. 29, 1930.  
My Dear Mr. Metzger:

This is to acknowledge the receipt of the recent number of your splendid magazine the contents of which I perused with unusual interest and joy. You are to be congratulated in editing a magazine so ably, which is a constant source of knowledge and inspiration.

With best wishes to you in every respect, I remain

Sincerely yours,  
S. L. KATZOFF, M. D.

\* \* \*

San Francisco, November 4, 1930.  
My Dear Mr. Metzger:

The Board of Directors of the Young People's Symphony wishes to express its deep appreciation for the excellent and generous publicity you have given to this organization. Your valuable approval is of the greatest benefit to the continuance and successful issue of this worthy enterprise.

Most gratefully yours,  
GERDA WISMER HAYWOOD.  
(Corresponding Secretary.)

Bruno David Ussher, music editor of the Los Angeles Evening Express, is back at his desk again after an extended visit to Europe. While on his transcontinental trip of several months Mr. Ussher attended the major musical events in Europe during last summer. Among these were the Wagnerian Festival plays in Bayreuth. It is good to occasionally read this able writer's intelligent comments on musical happenings.

## SOUNDING THE MOVIES

### BY THE OPERATOR

At the Fox Theatre, during the week beginning Friday, December 5 and ending Thursday, December 11, a picture of special interest to musical people was shown. It was very inadequately entitled *A Lady's Morals* and concerned itself with episodes from the life of the famous Jenny Lind. The central figure of the cast was Grace Moore who both as to personal appearance and beauty of voice fitted the role of the famous contraltine excellently. We cannot say that the sound device reproduced Miss Moore's voice always flawlessly. Specially in the beginning the voice sounded quite husky and lacking in flexibility which was not the case at other times.

The principal number sung was *Casta diva* from *Norma* and I can not say that Miss Moore invested the aria with that musicianship with which a Jenny Lind would have endowed it. Although possibly this, too, may be a defect in the recording of the voice. Later on during a concert performance, which was part of the story, Miss Moore sang a song by Carrie Jacobs Bond which, notwithstanding its emotional ballad style, hardly seemed adequate for inclusion in a concert program such as Jenny Lind used to sing, specially when there were so many delightful songs of a sentimental nature in the diva's repertoire.

There is a certain simple, romantic atmosphere surrounding the story which is charming, but which only people interested in music will duly appreciate. I am afraid there is hardly a character in musical history that would appeal sufficiently to the thousands of moving picture audiences to pack the theatre. Furthermore there must have been more incidents in the life of this famous singer better adapted for dramatic development than the few chosen for this purpose. The story seems lacking in continuity. The episodes follow each other in sequence and are not connected with sufficient material to form a transition. More than likely the director cut out important scenes without regard to their relation to the story. However, we are certain that music students and everyone who knows musical history enjoyed the picture as thoroughly as did I.

Walter Roesner and his excellent orchestra contributed one of their delightful overtures. Whoever arranges these overtures is certainly very clever and a master in the use of counterpoint. Roesner himself knows how to obtain the most results from the brief time he has to rehearse in and his

orchestra is always spontaneous in its attacks, satisfying as to intonation and comprised of excellent material.

### THE PASSION FLOWER

The quandary of a married man who loves two women and in turn is loved by them, is presented in *The Passion Flower*, Metro-Goldwyn-Mayer's adaptation of the widely circulated Kathleen Norris novel. The picture opens tomorrow at the Fox. The story locale is San Francisco, Paris and the high seas. It begins and ends here.

Considerable intelligence is said to have been exercised by the producers in casting this story. Director William De Mille selected Charles Bickford and Kay Johnson to play the parts of Dan Wallace, the errant husband, and Cassey Pringle, the society girl who sets riches aside to marry the family chauffeur.

The dissenting note in their marriage life is Dulce, played by Kay Francis. Wife of an invalid, she eventually charms Dan from his San Francisco home and gallops off to Paris with him.

Jose Iturbi, brilliant Spanish pianist is to appear in San Francisco March, 1931, it is announced in New York by Concert Manager Arthur Judson.

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## JONNY SPIELT AUF IS HUMOROUSLY FREAKISH

San Franciscans were given a richly  
ined version of Arnold Krenek's  
astic invention, Jonny Spielt Auf,  
the Travers Theatre Wednesday  
ning, December 3. Under the direc-  
of Dorothy Maris, the cast of  
e comprised Rudolphine Radil, dra-  
ic soprano and reader; John Teel,  
tone, and Dora Blaney, pianist.

Miss Radil gave a perfect account  
the story which is almost Munc-  
en in its imaginative qualities, and  
nekek was librettist besides compos-  
Its impossibilities and vagaries  
ld seem to make it impossible of  
uction, but the work was given in  
in with augmented orchestra and  
us in 1925, and later at the Metro-  
an Opera House. Arguments, va-  
in character, seem to inveigh  
st its being placed in San Fran-  
o. However, one may enjoy the  
oid form; Jonny is amusing and  
ptable, no doubt by reason of  
tion.

s to artistry, Miss Radil cannot be  
assed when it comes to significant  
reation; she has an "air," graceful-  
that accommodates itself to roles  
a voice sufficiently attractive. John  
s baritone is sympathetic and  
stable to the numerous variations  
ired in picturing more than one  
acter. Miss Blaney played con-  
ngly, and the orchestral passages  
interludes are not without difficul-  
in being transcribed for the piano.  
these she gave substance and all  
melody to be extracted. Mrs. Maris  
ided an enjoyable affair.

ANNA CORA WINCHELL.

## YOUNG VIOLINISTS IN PROGRAM OF CLASSICS

he debut of Winifred Connolly,  
nist, drew an interested audience  
International House Auditorium,  
keley, Wednesday evening, Decem-  
3. The young player was assisted  
Cecil Alloo, assistant concert mas-  
of the University Symphony Or-  
ra, with Marjorie Gear at the pi-

ening with the Vieuxtemps A  
r Concerto, No. 5, Miss Connolly  
onstrated a graceful bow and an  
lent technical control. Expressive-  
ne has yet to mature; though hav-  
listinct poise this trait seems to  
old a necessary warmth of feel-  
und the masterful high lights of  
temps were not reached. Miss  
olly was much freer in a solo  
which included the Tartini-  
er Variations on a Theme by  
li, the Schumann-Auer Bird as  
et, a Stojowski Melodie and the  
awski Scherzo Tarantelle. The  
et Bird and Melodie were es-  
y attractive, Miss Connolly  
ng some very fine and effective  
simo tones.

Handel Sonata for two violins  
nted young Alloo as well, a lad  
whose quietude of manner did  
holly disguise his eager spirit.  
eemed to regard his musical re-  
ibilities with great seriousness

and showed a clean, reliable fingering.  
Both young people were recalled, and  
Miss Connolly gave several encores.  
Miss Gear proved a capable accom-  
panist.

ANNA CORA WINCHELL.

## POPULAR SYMPHONY CONCERT

For his closing popular concert this  
afternoon at the Curran Theatre Basil  
Cameron, guest conductor of the San  
Francisco Symphony Orchestra, has  
selected a program comprised in its  
entirety of numbers long popular with  
local symphony audiences.

The concert will open with Gold-  
mark's Overture to Sakuntala, based  
on the Indian drama, first translated  
from the Sanskrit in 1789. The over-  
ture was first presented by Goldmark  
at a concert of the Philharmonic So-  
ciety in Vienna in 1865 and was one  
of the first works of this composer to  
make his name widely known in the  
music-loving world. The story is based  
on the romance of the daughter of a  
nymph, Sakuntala, who is encountered  
in the sacred grove by the king, wooed  
and married by him. The king gives  
her a ring by which she is to identify  
herself, but this the maid lost and due  
to a curse invoked by one of the  
priests, the king loses all recollection  
of Sakuntala and denies her when she  
applies at his court. Later the ring is  
recovered and through this the pair is  
happily reunited.

This last popular program of Cam-  
eron's also includes Mozart's Sym-  
phony No. 38, which will be presented  
by the symphony for the first time in  
many years. The program in full is as  
follows:

Overture, Sakuntala.....	Goldmark
Siegfried Idyl.....	Wagner
Symphony No. 38 (Prague).....	Mozart
Prelude to Lohengrin.....	Wagner
Tone Poem, Don Juan.....	Strauss

Cameron's last pair of symphony  
concerts will be given Friday and Sun-  
day afternoons, December 19 and 21.  
This will include three numbers given  
here for the first time: Symphonic  
Fragments, San Francesca d'Assisi,  
Malipiero; Introduction and Allegro  
for String Quartet and Orchestra, El-  
gar; and Prelude, The Tempest, Sibel-  
ius. The closing number on the pro-  
gram will be Rachmaninoff's Sym-  
phony No. 2, in E minor.

The College of Music of the Univer-  
sity of Southern California announces  
that the Semicentennial Chorus of Tro-  
jan students, alumni, and faculty, has  
become a permanent organization, and  
will present Handel's oratorio "Mes-  
siah" in December in Bovard Auditor-  
ium, University Park, Los Angeles.

With approximately 400 voices, the  
collegiate chorus was first organized  
during the golden anniversary celebra-  
tion of S. C. in June, 1930, and pre-  
sented Mendelssohn's "Elijah" in the  
Shrine Auditorium, Los Angeles, with  
Lawrence Tibbett, Madame Schumann-  
Heink, Master John Drury, Dr. Carl  
Omeron, and Lisa Roma singing the  
solo parts.

Alexander Stewart, who directed that  
performance, is named as conductor of  
the permanent choral group.

## SWEET AND SOUR NOTES

By A. Major

An Associated Press dispatch from  
New York says that "the latest short  
cut to musical attainment arrived re-  
cently on the liner Paris accompanied  
by its French inventor, Maurice Mar-  
tenot. The instrument, Martenot said,  
will produce almost every kind of or-  
chestral tone by electrical waves and  
a person without musical knowledge  
can learn to play it in three or four  
weeks. It resembles a small piano."

I don't see why it was necessary to  
invent a new instrument to have a per-  
son without musical knowledge play it.  
There are lots of people without musi-  
cal knowledge who play instruments  
now-a-days. Some of them even have  
a permanent, electrical or otherwise.

Professor Stratanow of Berlin says:  
"I believe that actual communication  
through space is but a question of  
time. I believe further, that within an  
appreciable time, say a century, man-  
kind will be able not only to com-  
municate with the stars, but to visit  
them. The most favorable planet for  
human colonization would probably  
be Venus. The average temperature  
on Venus is approximately the same  
as that at our equator, and is there-  
fore quite bearable by man. Moreover,  
Venus has a splendid water supply and  
an atmosphere similar to our own."

Now isn't that nice. Evidently, since  
Venus has a plentiful water supply, the  
Volstead act is evidently in force there  
and as far as our visiting stars is con-  
cerned there should be no difficulty  
whatsoever inasmuch as many stars  
are visiting us just now. Even shoot-  
ing stars occasionally attract our at-  
tention and some of them are half shot  
from time to time, not to say anything  
about their average temperatures.

The clever gentleman who writes  
editorial paragraphs in the Chronicle  
recently said that a critic reminded  
him of a man without legs who tried  
to teach people how to walk. Never-  
theless I have noticed that quite fre-  
quently someone pulls the critics' legs.  
Now how could this be possible in the  
case of legless people.

It was Alfred Hertz who told me  
the following story: "Leo Slezak, the  
famous Wagnerian tenor, sang the role  
of Lohengrin and after singing Lohen-  
grin's narrative at the close of the op-  
era he was ready to enter the boat  
drawn by the swan. After the swan  
had been changed into the prince and  
the dove took his place Slezak as Lo-  
hengrin placed his foot on the rim of  
the boat when the mechanism worked  
without warning and the boat suddenly  
shot away leaving Lohengrin standing  
on the stage. Without the least em-  
barrassment Slezak turned to the  
King and asked: 'When does the next  
boat leave for the Grail?'"

Basil Cameron at the Musicians'  
Club luncheon this week spoke of the

fact that the public is educated to lis-  
ten to specially advertised names in-  
stead of to music. He feels that if  
the public would pay less attention  
to a limited number of artists groomed  
by managers and more to music it  
would be better for the art and for the  
public. I thoroughly agree with Mr.  
Cameron, but if the public were to lis-  
ten to everyone who considers him-  
self specially equipped to interpret  
music, either vocally or instrumentally,  
it would even be worse off than it is  
now with the stock crash and every-  
thing, and the oversupply of artists  
who far exceed the demand of the pub-  
lic. Besides I know of many artists  
lavishly advertised and well known by  
everybody who do not attract suffi-  
ciently large audiences to pay the local  
manager his expenses. It requires more  
than advertising to draw large audi-  
ences and keep them coming. One  
sure attraction would be to serve real  
beer at every concert and then some  
people might get killed in the rush.

Alexander Kisselburgh who sang  
the bass part in The Messiah last  
Thursday evening had to leave Friday  
morning by aeroplane for Pomona,  
near Los Angeles, to sing in Bach's  
Christmas Oratorio. It seems that al-  
though vocal artists may know their  
parts thoroughly during a performance  
you can never tell when they go up  
in the air. Mr. Kisselburgh says that  
he not only properly ventilated but he  
is also air minded.

Will Rogers in his syndicate letter  
in the Chronicle last Thursday morn-  
ing says that "It looks like church  
laws, or civil laws, or even universal  
customs don't mean anything to any-  
body any more. Everybody is doing  
just as they like regardless of every-  
thing. They say all children reach a  
smart aleck age some time. Well, our  
whole country is in that stage now,  
every man, every denomination, and  
every organization wants things their  
way."

The same is true of music to a cer-  
tain extent. Everyone wants things  
their own way. Only in music the  
other fellow tries to force you to see  
things his own way and when you are  
unwilling to do so he tells the world  
that you want to ruin everything. And  
still the world is rolling along the  
same old way and everyone does pret-  
ty well as he pleases and in the end  
everything is coming out alright.

Without any reflection upon the  
foregoing "smart alecks" I am re-  
minded of a German proverb that says  
that one donkey met another donkey  
on the street and called him a jackass  
and then he stepped upon a piece of  
ice and broke his leg.

The Musical Review helps resident  
artists who can help the paper by sub-  
scribing—\$2.50 a year.



## REMOTE CONTROL

BY THE LOUD SPEAKER

A program of music tuned to the holy as well as the festive spirit of Christmas—and yet containing few of the conventional Christmas features—will be represented by a quartet of Metropolitan Opera and concert stars and the Atwater Kent Concert Orchestra, directed by Josef Pasternack, Sunday evening, December 21, during the Atwater Kent Radio Hour.

The quartet, especially organized for the Atwater Kent Christmas Hour, includes Martha Attwood, opera and concert soprano; Merle Alcock, contralto opera and concert star; Lewis James, tenor, and Wilfred Glenn, bass, leader and founder respectively of the famous Revelers Quartet and well known concert and radio stars.

None but music of great masters will be presented during the program. Orchestral and vocal selections will include ballads and oratorio numbers that are famous, yet seldom heard. Much research was necessary to prepare a Christmas program that would be different—that would give examples of how the universal language of music has been utilized to express the spirit of Christmas both with reverence and yet with the joyous abandon of the holiday spirit.

Each of the distinguished singers included in the quartet will have special solo numbers and they will combine with the orchestra in quartets and duets in other features, one of these being an arrangement of well known Christmas carols and hymns made for this program by Josef Pasternack, director of the Atwater Kent Concert Orchestra.

The program will be heard through a coast-to-coast network of stations served by the National Broadcasting Company, including: WEA, New York; WEEI, Boston; WFI, Philadelphia; WRC, Washington; WGY, Schenectady; WBEN, Buffalo; KSD, St. Louis; WCAE, Pittsburgh; WJJ, Detroit; WTAM, Cleveland; WSAI, Cincinnati; WGN, Chicago; KSTP, St. Paul; WOC, Davenport; WHO, Des Moines; WOW, Omaha; WHAS, Louisville; WAFB, Birmingham; WFAA-WBAP, Dallas-Fort Worth; KPRC, Houston; WOAI, San Antonio; WSM, Nashville; WMC, Memphis; WSB, Atlanta; KOA, Denver; WKY, Oklahoma City; KSL, Salt Lake City; KPO, San Francisco; KFI, Los Angeles; KGW, Portland; KHQ, Spokane; KOMO, Seattle; WSMB, New Orleans; WDAF, Kansas City, and CKGW, Toronto.

The program:

- Polonaise from Christmas Eve.....  
.....Rimsky-Korsakoff  
Orchestra  
Hail Ye Tyme of Holie-Days.....Branscombe  
Quartet with Orchestra  
Cantique de Noel.....Adam  
Mr. James with Orchestra  
He Shall Feed His Flock, from The  
Messiah.....Handel  
Miss Alcock with Orchestra  
In a Three Horse Sleigh.....Tchaikovsky  
Orchestra  
The Passage-Birds' Farewell.....Hildach  
Messrs. James and Glenn with Orchestra  
The Christmas Carol of the Birds.....  
.....Chaminade  
Miss Atwood with Orchestra  
Excerpts from Babes in Toyland.....Herbert  
Orchestra  
Group of Carols and Christmas Hymns  
.....Arr. by Pasternack  
Quartet with Orchestra  
Thursday.....Molloy  
Mr. Molloy with Orchestra  
Whispering Hope.....Martin  
Mmes. Attwood and Alcock with  
Orchestra  
March of the Little Lead Soldiers.....Pierne  
Carillon from L'Arlesienne.....Bizet  
Orchestra  
Lullaby (based on the Humoresque of  
Dvorak).....Spross  
Good Night Quartet, from Martha.....  
.....Flotow  
Quartet with Orchestra

### KPO HELPS STUDENTS

To radio fans at large KPO means excellence and variety of programs—but to a number of young struggling college students it spells "means to an end." Attest the case of Bert Young and Ollie Dahl. Both tend the KPO telephone exchange on holidays, Saturday afternoons, Sundays and evenings. Bert attends the University of California Law School, Ollie the law school at Stanford. Friendly enemies, insofar as school activities are concerned—but good friends withal. They KPO or "Keep Pushing On" the telephone plugs and with the diplomacy of lawyers answer the hundreds of questions which are asked them. But the embryo lawyers are not the only ones whose work at KPO furnishes the where-withal to maintain them during their course of study.

Charles E. White, Budd J. Smith and Charles M. Legg, who have earned their diplomas as painless dental extractors, all earned their way through dental college as indoor "pilots of KPO's elevators. To them the ups and downs of life were one evening after another—but they too KPO'd "Kept Pushing On" with the title of doctor of dentistry as their goal. All three are now practicing and meeting with much success. Hollister L. Holbrook is another tooth architect working his way through college on a KPO job—jobs which Managing Director James W. Laughlin keeps purposely on tap for such deserving students who wish to overcome the obstacles of living in reaching their objective.

Mexico City may hear the Los Angeles Philharmonic Orchestra, Artur Rodzinski conducting, in six concerts in May.



### EDWIN FOWLES LECTURE AT STANFORD UNIVERSITY

Charming his audience with clever artistry and dry British humor, Edwin Fowles, fellow in the English Royal Academy of Music, recently lectured on Music and Life in the Stanford Little Theater. Combining his knowledge of music with an intimate acquaintanceship with human nature, Mr. Fowles discussed the practical value of music to everyday living and outlined its esthetic application also.

"Music interprets life," he said. "It is a practical philosophy. Just as there is a physical, a mental, and an emotional side to life, so there are these three to music. The need of balance among the three is essential. In life deification of the physical gives us the prizefighter; the mental, the man of figures; the emotional, the sentimentalist. So in music, the physical musician is he whose interest lies solely in the keyboard; the mental, he who strives only for technique and harmony, and the emotional, the sentimentalist."

Mr. Fowles characterized music as an expression of human feelings that takes up where words can go no farther. He illustrated his points with selections on the piano; proved conclusively that music can be far more eloquent than speech. With a final request for no applause, he gave his "individual handclasp" through the medium of Schumann's lovely Farewell.—Palo Alto Times, Nov. 5, 1930.

December concerts in New York include appearances of the English singers, the Hall Johnson Negro Choir, Walter Gieseking, pianist, Dino Borgioli, tenor, Fritz Kreisler, violinist, Erika Morini, violinist, Sophie

## Kajetan Attl

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT  
(Continued from Last Issue)

Public school music was generally outside of the doings of the Mr. Glenn H. Woods, however, could write a big chapter on the Mr. McCoy succeeded in getting his book, "Cumulative Harmony," into the Oakland schools, where it has been used by skill-teachers, who knew his system thoroughly. Of course, had they his book would not have had the success that it has had, and it deserved. Any book embodying the usual methods might do, to teach "Cumulative Harmony" one must have a special training. Based on French teaching. When I complimented Mr. McCoy on his achievement, he said that he had been surprised by the many good reviews received from the men he knew, for he had expected severe criticism.

McCoy composed on a palette different from most composers. We claim him in the orchestration of the Hamadryads. We claim him as our member, notwithstanding his never returning to us after his hasty resignation. The club cannot be cheated out of its due honor. Its valuable members remain forever its stock in trade.

October 11, 1919, at Gianduja's Restaurant, 1549 Stockton Street, a French Mason told us of his thrilling experiences in France and of the remarkable singing he heard in some of the churches—singing by the congregation of traditional melodies. On account of the War he had been a long time absent from us.

A committee was appointed to assist in having municipal music societies, that is, public concerts, controlled by professionals.

The death of Dr. Louis Lissner had happened early in October. A

long chapter of obituaries could be written of club members. The morning of the funeral, in Dr. Lissner's home in Washington Street, I met there Messrs. Lejeal and Tolmie. As we came away, Mr. Tolmie and I called at the Hahnemann Hospital to see Sam Mayer, who was recovering from the diphtheria. He had been strangely afflicted. Months before he had been knocked down by an automobile on Market Street, having misunderstood the signals, as he told us. It was a long time until he was able to resume his playing of the organ. His hands had been hurt, though not critically, and besides the shock, the eyelids had dropped. Finally, one evening in California Lodge at the Masonic Temple, I peeked into the organ loft to see if he were there, and saw him extemporizing, for which he had much native talent. Carl Anderson, who noticed me looking, said, "He's on the job." One evening, not long thereafter, having attended a service in the First Presbyterian Church, he was killed by an automobile as he left the place.

While I write, I realize that neither Mr. Lejeal nor Mr. Tolmie are in the land of the living. How many does this realization not apply to. Let me give you a list:

Ramon Aquabella  
S. Arrillaga  
F. Dellepiane  
Paul Friedhofer  
Elias Hecht  
Alfred Kelleher  
Louis Lissner

Wm. McCoy  
S. Martinez  
John W. Metcalf  
Fernando Michelena  
Herman Perlet  
Adolph Rosenbecker  
Genaro Saldierna

Jacob Stadtfeld  
Paul Steindorf  
Robert Tolmie  
Teddy Vogt  
Julius Weber  
Oscar Weil

(To be continued next week)

## RUSSIAN CHORUS IN COSTUMED PROGRAMS

Music lovers will have a rare treat this week in three concerts to be given on Friday and Saturday nights and on Sunday afternoon at the Scottish Rite Auditorium by the Royal Russian Chorus. This organization, composed of the core of the best singers in Russia, will offer programs replete with the quaint songs of Old Russia, and folk dances in costume and instrumental selections on the balalaika. The Chorus made many friends for last season and through the efforts of Tom C. Girton, manager, three tickets were obtained for San Francisco this season's visit. Princess Agrevena Slaviansky, daughter of the founder of the organization, will conduct all of the concerts. Tickets on sale at Sherman, Clay & Co. The programs of the concerts are as follows:

Friday night—Part I: What the Steppes Told Me; Has Come, Ukrainian song; On the Volga River, musical picture; Don't

Cry My Pretty Girl, duet; Awaiting My Sweetheart; The Golden Silence; Kalinka, Malinka, popular song; The Cuckoo Sings of Old Times, Ukrainian song. Part II: Credo; Holy Father Have Mercy; Where Are You Gone My Happy Days; two Polish songs, Chopin, Moniuszko; Kolza, Ukrainian instrument; Love's Old Sweet Song; Ol' Man River; Hungarian Song and Dance. Part III: Along the Petrograd Street, ancient song with Balalaika Orchestra; Mishenka under the Cherry Tree; Ukrainian Dance; Russian Dance; The Snow Maiden, by Rimsky-Korsakoff; The Love's Message; Russian Dances and Finale.

Saturday night—Part 1: Ancient Ballad of XI Century; The Waves of the Volga River; At the Gates of Kaluga; In the Green Meadows; Volga Boatmen Song; O, My Dear Slavonic Home; A Merry Song About a Little Chicken; Why Are You Not Happy, Young Man; Shilnichki, Milnichki, a factory song; In the Merry Village. Part II: O, Lord Have Mercy; Holy Father Have Mercy; Oh, Come to Me, Russian serenade; Down the River Volga, ancient song of the 17th Century; Peasant's Love Song; Trepak, by Anton Rubinstein; Old Folks at Home; A Song of Massachusetts. Part III: Stepan Rasin and the Persian Princess, ancient song with balalaika orchestra; Over the Fields to Happiness; Gypsy Dances; La Capinera; Mazurka, Chopin; Russian Dances and Finale.

Sunday afternoon—Part I: In the Dark Hell, by Professor Kellerman; The Green Meadows Are Full of Flowers; Who Is This Pretty Girl?; Don't Sing Oh Nightingale, duet; The Night Is So Dark; The Story of My First

Love, folk song; Love Song; Gagilka, a Galizian song. Part II: A Maiden's Complaint; Cossack Song; Doobinushka, workers' song; Siberian Vagabond's Song; The End of a Perfect Day; We Sang and Danced Under the Old Birch Tree; Ol' Man River; Kolza, Ukrainian instrument. Part III: Along the Petrograd Street, ancient song with balalaika orchestra; Tartar Dance; The Tale of Dreaming Mountains; Loves He? Loves He Not? Russian Dance; Mon Gentil Pierrot; Italian Song; Russian Dances and Finale.

## MARVINE MAAZEL PLAY WITH L. A. PHILHARMONIC

Marvine Maazel, Russian pianist, will be the soloist with the Philharmonic Orchestra of Los Angeles, Dr. Artur Rodzinski conductor, at the fifth

symphony pair, Thursday evening and Friday afternoon, December 18-19. Since his successful appearance with the Philharmonic Orchestra several years ago, under the baton of the late Walter Henry Rothwell, Maazel has been making a name for himself in Europe and the East, where he has been concerting extensively. As a boy Maazel appeared with the Metropolitan Opera Orchestra in New York six times, he also appeared with Stokowski in Philadelphia and Gabilowitsch in Detroit.

For his appearance with the Philharmonic Orchestra Maazel will play the Tchaikowsky Concerts for Piano, No. 1 in B flat minor, Op. 23. The program for this concert will open with Polka and Fugue from the opera Schwanda by Weinberger.

## Mrs. Noah Brandt

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EARL

Mirschey

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## SOME PHASES OF MODERN MUSIC

Rhythm, too, is weaving more and more colorful patterns into the texture of music; in fact, rhythm is often so free that it practically destroys itself. One is sometimes reminded, in viewing the evolution of rhythm, of the Hindoo religion in which eternal happiness lies in the progression from nothingness at the beginning of existence to Nirvana at the end. The music of the medieval church was timeless. Into that condition of placid nothingness came the living pulse of the dance; then Beethoven poured his tremendous vitality into rhythmical vigor; Brahms added the complexity of cross rhythms; and so rhythm evolved, like all art, from simplicity to complexity, until a modern score, considered perpendicularly, contains an almost contrapuntal tangle of rhythms. If we look at it horizontally, we often find a change of meter in almost every measure. This shows, however, in spite of its complexity to the eye, a return to the rhapsodic timelessness of the age when vocal music reigned. When a composer writes four successive measures in 3/8, 4/8, 2/8 and 5/8 meter, as Stravinsky does, he destroys the regularly recurring accent that is the heartbeat of rhythm; and when Satie and Milhaud write with no bar lines at all, their pages take on the declamatory character of a recitative. So composers now face two alternatives. They can pile up rhythms until they attain the complexity of Oriental drum symphonies; or they can, through complexity, attain a new simplicity, and thus complete the cycle of rhythmic evolution.

If we look closely enough at music, we realize that at each stage of its progress its growth has shattered the rock of tradition in which it was planted, like a tree springing from a granite boulder. But it still draws its life from the soil of the past. Its expansion burst the old forms, but in creating new ones it makes a larger and freer use of the old models and so comes into harmony with all art. Schonberg, our boldest pioneer, who has pushed the frontiers of music farther than we can yet follow, takes as the basis of his system the contrapuntal and polyphonic idea, with perfect independence of each voice, on an atonal basis. Poulenc writes a charming set of Perpetual Motions, entirely free and modern in spirit, but as full of basso ostinato as any pages of Bach. Ravel, in *The Gibbet*, spins a wonderful web of atonal harmonies on a B flat pedal point that persists through the entire piece, thus elaborating one of Bach's favorite devices; and Debussy showed all later composers the way back to the Gregorian modes, thereby feeding our modern music on the rich fare of the past.

Our age had to react from the prettiness and emotionalism that marked the decadence of the romantic period; but the pendulum swung too far, so that beauty as an aim of art almost disappeared, and a pitiless realism took its place. This finds literary expression in the hard brutality of Ernest Hemingway and the rest of "those sad young men," in whom terseness and restraint have been pushed to their utmost limit. This reaction went so far, however, as to form a deliberate cult of ugliness, as we note in much of the plastic art of today, and also in what an old-fashioned friend of mine used to call "much miserable music." Composers sometimes seem to lose all sense of balance and proportion in straining after what they call absolute music, and so we have such monstrosities as Milhaud's song cycle, in which the words are nothing but a catalogue of agricultural implements. But this phase will soon pass, for mere negation of beauty cannot become a lasting standard of art. There are signs even now of a trend toward the subconscious in music; and this will take the emphasis from realism and place it upon more spiritual values, which will bring a new beauty into art. Even Schonberg, that arch-innovator, who has gone farther along the new road than we are able to see, is turning toward the idea of music as a spiritual entity; and while his sense of beauty is not ours as yet, we may in time grow up to it.

(To be continued next week)

### PUBLIC LIBRARY MUSIC RECEIVED IN DECEMBER

#### Literature of Music

Beach, F. A.—Preparation and presentation of the operetta. 1930.

Harris, C. K.—After the ball, forty years of melody; an autobiography. 1926.

Maine, Basil—Reflected music and other essays. 1930. Contents: Reflected music. The written word. The vocalized word. Opera reconsidered. According to the prophets: 1—Bernard Shaw; 2—H. G. Wells; 3—Laurence Binyon. Beethoven criticism. The tyranny of the performer. The cool music of Haslemere. Pianola, or the future of music-making. Talking about music. The man in the street. Contemporary English music. Contemporary European music. The audacity of the unwise.

Pagano, Luigi—La fionda di Davide, saggi critici (Boito, Pizzetti, Croce). 1928.

Philip, Frank—Philosophy of vocal culture: a textbook of vocal training and preparation for song interpretation. 1930.

Rolland, Romain. Beethoven; les grandes époques créatrices. 1928.

Stanton, H. M.—Prognosis of musical achievement; a study of the predictive value of tests in the selection of degree and certificate students for the Eastman School of Music. 1929.

#### Compositions

Hellmesberger, Josef—Die perle von Iberien. Ballet in 3 bildern.

Kemp, F. C., comp.—Ring songs and games, by graduates of the Lucy Wheelock training school.

Knight, A. C.—The Duke of Volendam; an operetta in two acts.

The most popular songs of patriotism.

Mozart, J. C.—Sonaten für pianoforte und violine. Arrangiert für flöte und pianoforte.

Spanish songs with guitar accompaniment. Sheet music bound.

Wier, A. E., comp.—Songs of the sunny South.

Yvain, Maurice—Ta bouche; operette en trois actes. French words.

### ASPIRING ARTISTS AND THE MANAGERIAL DOLLAR

Charles E. Watt, editor of the Music News of Chicago, discourses interestingly on the financial conditions forming the foundation upon which future artistic careers are built. Many an aspiring young artist will perspire when he reads the following editorials which appeared in the Chicago Music News of November 7: There has been much discussion recently about the fees charged by the managers for their services to concert artists. In the case of the seasoned and established artists the question need not be discussed for such an one needs the work of the manager and would rather pay a fee on established business than to be bothered with details himself.

There is one phase of this question, however, which concerns the public very much and which will bear investigation. It is a well known fact that when foreigners come here and make a success, or even sometimes in the case of a young American artist, the manager exacts a contract from him whereby he ties himself up absolutely to sing or play for a certain length of time at a low fee and then the manager, basing his demands on public appreciation of an artist extorts exorbitant fees of the public.

There are cases right now where certain young artists—both foreign and American are so tied up with New York management that, although in some cases the fee paid by the public mounts up into the thousands the artist himself receives only a few hundreds,

the balance being pocketed by the manager. This is dishonest both to the public and the artist and is an abuse which will have to be done away with.

As to an artist, who is still unknown to the public paying a large sum of money to any management to exploit him, everything depends upon circumstances. If the artist has the money and the belief in himself let him spend the money and then, accept the legitimate results. Maybe he will get back and maybe he will not. The manager is no more responsible for results than the artist himself. But there should be absolute business arrangements and agreements.

Music News has always advised young artists who are about to enter money to agents that, before they pay a penny they should have a perfect safe and inviolable contract as to what the agent is to do for them and just what he is not to do and this contract should be endorsed by the artist's attorney.

If the agent accepts the money and absolutely fulfills every signed obligation, then the results are in the hands of the gods and either party to the contract may be blamed for lack of discrimination or for over-confidence.

In a word, if a young artist believes in the word of an agent that, unknown and unadvertised he is worth three hundred dollars a night, then indeed, he has no consolation for his loss in the end.

But, if he pay a reasonable sum on an iron-clad contract, binding himself to certain definite conditions and the agent to certain definite conditions, then he may expect, logically, to get the anticipated results if they are reasonable and, if the manager fails to do exactly what he agrees to do, recourse to law should be instituted.

It all depends upon the signed agreement and the actual status of the manager.

Rochester, N. Y., has organized Civic Music Association, which is a group under its direction various musical activities, such as recital series, orchestra concert series.

\* \* \*

Louisville, Ky., was recently visited by the Cincinnati Symphony Orchestra, Fritz Reiner conducting.

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## RECENT EVENTS IN LOS ANGELES

the music page of Saturday of Los Angeles, dated November, Bertha McCord Knisely published a very interesting interview with Mason Carter, who recently returned from an extended trip to Europe. For the benefit of our readers we pleasure in reprinting this interview together with one or two other of current interest:

The last meeting of the Hollywood Club Artie Mason Carter experiences of the summer at Mondsee, near Salzburg, Austria. With Mrs. B. Peeples, of Redlands University, Mrs. Carter entered into the Austro-American Conservatory of Music to the extent of lending her experience and particular interest in contemporary music to the development of an international summer school at Mondsee, which is now in its third year. Through Artie Carter, Bela Bartok secured as instructor in composition; Imre Weisshaus was invited to give three recitals of modern music; Sir Henry Wood was persuaded to journey from London to Mondsee to give the Mondsee recital and his suggestions.

It has been my purpose to write of the recent progress of the music school since talking with Katherine Peeples, after her return this fall. Perhaps, I can combine the gleaned from the two occasions. Katherine Peeples founded the Austro-American Conservatory; it is now realized for her; she accomplished it by almost incredible perseverance, with a minimum of material. Vienna's most noted teachers and their friends. They caught the vision of her vision and some of them her faculty, in truly idealistic. She built with the prevailing spirit of cementing cordial relations in the land of her birth and the land of her musical adoption.

She secured the Austrian nucleus of the faculty, Mrs. Peeples set out to attract an equal number of American students. This has almost been accomplished. From Austria there are:

Sevcik, violin; Dr. Paul Weingartner, piano; Theodore Lieberhammer, singing; Franz Schutz, organ; Egon Wellesz, history and analysis; Dr. Richard Stoeckl, harmony; Dr. Paul Stefan, musicology; Rudolf von Laban, dancing. From America there are Joseph and Rosina Lhevinne, piano; George Castelle, voice (Peabody Conservatory, Baltimore); Virginia Castelle, accompanist and coach; an American violinist of note under consideration; an American singing teacher to be announced before spring bookings.

Students have been rather evenly divided among Central European nationalities and American. Artie Carter spoke enthusiastically about the simplicity of the life at Mondsee, where students and faculty mingle in a communal sort of peasant existence, for the time, casting aside city conventions. An old castle and the chief-forester's house are main buildings of the conservatory. The lake and snow-capped mountains form the picturesque background for the medieval village which has not yet been invaded by modern architecture. But there is modern music in the air.

That excellent ensemble, the Roth String Quartet, has summer headquarters at Mondsee (like many other musicians not of the Austro-American Conservatory); its winter programs, played throughout the western world, are prepared through six to eight hours' daily practice in a room of one of the quaint Salzkammergut houses. The Roth quartet is particularly en rapport with modern musical trends and performs many new works each season. Artie Carter was fortunately situated—a neighbor of the Roths—privileged to listen to rehearsals at will; consequently, she left Mondsee with more chambermusic in her ears than, perhaps, her whole previous existence had afforded.

An hour from Salzburg, Mondsee guests have the famous festivals close at hand—opera, symphony and drama. Bayreuth and other festival centers are not distant. Katherine Peeples went,

in September, to Liege for the eighth annual festival of International Society of Contemporary Music. A glance at her marked program of Liege events is startling proof of our insular position here. Of course, Liege assembled works which had been but sparsely disseminated in Europe. Nevertheless, in order to be presented there, the works had first to be nursed in their native environment. Alas for our apathy or, as the case may be, hostility, to the new, which effectually silences the native American composer!

Karel Haba's Septuor (String, wind, piano); Hindemith's Konzertmusik, Op. 41; Sonata for the Two Pianos, by Arnold Bax (K. P.'s comment "reactionary"); Quintet for wind instruments, Jirak; Trio for flute, violin and cello, Roussel; Serenade (clarinet, bassoon, trumpet, violin, cello), Casella; Quintet (strings and saxophone), Karl Stimmer; Violoncello concerto, Walton; Sinfonietta, Wagenaar; these were asterisked by Katherine Peeples—but comprise barely a fourth of the composers represented.

It is not necessary to go to Europe to study music. Los Angeles affords a few musical opportunities for serious study, though we may well try to speed the day of a great conservatory with centralized activities directed by the world's best teachers. But the sort of experience available in the Mondsee scheme—a pilgrimage to music's time-hallowed haunts—might easily be the key to certain inner chambers where apperception lies; feeling for things not in the ken of this generation might easily be aroused by the Mondsee environment. It works both ways; European students profit by close association with the young Americans and learn, perhaps, the reason for certain of our musical idioms. I should not hesitate to advise the trip for one who could afford it; without any thought of discouraging study in America, I should think of it rather as an impetus to years of serious work here.

In any case, Artie Carter is so enamored of Mondsee that she plans to return long before the opening of the

summer session (July and August). Katherine Peeples finishes at Redlands each year in time to reach her Austrian post by resorting to aeroplane for the first leg of the journey. It is safe to say that for every student who goes to Mondsee there are dozens of foreigners who come to Hollywood Bowl—a thought for those who decry the foreign excursion!

Anton Rozinsky, at the spinet; Gilbert Ross, with the quinton, and David Freed, viola da gamba, will be the artists at the meeting of Pro Musica, Friday evening, December 12. Their program, Romantic Music of a Classic Period, represented by themselves as The Old World Trio, will take place at the Travers Theater, Fairmont Hotel, beginning at 8:45 o'clock. Richard Tobin is president of the San Francisco Chapter of Pro Musica.

Through the benefaction of William Andrews Clark, Jr., of Los Angeles and Mr. and Mrs. Euclid W. McBride, of Pasadena, the Los Angeles Philharmonic Orchestra will present an educational concert in the Occidental College Hillside Theater next April, as announced by President Remsen D. Bird. College students and older school children of the vicinity will be admitted free of charge. By cooperation between Dr. Artur Rodzinski, conductor of the orchestra, and Dr. Bird, who is vice-chairman of the advisory board, the program for the college bowl event will be selected two months in advance so pupils may study composers and selections. The musical organization of the symphony orchestra also will be studied.

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## AMERICAN NEWS

Jose M. Santiago, baritone, born in the Philippine Islands, is this year's winner of the Caruso Memorial Foundation scholarship, for operatic study in Italy.

\* \* \*

To encourage the newly-formed Queens Symphony Orchestra, President George Harvey, president of the Borough of Queens in New York City, once a musician, conducted the ensemble in a march at its first concert this fall.

\* \* \*

Two performances of the New York Metropolitan Opera Company in Westchester, the suburbs, were such a success that more operas are to be given there in the spring.

\* \* \*

Cleveland heard the recently organized Ohio Grand Opera Company in Rigoletto the other day, with Josephine Lucchese, Antonio Rossitto, and Giuseppe Roiale in the leading roles.

\* \* \*

After being in a New York jail for a week for non-payment of alimony, Guisepe Bamboschek, opera conductor, formerly of the New York Metropolitan Opera Company, was able to arrange to be released. He enjoyed the experience.

\* \* \*

Pedro Sanjuan, who conducted Schonberg's Pierrot Lunaire in San Francisco this fall, has begun the regular season of the Havana Philharmonic Orchestra, of which he is leader. Henry Cowell, pianist-composer, was soloist with the orchestra in December.

\* \* \*

Daniel Gregory Mason's Second Symphony recently had its American premiere in a concert of the Cincinnati Symphony Orchestra, Fritz Reiner conducting.

\* \* \*

Elizabeth Marie Bodanzky, daughter of Mr. and Mrs. Artur Bodanzky, the latter German conductor for the New York Metropolitan Opera Company, has been married to William Muschenheim, New York architect.

## EUROPEAN NEWS

A new opera, The Wandering Scholar, on a medieval subject, has been composed by Gustav Holst, English musician. It lasts about 20 minutes.

\* \* \*

Another woman conductor, Ruth Kemper, an American violinist, has come before the European public. She led a Vienna orchestra recently in Brahms' First Symphony, a Chopin piano concerto, and MacDowell's Indian Suite.

\* \* \*

A tenor, Peter Kreuder, died off-stage at the Hamburg Opera just after he had finished singing in Wagner's Rheingold not long ago.

\* \* \*

Igor Stravinsky's new orchestral

work, four studies entitled Danse, Eccentrique, Cantique, and Madrid, were played for the first time in a London radio concert recently.

\* \* \*

Novelties and revivals in the repertory of the Paris Opera-Comique this season are announced to include Laparra's La Habanera, Silver's La Grand'mere, Roger-Ducasse's Cante-gril, Chabrier's Le roi malgré lui, Rous-seau's Le bon roi Dagobert, Hue's Riquet a la Houppe, Ibert's Le Roi d'Yvetot, and Delannoy's La fou de la Dame.

\* \* \*

Juliette Lippe, American dramatic soprano who last season sang in the United States tour of the German Grand Opera Company, is engaged for Wagnerian roles in London's Covent Garden next spring.

\* \* \*

Davide Rizzio, an opera by Mary Carr Moore, American composer, is announced for a world premiere next spring at the Teatro Malibran, Venice.

\* \* \*

In his first visit to Paris since the war Richard Strauss recently conducted a concert of his music and his Rosen-kavalier and Salome.

\* \* \*

Munich in its next summer's Wagner-Mozart festival will hear Tristan and Idomeneo, new to the repertory, and Meistersinger, Ring, Parsifal, Lohengrin, Figaro, Così fan tutte, Don Giovanni, and Magic Flute.

\* \* \*

Fritz Kreisler has established an annual violin prize to be won in students' competition in Belgium.

\* \* \*

Twenty women players, mostly strings, are included in the personnel of the new British Broadcasting Company orchestra in London. The ensemble is considered the finest native organization England has heard since the war.

\* \* \*

Lauri Kennedy, Australian cellist, who has toured in the United States as assisting artist for John McCormack, tenor, is first-cello in the new British Broadcasting Company Orchestra, in London.

## CONDEMNING AVERAGE BROADCASTING ORCHESTRA

The following greatly justified condemnation of the average broadcasting studio orchestra appeared in Musical America of New York in its issue of November 10th last:

Is there any wonder that radio audiences are beginning to chafe at even better orchestral programs to which they listen occasionally? The most beautiful music in the world can be ruined by sloppy performance. And sloppy performance is an almost unavoidable evil among the "sustained" studio orchestras. Nothing even approximating precise, transparent playing can be achieved when rehearsals are so pitifully few. No conductor can

draw ragged ends together on the spur of the moment, and it must be confessed that even those sustained features in which the same men play all the time are somewhat ragged. If the effect on the men is demoralizing (they are never called upon to play better than they can, and as a consequence play increasingly stupidly), what must be the effect on the conductor!

Hearing imperfections night after night, knowing that he can never make things a great deal better, working always under a tension of emergency and pressure, he must have a stout spirit, indeed, not to succumb to insidious mediocrity.

If he holds on to his ideals, he is constantly torn and harrowed because he cannot fulfill them, and he is apt to burn out in nervousness and frustration. If he accepts the situation with complacency, his morale is lowered, and the players drift with him.

What a contrast, then, when one of

the great symphony orchestras brags! Even if only fifty or sixty players are used—the usual number of a studio orchestra—the difference is startlingly apparent.

One way to improve this situation before us. It may sound fantastic, it is possible. Every existing major minor symphony orchestra should be put on the air. With their privilege of many rehearsals, they would prejudice the public so favorably there would be strident demands for better sustained orchestras.

The public may not know that rehearsals that make the difference. But they will know the difference when it is there.

It takes money, of course, for rehearsals. And time. But if the "sponsors" are not willing to part with the money and the broadcasting companies, on the other, their pet sustaining feature may soon be really sustained—in liveliness.

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# TRUDE WEIDEMANN TO SING ON CHRISTMAS EVE

singer, very popular with San Francisco audiences, Gertrude Weidemann, has been secured as soloist for the city's official Christmas eve celebration in the Civic Auditorium. The unknown soprano will sing several songs. An elaborate program is being prepared for that gala night, according to Chester W. Rosekrans, director.

Christmas pageant, Santa Claus' Shop, beautifully staged and costumed, will be presented by Betty May. Hundred and fifty talented youngsters will take part. The Municipal Orchestra, under the direction of Dr. Leschke, will sing Christmas songs. In addition, two especially gifted children, whose names have not as yet been announced, will take part in the evening's program.

The celebration, under the auspices of the Auditorium Committee of the Board of Supervisors, consisting of J. H. Hayden, chairman, Victor J. Kapa and Jesse C. Colman, will begin early in the evening, in order to give time for the home festivities. There will be no admission charge.

## CHRISTMAS MUSIC AT MILLS'

Candle service of Christmas music will be presented at Mills College Sunday evening, Dec. 14, during the vesper service. The college choir, assisted by the senior class as an antiphonal choir, will sing familiar carols and songs at the traditional yuletide program to which the public is invited. Ticket numbers will be as follows:

Program: Prelude—In dulci jubilo (Bach), Christmas Evening (Maurol-Cottone), The Night (Buck); Silent Night, Holy Night (Franz Gruber) (Arr. by Charles E. Maney); Senior Chorus; Procession: Adestes Fideles (J. Reading); Prayer, the President of the College; Sing We Noel (French Carol of the 17th Century); (Arr. by Charles Fonteyne); Scripture Reading, the President of the College; La Vierge a la Manger (The Virgin by the Manger) (Franck) Chorus for Soprano and Chorus; Christmas Hymn (from the 17th Century) (Arr. by Max Spicker) Choir Antiphonal Chorus; A Christmas Tale (Nicola A. Montani) (from a 17th Century "Laude Spirituale") (with violin and piano) Chorus; Polish Christmas Carols, Hark! Hark! Sleep Thou My Jewel, He Is Born in a Manger (Arr. by E. Harold) Choir; Three English Christmas Songs: The First Nowell (Traditional), Coventry Carol (First Setting) (from 17th Century) (Arr. by E. Harold) Senior Chorus; We Three Kings of Orient Are (Rev. John H. Hopkins) Choir Antiphonal Chorus; A Christmas Carol (Richard Kountz) Choir and Antiphonal Chorus—The Shepherds, The Angels, The Three Wise Men, Chorale of the Town of Bethlehem; The Manger Christmas Dawn.

Program: O Little Town of Bethlehem (C. H. Morse); Postlude, Hosanna (Morse).

Director: Brusie Marchant, director of Genevieve Sweetzer Wood, director of chorus; Connell Keefer Carruth, director; Nancy Thomas, violinist; Mary J. Cellist; Gladys Buell, pianist.

## EDWARD JOHNSON

Even if Edward Johnson had not achieved world-wide fame for his remarkable record of leading tenor at the Metropolitan Opera House for eight years and was not accepted everywhere as one of the outstanding stars of the recital platform, the program which he has announced for Monday night's recital at Dreamland should be a sufficient magnet to draw to that event every music lover in the entire district, for seldom, if ever, has a more comprehensive, more artistic or more fascinating list of selections been offered to a music loving public.

Tomorrow night's program runs the gamut of song literature from the fourteenth century to the present day, including ancient classics of a forgotten age, the German Lieder and the works of the French and Russians, to say nothing of a charming English group and the great arias from La Boheme and Louise.

Karl Young will be at the piano and the following is the program:

Invocazione di Orfeo.....  
.....Jacopo Peri (1560-1625)  
From the Music Drama Euridice  
Arr. by Pietro Floridia  
Aria di Il Floridio.....  
.....Alessandro Stradella (1645-1682)  
Per Pieta  
Air from Comus (Milton).....  
.....Thomas Arne (1710-1778)  
Arr. by Samuel Endicott  
Aria di Rodolfo (La Boheme) Act I.....  
.....Giocomo Puccini (1858-1924)  
Che gelida manina  
Ihr Bild (Heine).....Schubert  
Waldseligkeit (Dehmel).....Joseph Marx  
Allerseelen (Von Gilm).....Richard Strauss  
Zueignung (Von Gilm).....Richard Strauss  
Reflets dans l'eau.....Claude Debussy  
Rigaudon.....Maurice Ravel  
Ballade in A flat major.....Frederick Chopin  
MR. YOUNG  
Automne (Silvestre).....Gabriel Faure  
L'ane blanc (Klingsor).....George Hue  
Un fragment d'Alfred de Musset.....  
.....Serge Rachmaninoff  
Air de Julien (from Louise).....Charpentier  
Depuis longtemps j'habitais cette  
chambre  
May, the Maiden (Lanier).....  
.....John Alden Carpenter  
Moon Marketing (Le Gallienne).....  
.....Powell Weaver  
The Time of Parting (Tagore).....  
.....Henry Hadley  
We'll to the Woods (Henley).....  
.....Charles T. Griffes  
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## LA ARGENTINA IN JANUARY

The vogue of Argentina continues. Manager Selby C. Oppenheimer states that already, over a month in advance of her next appearances here, mail orders exceed by twenty per cent, those for her visit here a year ago. Argentina is scheduled to appear twice at the Geary Theatre, on Thursday and Sunday afternoons, January 15 and 18, and once in the Auditorium Theatre, Oakland, Friday night, January 16.

Playing her fifth performance in Symphony Hall, Boston, a few weeks ago, Argentina drew her usual capacity house and the Christian Science Monitor in discussing said appearances said in part: "But always we must come back, in speaking of Mme. Argentina, to her playing of the castanets. We must forever marvel at her ability to



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## PIETRO YON PLAYS

TO AUDIENCE OF 5,000

Pietro Yon, organist of the Church of St. Francis Xavier, New York City, played before an audience of 5,000 at the Civic Auditorium Monday evening, December 8. He has a magnificent control of his instrument, in some ways superior to others; the program was not sufficiently diversified for one to ascertain all the lights and shadows of which Yon may be capable, though he indicated an all-powerful grasp.

In his own Sonata Cromatica, Yon showed the perfection of pedaling insofar as it requires clarity, rapidity and a continuity of arpeggi and chromatics almost beyond belief. It was a masterful achievement. All he did was with ease and certainty, though there are tone colors, dependent on usage of stops, which were not brought out but which are not always to be acquired at a glance on an unfamiliar instrument.

Yon gave Russolo's Chimes of St. Mark's, in which the echo organ played effectively. The Bach C major Toccata, Adagio and Fugue revealed the everlasting genius of the composer, while allowing the musician a wide play for indisputable technique. He was assisted by Marion Dozier, soprano, and Kathryn Thompson, harpist, who gave pleasure to the deeply interested listeners.

ANNA CORA WINCHELL

## LIEBESLIEDER ENSEMBLE

The preference of western music lovers for ensemble attractions is being manifested in the interest already shown in the coming appearances here of the organization known as the Brahms Liebeslieder Ensemble. Programs of combination compositions which include arias, from the operas, songs and soli by the vocalists and orchestral gems by a small symphony organization, feature the presentations of this attraction.

The vocal quartet includes such famous names as Paul Althouse, tenor; Jerome Swinford, baritone; Esther Dale, soprano and Fernanda Doria, contralto, and the little symphony orchestra is conducted by Rosalino de Mario, one of the present day's foremost musicians. The Liebeslieder group will appear at Dreamland Monday night, January 12, and at Oakland's Auditorium Theatre, Tuesday night, January 13.

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## BRAHMS' LIEBESLIEDER BY RESIDENT ARTISTS

As preliminary to the Liebeslieder Ensemble, which is to be sung in San Francisco and Oakland January 12 and 13, by notable artists, the San Francisco Musical Club presented four singers in this work at the Community Playhouse, Thursday morning, December 4. The Johannes Brahms Love Song Waltzes have been arranged in singable fashion for voices with orchestral accompaniment, though the club employed piano with good result.

Harry McKnight, tenor, and John Teel, baritone, were guest artists, with the support of members, Flora Howell Bruner, soprano, and Mrs. Cyrus Anderson, contralto, with Mrs. Horatio Stoll and Vera Wyatt Frazier, accompanists.

A recent program, offered by this club, included the unique instrument, violontenora, played by Constance Karla, and other musicians of the day were Mrs. Howard Allen, Jr., soprano; Herbert Frenzel, baritone; Opalitski Bacon, in costumed Polish songs, and Zylpha Allen, pianist. The singers were accompanied by Mrs. Uda Waldrop (Marguerite Raas), Lincoln Batchelder, Mesdames Horowitz and Frazier.

The next program, December 18, will consist of numbers by Melva Farwell Bills, flute; Caroline C. Hill, soprano; Mrs. Frederick Dorward, piano; Mrs. Edward McGurkin, harp; Alice G. Poyner, violin; the San Francisco Musical Club Choral, with Wallace A. Sabin, director. The latter will offer The Enchanted Island (Bornschein), The Heavenly Noel (Lang), with flute and harp obbligato; Cradle Song of the Blessed Virgin (Barnby Gow).

Miss Esther Sittig is accompanist for the choral, and the members are Mesdames James Kelley, Roy Tremereux, Harry S. Haley, Harry Machen, Karl Rohrer, Horatio F. Stoll, Frederick Witzel, Arthur Parent, F. H. Porter, John P. Bacon, J. C. Ernberger, Miss A. B. Dickie.

## EARL HIRSCHHEY RECITAL

Earl Hirschhey, young tenor, who is to appear in recital December 17 at Travers Theatre, is a resident of this city and San Mateo. The larger part of his musical education has been secured here, with Homer Henley figuring principally in Hirschhey's training.

He will be assisted by Miriam Folger Walthal, soprano, with Leila Trenham Walker at the piano. The program of varied nature will include the following, one number having been composed by Wheeler Beckett, American conductor:

I Attempt from Love's Sickness to Fly (Purcell), Phyllis Has Such Charming Graces (Old English), O Sleep, Why Dost Thou Leave Me (Handel), Aria, E lucevan le stelle, from La Tosca (Puccini), Hirschhey.

Si Je Pouvais Mourir (Alfredo Barbicelli), D'Une Prison (Reynaldo Hahn), Depuis le jour, from Louise (Charpentier), Miss Walthal.

An die Leiser (Schubert), Die Liebe

hat gelogen (Schubert), Er Ist's (Hugo Wolf). Three Chinese Songs (Granville Bantock)—In the Palace, The Peach Flower, The Emperor, Hirschhey.

Do Not Go, My Love (Hagemann), Two Songs of Italy (Hubert Bath), Miss Walthal. The Jealous Lover (Quilter), Song is a Sad Heart's Privilege) Wheeler Beckett, A Song of Faith (Chaminade), Hirschhey.

## CHRISTMAS TEA AND GREETING TO CAMERON

The music clans of San Francisco, in their varied branches of endeavor, gathered Tuesday afternoon at the Western Women's Club to say Merry Christmas and Happy New Year to Basil Cameron, conductor of the San Francisco Symphony Orchestra. A whisper of sadness ran through the otherwise gay spirit of the day, for the incoming year will see him passing to other fields of inspiration and the time is short for expressions of gratitude, then to be followed by a fervent god-speed.

Miss Estelle Carpenter, director of music in San Francisco's public schools, was the hostess, and her own enthusiastic nature for all that tends towards education in music for children more than overflowed on this occasion. A class of public school boys and girls, well directed by their special teacher, gave excellent proof of their knowledge of instrumentation, and with quick and quaint replies amused and delighted the audience, while Cameron regarded them with deep interest.

The tribute to himself, and for his accomplishments during his short term here of three months, was one of the most spontaneous and prolonged ever exhibited. Joseph S. Thompson, president of the Summer Symphony Association, emphasized the desire to have Cameron return, at least by next summer, to be a guest at the Bohemian Grove play and possibly to conduct here during the summer, his remarks meeting with the unanimous approval of the 300 persons in attendance.

A link with the past was a letter from Henry B. Pasmore, sending a list in reminder of San Francisco's former conductors, especially those of an early period who included the late Henry Holmes, Fritz Scheel, Frederick Zech, Paul Steindorff, and whose names aroused quick response in many of the "old timers" present.

Special guests numbered Duncan Matheson, city treasurer; A. W. Wideman, Mishel Piastro and many other members of the San Francisco Symphony Orchestra. The day was fragrant with friendship and a good will extending even beyond the boundaries of yule tide.

ANNA CORA WINCHELL.

Tannhauser, Parsifal, Tristan, and the Ring will be given in the next Wagner festival at Bayreuth during July and August, 1931. Arturo Toscanini, Karl Muck, and Karl Elmendorff will be the conductors.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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# Pacific Coast Musical Review

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TEN CENTS

## RADIO CORPORATIONS REVOLUTIONIZING CONCERT BUSINESS OF AMERICA

**Columbia Broadcasting System Follows National Broadcasting Company in Merging the Leading Managerial Bureaus of the Country—On January 1, 1931 This System Will Merge Concert Management Arthur Judson, Metropolitan Musical Bureau, Evenans & Salter, Haensel & Jones, Community Concerts Corporation and Judson Radio Program Corporation**

Editorial Note:—Last year the National Broadcasting Company announced that it would go into the concert business and merged a number of leading concert bureaus of America into one system. Now the Columbia Broadcasting System follows this example and does likewise. How these changes will affect the local managers in various cities of this country is quite clear at this time. The Pacific Musical Review will investigate the angle of this revolutionary movement and will tell its readers about it in the next issues.)

\* \* \*

merger of seven of the largest concert bureaus in America was announced December 11 by the Columbia Broadcasting System which a year ago had formed an alliance with the Paramount Pictures Corporation and which now extends its operations to a field in which a great majority of the finest musical artists of the world are enrolled. The Columbia Broadcasting System is an international radio network of seventy-six stations with WABC as its key station in New York

The merger is described by the industry as the most important ever taken in the musical field since its inception in this country. The new organization, the Columbia Concert Corporation, will set out on January 1 to better the musical situation in practically every important city in the country. At the same time, the entrance of the Columbia Broadcasting System into the concert field will place it in a dominant place in the concert business. It will be a long step towards satisfying the insistent demand of the radio audience for the best artists and the best music.

The merged organizations are the Metropolitan Musical Bureau, Wolfsohn & Salter, Haensel & Jones, Community Concerts Corporation and Judson Radio Program Corporation. William S. Paley, president of the Columbia Broadcasting System, will be

chairman of the board of Columbia Concerts Corporation. Its president will be Arthur Judson, manager of the New York Philharmonic-Symphony and Philadelphia Symphony Orchestras. F. C. Coppicus, formerly secretary of the Metropolitan Opera Com-

L. Taylor of the American Opera Company, Frederick C. Schang, Jr., who will be sales manager for the new company, and Horace Parmalee, all concert managers of wide experience, complete the list of executives. General offices will be in the Steinway Build-

ings of the New York Philharmonic-Symphony Orchestra. Mr. Paley saw in the new alliance of the once highly competitive concert managements an opportunity for a master stroke in assuring radio a closer relationship with the great artists of the world. His object was to insure ample resources of premier musicians not only for present needs but for the approaching days of television when the radio audience will expect to come face to face with noted performers. Mr. Paley approached Mr. Diamond, and found, first him, and then the interests he was representing, receptive to such a merger.

"Negotiations proceeded rapidly," says Mr. Paley, "because I found that the concert managers of the country and many of their stars had come to realize the importance of radio broadcasting as a force in the cultural life of the nation. Two years ago such a merger as this would have been impossible. But radio broadcasting has searched out a deep and abiding love of fine music on the part of people everywhere. More and more it is satisfying this longing for the best, and more and more it is finding new rewards for those artists who recognize and minister to this widespread appreciation.

"As president of a great broadcasting chain, I have been able to sense the onrush of a demand for fine music in America to a degree that would astonish observers less well situated to judge. How far this is going to carry us, no one yet knows, but I honestly believe that in a few more years we will not have to bow our heads when we hear of Europeans as nations of music lovers.

"The Columbia Broadcasting System is happy in making this new alliance and expects it to inaugurate a new era in radio broadcasting. This is particularly true because the sponsors of commercial programs are, like ourselves, becoming increasingly aware of the sweeping improvement in public taste and more and more willing to pay for the finest talent as sound advertising practice."

The effect of the consolidation and of the affiliation which it makes be-



**BASIL CAMERON**

**Guest Conductor of the San Francisco Symphony Orchestra  
Who Will Conclude His First Engagement Here Next Sunday**

(See P. 12)

pany and manager of Caruso, Scotti, Chaliapin and Marion Talley, and now manager of Jeritza, Ponselle, Argentina and Paul Robeson and many other artists, will be executive vice-president in charge of production. Lawrence Evans and Jack Salter, managers of Galli-Curci, Rethberg, Tibbett and Menuhin; Fitzhugh W. Haensel, manager of the tenor Crooks and the boy violinist Ricci; and John Trevor Adams, head of the Judson Radio Program Corporation, and Edward Klauber of the Columbia Broadcasting System, will be vice-presidents. Ralph F. Colin will be treasurer and general counsel. Howard

ing, New York.

A solution of the problems which have beset the badly disorganized concert field for at least ten years first became possible with the appointment a few months ago of Milton Diamond, international lawyer, as the czar of concert activities. Mr. Diamond was placed at the head of Music Producing Managers Association which was formed by the concert managers who are now parties to the merger.

Mr. Paley had already taken one major step towards satisfying the country-wide demand for the finest in music by arranging regular nationwide broad-



tween concert management, musical artists and radio broadcasting, will be, according to a joint announcement by the merging interests, to give a new impetus to cultural entertainment by making available to the public more completely diversified recital and concert talent and by making available to the artists themselves a wider audience in personal appearances and over the air.

The seven bureaus represent every type of vocal and instrumental music available for concert purposes and drawn from the world's outstanding musical organizations.

It is expected that the new organization will make possible a new type of progressive management service required by the steady growth of many common interests that have developed between radio and music. One of the most important benefits that will be established to the public and the artists alike will be found in the sound business advantages and economies made possible by the unified management. For example, coordination of the seven organizations will enable itineraries and concerts to be arranged on a more orderly and economical basis with the elimination of a great deal of unnecessary time and expense in travel; wasteful duplication can be avoided, better concert programs can be arranged with complete regard for the cultural requirements of the community as well as the popularity of the respective artists.

It is felt that these improvements will go far toward making the public support of music in many communities a sound and satisfactory investment rather than a hazardous adventure, accompanied by box-office deficits and inferior entertainment. Of course, economies are expected to be made in reducing overhead expenditures that will no longer be necessary with a centralized administrative and sales staff.

Mr. Diamond states that with a lifelong knowledge of the musical field and an intimacy of great many years with artists and their managers he had become convinced long ago that their own activities should be closely coordinated for the benefit of themselves and of the public. Moreover, recent studies had convinced him that an alliance between the broad field of fine music and fine musicians and that of radio broadcasting is logical and inevitable.

"On my return from Europe about two months ago," Mr. Diamond continued, "I succeeded in organizing the Music Producing Managers Association, and so when Mr. Paley and I began to have conversations about the merger, the ground was all prepared. I found my group instantly sympathetic, probably more than anything else, because they had become aware of the growing demand for better things musically all over America and a need for an efficient organization to meet this demand. The demand for concerts of the highest type in this country has been increasing enormously during the past few years and it is sound public policy, as well as sound business, to be geared to satisfy this demand and

even to keep in advance of it.

"Columbia Concerts Corporation shall be able to effect great economies in operation and a new efficiency in the distribution of concerts that will make more of the finest artists available to different communities throughout the country.

"Plans are in preparation for the development of the musical field of America, which we believe will result before so very long in the giving of good concerts in every city and town in the United States. To this end the cooperation of the Columbia Broadcasting System with its vast facilities for communication and for interesting people in anything new will be invaluable, just as broadcasting in the past has done more than anything else to bring about a new era of musical appreciation in this country."

An important unit in the new corporation is the Community Concerts Corporation, whose function it is to organize concert series in towns without auspices, or where auspices are unsuccessful. By means of a membership drive with dues collected in advance, cities are thus able to enjoy fine concerts with no fear of deficits. The work of this corporation will be greatly expanded under the direction of a new general manager, Ward A. French, father of this idea, who recently resigned as vice-president of the Civic Concert Service of Chicago.

Legal details of the merger were handled by Ralph F. Colin for the Columbia Broadcasting System and Milton Diamond for the concert bureaus.

Arthur Judson, who is to be president of Columbia Concerts Corporation, is widely known in the field of concert management. Born in Dayton, Ohio, he studied the violin as a boy and later taught at Denison College, Granville, Ohio, for seven years. Coming to New York he worked for a time on the editorial staff of Musical America and then became advertising manager of that publication. Also during this period he conducted an orchestra at Ocean Grove, N. J.

Mr. Judson left the field of musical journalism 15 years ago and at the request of Leopold Stokowski became personal manager of the Philadelphia Orchestra, a position which he has held ever since. For the past nine years he has also been the personal manager of the New York Philharmonic, now the Philharmonic-Symphony Orchestra, and also the New York Stadium Concerts.

Mr. Judson organized his own concert bureau in Philadelphia in 1917. Four years later he opened a branch office in New York which is now the headquarters of his organization, Concert Management Arthur Judson, Inc. This organization also serves as exclusive booking agents for the Wolfsohn Musical Bureau of New York. The Judson Radio Program Corporation, one of Mr. Judson's numerous interests, was organized four years ago to specialize in the preparation and presentation of musical radio programs.

F. C. Coppicus, executive vice-president of the new company, has been prominent in the field of concert man-

agement for more than twenty years. He joined the administrative staff of the Metropolitan Opera Company during the last year of the regime of Heinrich Conried and continued with the Metropolitan under Gatti-Casazza until 1920. While with the Metropolitan he became assistant to Mr. Gatti-Casazza and established the concert department of the Metropolitan Opera Company.

In 1916 Mr. Coppicus established his own business which was called the Metropolitan Musical Bureau, by special arrangement with the officers of the Metropolitan Opera Company. He has managed the concert tours of such well known artists as Caruso, Amato, Chaliapin, Rosa Ponselle, Marion Talley and DePachmann; concert appearances of the Scotti Grand Opera Company which toured the country for several years at periods preceding and following the regular Metropolitan Opera season; and the tours of Paul Whiteman and his orchestra. Artists now managed by Mr. Coppicus include Maria Jeritza, Rosa Ponselle, Argentina and Paul Robeson.

Haensel & Jones have been in business since 1905 when a partnership was formed by Fitzhugh W. Haensel and the late W. Spencer Jones. Since Mr. Jones' death several years ago the firm has been continued under Mr. Haensel's direction with Horace J. Parmalee as associate.

For seven years this bureau managed the New York Symphony Orchestra while Walter Damrosch was conductor. Because of the extensive interests which both partners had in Australia, New Zealand and the Orient the firm in the past devoted considerable effort to international tours for many of its outstanding artists, arranging itineraries in Australia and the Orient for the successful tours of Schumann-Heink, Elman and Kreisler.

Lawrence Evans and Jack Salter have been in business since 1912, specializing in the management of a limited number of leading vocal and instrumental artists. Both Mr. Evans and Mr. Salter have had wide experience in arranging international tours as well as itineraries in the United States covering the largest cities. Mr. Salter is now abroad in connection with the European tour of Galli-Curci, one of the leading artists represented by this firm.

Community Concerts Corporation is an organization supported by leading concert managers to foster public interest in fine music and provide the cooperative means for arranging musical entertainment adapted to the needs of smaller cities and towns throughout the United States.

J. Day Tripp, for twenty years one of the leading pianists and teachers in Vancouver, B. C., was a visitor in this city this month. He studied with Moszkowsky in Berlin and with Leschetitzky and Stapanoff in Vienna and is also a graduate of the Toronto Conservatory of Music where he afterwards became a member of the faculty. He is a director of male choruses and has contributed considerably toward the musical progress of Vancouver.



**BASIL CAMERON**  
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# Pacific Coast Musical Review

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ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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## HOLIDAY GREETINGS

The Pacific Coast Musical Review wishes to extend to its many readers and friends the warmest wishes of the season and hopes that all will enjoy a Very Merry Christmas and a Happy and Prosperous New Year. May the coming year exceed all previous ones in increase of activities and progress in every direction.

## SIGNIFICANCE OF DISCRIMINATING PUBLICITY

On the front page of the San Francisco News there appears every day a syndicated dispatch from Northampton, Mass., by Ex-president Calvin Coolidge. One of these, a few days ago, had to do with advertising and inasmuch as we propose to show how well the principle outlined in this little essay may be applied to the musical profession we take the liberty to quote it here in full:

Northampton, Mass., December 8.

When I was a boy in the hills of Vermont, 12 miles from the railroad, the only merchandise I saw was in the country store. But my horizon was widened by the magazines and publications containing pictures and descriptions of things that were new to youth. I read and bought. The man who supplied them became rich and died a great philanthropist. He advertised.

It is essential, in the first instance, to make good merchandise. But that is not enough. It is just as essential to create a desire for it. That is advertising. A person or association of persons who can produce that combination of supply and demand is performing a real public service. They enlarge the horizon and produce new forms of utility and beauty.

The material benefits pass over into spiritual benefits. Culture and charity are by-products. The country that is spending two thousand million dollars annually in the production and application of beauty lotions has resources with which to make large purchases of what it concludes it wants. The only way for people to become acquainted with what they want is through judicious advertising. Goods not worth advertising are not worth selling.

Now at a first glance our readers may enquire: "What has the significance of merchandise to do with musical culture?" and also: "Why the cultivation of an art such as music on the level with purely commercial transactions?" Of course, it is not our intention to apply Coolidge's intelligent reference to the value of advertising literature to everything that appertains to musical education or musical culture. We are interested particularly in these points: "It is essential in the first place to make good merchandise. But that is not enough. It is just as essential to create a desire for it." We want to replace the reference to merchandise by: "It is essential in the first place to make competent and well informed as to impart musical knowledge accurately, but it is just as essential to create a desire for accurate musical knowledge."

The trouble with musical educators—at least a considerable number of them—is that they do not stress the fact that they disseminate musical knowledge, nor do they emphasize the fact that in the study of music it is the culture resulting from knowledge which is the most important phase of musical education. Many teachers fail to create a desire for musical knowledge and substitute therefor a desire to

become the greatest artist in the world. They are not "making good merchandise"—they are sailing under false colors. They are involuntarily selling merchandise they cannot deliver, for they can not guarantee to make world-renowned artists of anyone. Furthermore, they are contributing to the misery of mankind by being responsible for disappointment and disillusionments which spoil many a life that might have been useful in other vocations. Besides, anyone that has within him or her the potential gifts that eventually make the great artist will attain prominent positions in the musical world if they have been instructed CORRECTLY and EFFICIENTLY from the beginning of their musical education.

If a teacher promises to make a great artist of a pupil he arouses ambitions and extravagant expectations, the non-fulfillment of which results in embitterment. If a teacher announces that he trains students correctly and according to the highest principles of the art and permits his disciple to gradually develop into an artist by means of awakening and nursing whatever talent he or she may possess, he cannot fail to contribute to his prodigy's eventual success. On the other hand, if he only claims to teach the art of music in order to impart knowledge that will cause a student to play or sing accurately and with taste such student, if he does not possess within him those qualifications necessary for greatness, will at least enjoy the knowledge he has gained by performing efficiently, by giving pleasure to his friends and by knowing how to LISTEN to fine music.

Public schools and colleges do not teach their students mathematics in order that they become world famous scientists. They do not teach languages in order that their charges may become world renowned linguists. They do not teach geography in order that the pupils may become eminent discoverers. They teach because the people want to have an education and want to KNOW these things. In the same manner music should be taught. Let us take, for instance, the introduction of a great prodigy. The moment the child shows talent the same is brought before the public to give a concert. Why does it give the concert? Is this event arranged to present a finished artist who gives the public new ideas regarding the interpretation of classic beauties? No. The child, as a rule, is introduced to obtain funds with which to pay for further education. Is this proceeding worthy of the art of music? Is it ethical and dignified. We do not think so.

Let us take another prodigy who, by careful training and industrious study, has actually arrived at a point where his inherent genius has been permitted to assert itself. He or she thrills his audience. The world acclaims him. Great authorities acknowledge his artistic intelligence. He becomes a wonder child. How many people will admire such a child without envy? How many will be happy to have heard him, and be satisfied? And again, how many will figure the amount of money he is able to earn and immediately look around whether someone near to them can be trained to earn money in huge amounts, in other words, to also become a "wonder child."

We now come to another phase of Mr. Coolidge's article. "The only way for the people to become acquainted with what they want is through judicious advertising." The only trouble is that there is no agreement among advertisers as to what they think the people want. Because parents and friends may regard a child specially endowed with artistic gifts to justify spending thousands of dollars on an education solely intended to make a great artist of such child, does not necessarily mean that in the end the public will accept their judgment. In other words, all the advertising, all the propaganda, all the resentment at well meant criticism will not force the people to admire someone they do not think sufficiently worthy of their admiration. Unfortunately neither parents nor friends will understand this attitude. They will blame the public for not appreciating the child. They will create in the child a deep sense of injury which frequently results in bitterness and unhappiness. You can not make a great



artist of anyone by simply insisting that he is one and by telling everyone that he is and by becoming offended when some do not agree with you.

Music teachers would have many more pupils, pupils would become far more efficient, music study would become far more useful and students as well as their parents and friends would be far more contented and happier if music was taught with the only aim in view to play or sing as well and as artistically as possible, and if music were studied with the sole idea of wanting to know how to interpret it correctly. While not everyone that may have great talent may be able to earn \$5000 a concert or become world renowned, we feel certain there would be more satisfied musicians in the world and a great deal of bitterness, envy and discontent would disappear from the musical horizon.

### HEIFETZ SHOWS MARKED ARTISTIC IMPROVEMENT

**Distinguished Violin Virtuoso Has  
Added to His Fine Tone and Remarkable  
Technic a Marked  
Improvement in Warmth  
of Expression**

BY ALFRED METZGER

Those who have heard Jascha Heifetz play when he first visited San Francisco no doubt must have been surprised to hear him at his concert in Scottish Rite Hall Wednesday evening, December 10, and note the astounding growth of emotional maturity he has attained during the last few years. The first part of the program consisted of Grieg's C minor Sonata and Bruch's Fantasy. Both these works required a warmth of expression and depth of color that the young Heifetz who came here as a prodigy did not reveal. Now, however, Heifetz possesses these qualifications to the highest degree. It would be impossible to imagine a more virile and intelligently expressed interpretation of these works than Heifetz gave us. The Grieg work, with its rugged Northern robustness and the Bruch composition with its thrilling vitality received adequate expression through Heifetz magic bow. In both these works he had the exceptionally musicianly assistance of Isidor Achron, a pianist and ensemble player of the first rank.

That he has not neglected his brilliancy of technic and his beautiful tone was evident from his truly extraordinary performance of the Milhaud Sumare, his arrangement of the Dinicu Hora Staccato, which, by the way, he had to repeat, and the pompous Korngold March of the Guard. Last but not least came the astoundingly difficult Ravel Tzigane. We did not admire so much the arrangements of the Debussy Afternoon of a Faun, which we do not think is adapted for solo violin work, nor the Strauss At a Lonely Spring, which is essentially a vocal composition in character. However, both were played with fine poetic sentiment and depth of emotional values.

When Leopold Stokowski conducted the Philadelphia Orchestra in Baltimore and Washington, D. C., not long ago, he included in his programs Stravinsky's *Sacre du Printemps*.

### EDWARD JOHNSON NOT IN ACCUSTOMED FORM

Edward Johnson, the distinguished Metropolitan Opera tenor, gave a concert at Dreamland Auditorium last Monday evening which was the fifth event of the Oppenheimer Concert Series. We have always admired Mr. Johnson, because of his versatility, his flexible voice and his splendid diction. Among distinguished artists he ranked very high and still occupies a leading position among the foremost concert artists of the day.

However, last Monday he showed signs of retrogression. His voice, especially in the highest tones, lacks that lustre and mellowness which it used to possess and throughout the program the artist resorted to vocal practices not conformant with the best principles of the art. When he passed a certain range he would sing very "white" and frequently there was a certain element of exaggeration in sentimental expression.

We only heard the fourth group of songs, but even during this brief period we found that the artist was not at his best. Whether this was only a passing mood or whether Mr. Johnson has reached the farther side of his zenith we would not like to state positively, but that he did not sing as well as we have heard him we are positive. Mr. Johnson was assisted by Karl Young, an accompanist and pianist of many fine qualifications.

The program was published in the last issue of this paper.

A. M.

**Ecuadorian Sketches**, a new composition by Domenico Brescia, will be played for the first time at Mills College, January 7. The Parlow String Quartet will introduce the work which is said to be filled with life and joy, and truly picturing the native spirit of these South Americans.

The Attl Harp Ensemble, which has scored such a success at its recent concert at the Community Playhouse under the direction of Vojmir Attl, will appear at the Dominican College in San Rafael next month and will give another concert in San Francisco during February.

### NEW YORK ENJOYS MANY DELIGHTFUL CONCERTS

**Philharmonic Symphony Concert Under  
Toscanini and Ossip Gabrilowitsch with String Quartet of  
Detroit Orchestra Among  
the Attractions**

BY LEONORA WOOD ARMSBY

(Editorial Note:—Prior to her departure for New York we asked Mrs. Leonora Wood Armsby, general director of the Hillsborough Summer Symphony Concerts, to send us a few impressions received from her attendance at some of the more important concerts in the metropolis. The following communication is the first received to date.)

New York, December 13, 1930.

Having just returned home after attending a very excellent concert of the New York Philharmonic Symphony Orchestra, conducted by Arturo Toscanini, I am sending you the enclosed program which was rich in artistic beauty:

Overture to The Secret of Suzanne.....  
.....Wolf-Ferrari  
Symphony No. 6 in F minor, op. 68  
(Pastoral).....Beethoven  
Dances of Marosszek.....Kodaly  
Passacaglia and Fugue in C minor.....  
.....Bach-Respighi

The Wolf-Ferrari composition was played with delightful grace, shaded by the deft Toscanini with so light a touch that the figures of Suzanne and the count actually seemed to pirouette across the stage before us.

The Pastoral Symphony was interpreted very calmly, but with great animation. As for the Kodaly it is a boisterous yet rugged and simple short story told in a folk song which is its basic material. This, of course, revealed a vivacious, swinging rhythm.

As to the Bach-Respighi number the orchestration of which is very richly scored—seemed to me less clearly constructed than the Stokowsky version. I listened to Stokowsky conducting his own transcription only last week and found the comparison very interesting. As you may have heard the New York Philharmonic Symphony and the Philadelphia orchestras exchanged their directors for a few concerts. The idea did not appeal to me very much inasmuch as Stokowsky groups the orchestra differently than Toscanini does. He places the musicians on an even plane and this concentrates the brass section disadvantageously.

On Saturday I went with Olin Downes, critic of the New York Times, to hear our mutual friend Ossip Gabrilowitsch play with a string quartet composed of members of the Detroit Orchestra. Unfortunately we had to leave before Gabrilowitsch played a piano quintet which closed the program. Gabrilowitsch was able to sit with us through nearly the entire program and he was deeply interested to hear all about California.

I wished some of my friends who dearly enjoy only the best in music could be here for they would certainly be thrilled with most that is happening in this city.

During the Salzburg festival next summer eight orchestral concerts, the Vienna Philharmonic Orchestra will be conducted by Arturo Toscanini, Bruno Walter, Franz Schalk, Clemens Krauss.

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## YUDI MENUHIN HOME WITH EUROPEAN HONORS

The steamship Paris, of the French S-Atlantic Line, is bringing Yehudi Menuhin, young Western violinist back to his native country, covered with more honors and the glory of triumphs than any violinist has received in European cities. Young Menuhin is accompanied by his father, manager, his mother and two small also talented sisters. It is expected will reach New York December here for three months headquarters will be maintained in the Ansonia. Following this, the Menuhins will go westward, where five weeks will be spent in a leisurely made tour of the Pacific Coast which will include stops in Los Angeles, San Diego, Santa Barbara, San Francisco, Oakland, Portland and Seattle. Menuhins have engaged return trip to Europe on the steamship Paris, leaving New York May 8.

While in Europe, Menuhin established new standards and precedence at the principal music centers of the world. Thousands upon thousands flocked to hear him everywhere; success upon success greeted his every appearance and the foremost diplomats and musical authorities on the other side of the Atlantic joined in acclaiming the young San Franciscan the most remarkable musical discovery within the century. A Budapest paper said: "He is only the Seraphin Angels in heaven around the throne of God to do," and Doctor Karl Muck, a musical conductor, said to Yehudi: "You are the greatest artist of our times—Providence has created you for the delight of mankind—Joachim, only in my long life ever played the violin like you did. I am happy to have lived to hear you and to conduct your orchestra for you."

The West will make great preparations to receive its now famous son.

## LILIO OSTA APPLAUDED BY DELIGHTED AUDIENCE

Lilicio Osta, Spanish pianist, gave a concert at the Arrillaga Musical College Auditorium on Tuesday evening, November 9. He played a very representative program including compositions by Bach, Chopin, Albeniz, Liszt, Brahms, Johann Strauss and an arrangement of his own of a Sarasate piece.

Throughout the rendition of the program, especially in the Bach Chromatic Scale and Fugue and the Chopin No. 3, A flat Ballade and Waltz Op. 34, he showed considerable talent and a natural instinct for the more intellectual phase of musical literature. His playing is certainly carefully developed and shows many evidences of technique. He is at times vigorous and at others delicate as the occasion demands. His versatility is evidenced by his comprehensive interpretation of the works of Bach and Chopin, two totally different masters of composition. Although Mr. Osta has been spend-

ing considerable time of late studying with New York pedagogues of note he received his first instruction from Gyula Ormay of this city during a period of nine years and still reveals some of that intelligent musicianship which forms such a prominent part of Ormay's artistic faculties. Prolonged and spontaneous plaudits rewarded the young artist for his noteworthy performance.

ALFRED METZGER.

## FOX THEATRE

Charles Farrell and Maureen O'Sullivan in The Princess and the Plumber put modern guise on Graustarkian Katzenjammer and present on the Fox screen this week a tale of happy-go-lucky romance with many ups and downs that end on the heights of happiness.

The story, adapted from the magazine yarn by Alice Duer Miller, is said to take full advantage of the interesting motif of mistaken identities which are



OTTO KEHEL

Librarian of the S. F. Symphony Orchestra, Who Met With An Accident This Week, Necessitating An Operation On His Knee Cap

dedicated to the idea that a Yankee Prince Charming may be as impudent as he pleases among pretty Balkans provided he remain always fascinating. This he does.

In the end our particular Balkan principality with no few of its maidens and one in particular are in a most agitated state—like popcorn in a whirligig—but very happy.

Supporting the romantic pair are H. B. Warner, as a stern father, and Joseph Cawthorne, an important gent with a uniform to prove it, who holds every office in the government and thereby supplies much of the comedy of this piece.

Walter Roesner, conducting the Fox orchestra, will give a modern interpretation of Offenbach's classic "Orpheus Overture," and Fanchon and Marco, on the stage, offer Moonlight Revels Idea, which condenses in its half hour the night life hilarity which is supposed to take place in gilded haunts between midnight and dawn.

## SWEET AND SOUR NOTES

By A. Major

Among the interesting "editorial-ettes" in the Chronicle I found the following a few days ago: "United States is to get radio from China. An interpreter will be on hand to tell listeners what is music and what is static." I find that it is not necessary to broadcast from China in order to become confused regarding the difference between static and music. We could mention a few local stations whose music is static and whose static compared to certain performances is music.

Under the heading of "War Memorial Starts Soon" all newspapers publish an announcement that "work on the War Memorial, opposite the City Hall, will start 'sooner than expected.'" Nothing truer has ever been printed for, no matter when the work is going to start, it will be sooner than expected. The Call-Bulletin also quotes that in reply to a request made by the Board of Supervisors for a report on the progress the trustees of the Memorial were making, the answer was optimistic, namely, "a report on our progress may be expected before Christmas." It did not state which Christmas.

The Literary Digest quotes the Florence Herald as follows: "Anyway, the radio is causing some people to listen more and talk less." I don't know where the Florence Herald gets its information from, but as far as I have been able to observe most of the time people keep on talking and listening at the same time. Whether they hear anything I am not qualified to state. In many instances it's immaterial.

Walter Roesner, the dynamic conductor of the Fox Theatre Orchestra, told me the other day that he was asked to get together a small orchestra to be used in the zoo in Golden Gate Park to discover the influence music has on wild beasts. I do not know of any music that would soothe the beast, I mean I don't know any particular composition, but I do know some modern music that can change a lamb into a wild beast.

The New York Times recently said: "It is difficult to follow Dr. Flexner's arraignment of liberal education in the United States. What could be more liberal than giving a man a college degree for dish-washing and stenography?" This is easy—give him singing lessons for sprinkling the garden.

Quoting from an Ellsworth, Me., newspaper, the Literary Digest says: "The Ellsworth Chamber of Commerce Luncheon Club will eat tomorrow, for the first time in several weeks." Now, if this had read the Ellsworth Chamber Music Club I would have been readier to believe it.

Here is another one from the Literary Digest's "Slips That Pass in the Night": "She had a pleasant voice,

more like her smile than her sneer, but the man was frightened by an English voice, and he submerged himself in his soup," quoted from "Restitution," by Warwick Deeping. 'Tis only too true. I have heard many a pleasant voice whose possessor eventually was in the soup.

Says the Buen Humor of Madrid: "I can't understand why they make so much fuss about Miss Smith's voice. Miss Jones has a much richer voice."

"Yes, but Miss Smith has a much richer father."

Which only goes to show that Europe is, after all, not so very different from this country.

According to Leonard Liebbling's Variations in the Musical Courier Marguerite D'Alvarez says that jazz is a mental cocktail. If this is so it needs a lot of shaking, although it is cold enough to be a frost.

One of the laws regarding music teachers that have been prepared for the California Legislature would put those teachers in jail who have not passed their examinations and have not obtained a license. Why restrict this jailing to teachers only? But on second thought it would hardly better conditions much, for aren't music teachers already behind bars.

In an Associated Press dispatch last Thursday I found this one: "An effort to broadcast radio programs sponsored by Canadian liquor interests were ruled illegal today by the Radio Commission. Replying to S. W. Edards, radio supervisor at Detroit, who asked what stand the commission would take concerning the effort to broadcast such a program in this country. A letter was dispatched saying it would be considered improper." In the first place I have heard numerous improper programs over the radio. In the second place I want to respectfully inquire whether you can sing stein songs over the radio. Furthermore do we have to cut out all intoxicating music and listen only to that with less than one-half of one per cent spirit in it, like the crooning ballad by male sopranos?

The Examiner of last Tuesday published a wire from Seattle quoting Jascha Heifetz as saying that he likes jazz and plays it together with bridge and backgammon. He also is reported to visit football games. Possibly he gets a kick out of them.

Speaking of football games I notice Ernie Smith employs very picturesque expressions that can easily be used in reviewing music. For instance an artist may go into a huddle before he starts playing. The prima donna fumbled her high E's. The tenor did not succeed in reaching the goal. The pianist did not score in the first half. The battery of the orchestra took a good beating.



## ROLPH BANQUET BROADCAST

Perhaps no public official has ever stood closer to the hearts of his fellow citizens than does Governor-elect James Rolph, Jr., of California—champion mayor of the world, he is loved by the rank and file alike—no one has ever been in too destitute circumstances to receive consideration at the hands of Rolph—rich and poor stand loyally by him—and last Tuesday night, December 16, 8:30 to 9:30 o'clock, the leading business men of the state—men who boast "I knew him when"—honored California's governor-elect with a banquet given in his honor in the Palm Court of the Palace Hotel, and in order that his followers up and down the Pacific Coast could participate, KPO broadcasted the event.

A musical program, under the direction of Uda Waldrop, California organist-composer, was offered with Uda Waldrop, Rudy Seiger, violinist-composer; Charles Bulotti, tenor, and Austin Perry, basso, as the featured artists. Among the selections sung and played were Smiles, the song of Lee S. Roberts, San Francisco composer, which has been adopted by the governor-elect in all of his political campaigns since the war. Thirty singers of the Downtown Association's Carolers also vocalized their admiration of Rolph.

Speakers who were heard eulogizing California's favored son with Leland W. Cutler, president San Francisco Chamber of Commerce, presiding, were John H. Threlkeld, Jr., president San Francisco Junior Chamber of Commerce and Joseph S. Thompson, director San Francisco Chamber of Commerce and president Summer Symphony Association.

As the feature of the broadcast, KPO auditors listened to the personal message of Governor-elect Rolph.

## LA ARGENTINA NEXT MONTH

La Argentina; playing her fifth performance in three years in Symphony Hall, Boston, week before last, again drew a capacity crowd with the usual applause, cheers, floral gifts, and an unusually laudatory press. The Boston Herald, in reviewing this event, printed the following:

"La Argentina brought the Spanish dance again to Boston last night at Symphony Hall. With her castanets, that are as expressive and sensitive in her fingers as a violin, her big eyes, knowing, shy, or provocative, her dresses like brilliant flowers, she evokes an atmosphere perennially romantic and fascinating. She is Spain, and while there are some who come to her recitals in order to see the new dances she brings, most of her audiences come because they want to see her. There were no empty seats."

In line with other great American cities, San Francisco will enjoy the third visit of this great Spanish dancer when she presents two of her splendid programs in the Geary Theatre, on the afternoons of January 15 and 18. Manager Selby C. Oppenheimer promises programs replete with new numbers and a repetition of many of the colorful dances with which Argentina has already thrilled local audiences. Advance mail orders for these events indicate tremendous interest.

## OSCAR STRAUS CHATS ABOUT PICTURE MUSIC

**Famous Light Opera Composer and  
Conductor Tells Interesting Things  
About Conditions in America—  
Will Return to Holly-  
wood in Spring**

(FROM N. Y. TIMES, NOV. 22, 1930)

En route to Vienna from Hollywood for the opening of a new operetta, Oscar Straus sat by the telephone in his suite at the St. Regis on a drizzly morning last week and responded to dozens of calls from the far corners of Manhattan. When the instrument wasn't jangling, he hitched his dressing gown more snugly about him and talked about Charlie Chaplin, the weather, the future of musical photoplays, his dog Blackie, coffee here and abroad, the problems of transportation, Hollywood and, somewhat as an afterthought, the work he accomplished during his nine months in the cinema capital.

Oscar Straus, the graying composer of The Chocolate Soldier, who has been translating the lightness of Vienna sunshine and the sparkle of her wines into gay, lilting music for more than a quarter of a century, is a slender man with a kindly demeanor and a pleasant German accent. His face is rather pale, thin and deeply lined.

He has just finished the music for the Warner Brothers' picturization of Daybreak, the novel by Mr. Straus's fellow Viennese, Arthur Schnitzler. He contributed several songs for Grace Moore in her recently released film, A Lady's Morals. And he has written the score and instrumentation for a forthcoming musical operetta, tentatively titled, Danube Love Song.

"Now I must go back to Vienna," he said in his careful, precise English. "My new operetta—they must not present it before I return and see the rehearsals. Then I come back to Hollywood, maybe next spring, and—Ach! The telephone. Excuse, please."

The only personal decoration in the room was a small, framed square of paper. It was inscribed: "To Maestro Oscar Straus, Charles Chaplin," and held a rough sketch of the comedian's stock in trade—the little derby, the light cane and the shabby, ridiculous shoes. The composer hung up the receiver and gathered the folds of his dressing gown about him once more.

"They are very nice in Hollywood. I meet Charlie Chaplin, a fine fellow. He was right not to make talking pictures. He is the great silent comedian. Yes, and I act in a picture, too. It is a



German review, March of the Times. I play the piano in a little sketch."

The telephone rang impatiently, and he smiled with a patient shrug of the shoulders.

"You like to see my dog while I talk?" Opening the door to the next room, he put his head in and roared, "Wo ist der hund?" A chow with sleek black fur bounded into the room.

Mr. Straus appeared to be having trouble with the voice at the other end of the wire. His face puckered, grew stern, brightened, then assumed a puzzled expression.

"You answer him," he said. "He want something, but I do not know what he want."

The caller had hung up.

"There is no limit to the possibilities of the musical picture," the composer resumed. "Just now there is not much to be done because so many scores have been written and waiting for release. But I will come back and write more music for Warner Brothers."

"The cinema operetta is different from the stage operetta. It should be different, as the dramatic picture should be different from the play. So many pictures are just photographed stage plays. That is wrong. There must be a distinctive quality about the musical accompaniment for a musical picture. I have ideas. I think about working out a form or type of music peculiar to the photoplay. But I am not ready yet."

"They say the musical picture is not any longer in vogue. But they said that about the operetta twenty-five years ago. If there is a bad picture, the public does not go. That does not prove anything. But a good picture comes along and the producers rush to make more like it. The public will always support a musical picture if it is good."

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The telephone rang again, and Straus lifted the receiver with a wide smile. The chow barked.

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# MUSIC CONDITIONS IN PARIS

BY ADA CLEMENT

**Editorial Note—This is a Paper Read by Miss Clement Before the Music Teachers Association of San Francisco. Miss Clement is Director of the San Francisco Conservatory of Music and Has Recently Returned from Several Months' Stay Abroad)**

Mr. president, Mr. Gjerdum, has me a very large order in the title Music Conditions in Europe. To that one should have traveled a over the continent; have visited music centers of each country and le to report of their activities. I as well confess at the outset, ore, that I shall not treat of centers in Europe but only give impressions of my study of three as in one place—Paris—and of own individual studies there.

ad been just exactly twenty years I had studied in Paris with Har-auer and lived there a year. I hardly say how I adore Paris and back to it again I found it as ating as ever. Paris is a universal hat has something for everyone—one can find there what he seeks. s as beautiful as ever, but I have r, much noisier, though, owing to stounding number of taxis, all g at full speed and tooting their al horns in all sorts of gay ms. At first the speed of the driv-akes one feel that his life is in art danger, but after noting the ordinary dexterity of their driving safer than anywhere else and minded being grazed by a hair's th.

en the gayety and kindness of the on people—the shopkeepers and y men and women of the street ys ready with a smile and cheery I am giving you the report now, iber, of the Latin Quarter where l as a student in a little French and the marvelous food, not to n the drinks—but I must get to bject because I could dilate for a hour on the latter subject alone.

t, a word about the Ecole Nor-where Mlle. Inayetian was teach-ere we brought her out here. As obably know, Mr. Cortot, Thi-Casals and Dukas are on the , which speaks sufficiently for ndard of the school. I found the housed in a beautiful mansion to a French aristocrat of times. Mr. Mangeot, the direc-owed me the utmost courtesy, e tickets to all courses, which ill going on, and I availed my-ny times of the opportunity of Mr. Cortot's interesting public -tation classes. The entire course mmer was devoted to modern composers. Each student had in an analysis of the composi-played and a life of the com-which Cortot had read before, cusses for a few moments with nist before the lesson began. one of the students were out-

standingly gifted, it was all fine, seri-ous work on the whole. Cortot criti-cized, sometimes playing whole pas-sages, asking continually for greater poetic understanding and beauty of tone and artistic pedalling. It was remarkable to me how he would work as hard and conscientiously as he did for four and a half or sometimes five hours at a stretch before a crowded audience, never flagging in interest and enthusiasm.

Now, for my own work. I confess to having had a lifelong wish to get my hands on a harpsichord and have that wonderful, dynamic little artist, Wanda Landowska, show me how to play on it, so when I arrived in Paris and found her available I sat right down there—gave up all idea of traveling about and became a beginner starting in with hand exercises and Kohler.

I found a great satisfaction about the instrument, a certain serenity and calmness are requisite and then the wealth of beautiful material of the 17th and 18th centuries written for it. I feel now that every pianist can understand his Bach and Handel much better by playing either on the instru-ment for which they wrote. Landowska is a most interesting personality and how she does play such rhythms and feeling for the harmonic structure under-lying the composition. She had an exceedingly interesting group of musi-cians from all countries, some pianists, harpsichordists and also singers, violin-ists, cellists, who had come to coach on the 16th and 17th century music, since she is recognized as an authority. It was interesting to see and hear all the different languages spoken and on the row with me at an interpretation class, I noticed notes being taken in seven languages — French, German, Spanish, Italian, Russian, English and Polish. Landowska speaks fluently all but Spanish and Italian, but usually conducts her lessons in French. She goes into utmost technical detail and her whole conception of the subject of ornaments is an eye opener.

Though she adores France she can-not stand the noise of Paris so she has gone out about a twenty-minute ride from there and established her little school in the quaint little old town of St. Leu La Foret, which is on the edge of the beautiful forest of Mont-morency. She lives in a simple chateau with a spacious garden about it and in the rear of this garden is the exquisite little hall seating about 150 where she teaches and gives her concerts of an-cient music. In the trees of the gardens

were many song birds and the whole atmosphere seems quite perfect for study and music. Many of the students lived right in the neighborhood and every day Landowska has open house, serving tea to all students and their friends. Here is a real shrine of music, no spirit of commercialism or virtuosity enters in. Landowska herself is a seeker for perfection, never satisfied and always studying. It is truly inspir-ing to see her eyes blaze with rapture over some rich harmonic passage of Bach as she teaches, and as she old me one time—"When I study the works of these great masters I feel in a reli-gious mood and that it would be a sacrilege not to perfect every detail as far as it is possible." No one can fail to respond to her high ideals of what a musician should strive for. Her work has the devout spirit of the medieval artists. To me it is an inspiring thought, in this materialistic age, to realize there is one corner of the earth where music is being studied for its own sake without regard to its com-mercial results.

Another rare experience was hearing real Gregorian Chant sung by the Benedictine nuns in the little chapel hidden away back of a garden in the Rue Monsieur. These cloistered nuns sing behind an iron grating and there is a purity and unworldly quality about their voices that has to be heard to understand.

Speaking of the medieval artists re-minds me of one of the other great experiences of my summer—the visit to the Cathedral of Chartres—perhaps the most perfect gem of Gothic archi-tecture, with its marvelous jeweled windows, which glow as no other glass—that way of making the color per-vade the entire body of the glass is an-other lost art like the old violins. To stand in that exquisite cathedral with the strange blue and rose color coming from the windows and to study those serene statues at the old west portal—is that not enough to make us proud moderns pause a moment in our quest for speed and success and ask our-selves what are the paramount things of this life after all?

Doris Osborne, pianist and compos-er, will present a group of her primary students at her Pala Avenue studio in Piedmont Tuesday afternoon, Decem-ber 23. The little people range from 6 to 12 years of age and have had fundamentals of composition, solfege and sight reading, besides the instru-mental training. Miss Osborne will be assisted by Miss Marjorie Lawrie, soprano, in directing the program. Both young women are leaving for Europe in the spring, going to Paris for study in their respective branches.

Salzburg's annual festival will last next summer from July 25 to August 30, with performances by the Vienna State Opera of The Magic Flute, Mar-riage of Figaro, Don Juan, Cosi fan Tutte, Entfuhrung aus dem Serail, Fidelio, Orpheus of Gluck, and Rosen-kavalier.

## GRACE BORROUGHS CHARMS IN EAST INDIAN DANCES

Grace Burroughs attracted a very select audience to the Community Playhouse on Monday evening, De-cember 8. Her program consisted ex-clusively of East Indian dances which she succeeded in interpreting with ex-ceptional poetic instinct and unques-tionable grace of motion. The writer is not sufficiently expert to pen an intelligent review of this program, but he does know that he enjoyed watch-ing the artist and that the audience was very generous with applause, evi-dently understanding the story de-picted by the dancer. One thing was evident, namely, that the artist created an atmosphere absolutely in conform-ance with the description on the pro-gram.

Miss Burroughs was assisted by Baldwin McGaw, reader, who read the narrative with commendable repose, and a trio of musicians—Flora Peter-son, tabla, vina and tambur, Melva Farwell Bills, flute, and George Davis, drums—who succeeded in matching Miss Burroughs' terpsichorean artistry with a musical setting thoroughly con-formant to the spirit of the dance numbers.

A. M.

## MIDNIGHT MASS

Elaborate preparations are being made for the musical program to be rendered at the annual Christmas Mid-night Mass, Wednesday evening, De-cember 24th, at St. Ignatius Church, and this year the program will include the Masses composed by Gounod and Cesar Franck. A contralto solo, Can-tique de Noel, by Adams, will be ren-dered by Miss Margaret O'Day. At the offertory, May Dearborne Schwab, will render Adeste Fideles by Novello. The following is a list of the singers engaged for the evening: Sopranos—May Dearborne Schwab, Carolyn Crew Hill, Carmen Broch, Aimee Torriani; contraltos—Margaret O'Day, Clorrine Engle, Mary Groom, Louisa DeVieve; tenors—George Simondet, Sidney Charles, Francois Rader, Robert Wood-ward; basso—Emanuel Porcini, Syl-vanus E. Burkenroad, Martin Corey, Austin Smith. The entire program will be under the charge of the organist and director, Harry Wood Brown.

The Samuel Savannah String Quar-tet entertained about a hundred guests at the home of Mr. and Mrs. Samuel Savannah on December 14. The pro-gram was: Quartet, F minor, op. 95 (Beethoven); Songs for Soprano and Strings (Mary Groom, transcribed by Mynard Jones); Quintet, op. 163 (Schu-ber). The Savannah String Quartet is composed of Samuel Savannah, first violin; Mrs. Samuel Savannah, second violin; Daniel Wahl, viola, and Max Reinberg, cello. Miss Doretha Ulsh, cellist, assisted in the Schubert Quintet.



## SOME PHASES OF MODERN MUSIC

BY ELIZABETH SIMPSON

(This paper was read before the State Convention of the California Music Teachers' Association at Pasadena, California, in July, 1931, and also before the Alameda County Branch of the M. T. A. in Berkeley, October, 1931)

### (CONCLUSION)

That brings us to the question, "What shall be our attitude toward the new music?" When, a generation or two ago, the west dawned on the mind of the east, first came the pioneers who struck out boldly and made new paths through the unknown. Next came the hardy and adventurous ones who had a vision of the future and who dared to take a risk; then, a long time afterward, the timid souls, who had to wait until the country was civilized before they would leave the settled neighborhood of their fathers. There are plenty of musical pioneers today; and they are roaming the whole world for riches to bestow on art. But they are now exploring a strange country where they easily lose their way, while their very daring and initiative often, perhaps, lead them astray. How about us? Have we the courage to follow close behind them and give them our support at every step? Or are we the musical stay-at-homes, still living in the beautiful, settled country of Chopin and Schumann and Wagner, where everything is safe and familiar, and where nothing ever happens to shock us or make us uncomfortable? No one is wise enough to know what the music of the future will be, in this age of swift transition; but we may believe that its present pioneers will not rest until it is worthy of its past. It is easy to reverence the past, as we love our parents; but it is not so easy to bring our minds along out of the trodden paths of tradition so that we have a sympathetic understanding of our children. It is so cheap and easy to say that modern composers are either charlatans or insane; it is far harder to study their methods, to comprehend their aims, to believe in their sincerity, and to help them by our support.

What shall be our attitude toward the teaching of the new music? The river of progress has a safe and firm shore, cast up, little by little, by the rich deposits of centuries. It is easy to stand, pedagogically, on this shore; it seems dangerous to plunge into the swift stream and be carried, perhaps, far from our accustomed moorings. But we must come along with the current; and I firmly believe that we should first try to stretch our minds at least to a partial understanding of contemporary music; then we should bring our sympathies up to date; then we should teach the new music, not with a cynic's sneer, but with a friendly gesture to

the adventurous minds of today. Pupils must, of course, have a natural and logical growth. Their musical roots must strike deeply into Bach; their emotional life must be stimulated by Beethoven; they must taste the rich romantic flavor of Chopin and Schumann; they must gaze at the rainbow tinted bubble of Debussy's art; but, after all, they are the children of their age, and we must not withhold from them a thorough knowledge of the music of today. If they are properly nurtured on the solid fare of the past, they will not be poisoned by the highly colored confections of the present; but they must be given the opportunity, first to know, then to accept or reject, what contemporary art has to offer.

Into the crucible of change which is our modern life, some genius will one day cast the magic element that will transmute its warring particles into the gold of great art. In the name of that one, who may be a child among us now, shall we not try even harder to maintain the open mind that will aid us to recognize him and help him when he comes? For in this way, only, can we play our part in bringing in the crowning achievements of the twentieth century.

### JUNIORS OF PACIFIC MUSICAL IN PROGRAM

The Pacific Musical Society closed its half year period December 11 with a program by the Junior Auxiliary in the ball room of the Fairmont Hotel. There were visiting artists on the occasion, though several participants, now in the "grown-up" class, had their first appearances on any stage before the auxiliary. It is due this organization to remind that Yehudi Menuhin was first heard at the Junior Auxiliary, when five years of age. He was presented by his teacher, Sigmund Anker, who even then thought the boy to be a prodigy, but realized the skepticism that attends all such announcements, especially by the fond teacher.

However, Anker invited several violinists who, more or less reluctantly, arrived for an endurance test of their patience. Louis Persinger and Rudy Seiger were there, and after the first bars of the Bruch Concerto they prepared to stay without reluctance. Yehudi was well known after that memorable day, and he has made history for himself and for Persinger, who shortly after became the boy's teacher, with the result that is known to the entire world today.

It may be that we now look without skepticism to the Junior Auxiliary of the Pacific Musical Society for further manifestations of genius; at all events

the programs are interesting and the last one offered the following:

Sigmund Anker String Orchestra; Claire Anker, pianist; Ester Foli, lyric soprano; Dorothy Scholz, pianist; Fred Millhauer, violinist; Raymond Foote, pianist; Wightman Smith, baritone; Mabel Jones, J. Chandler Smith, accompanists. Mrs. Philip Hein is chairman of the auxiliary.

A. C. WINCHELL.

### BREATH OF OLD DAYS PROVES REFRESHING

Old World Trio of Instruments Gives  
New Life to Classics Which  
Are Seldom Heard

BY ANNA CORA WINCHELL

In the mass of music, now fostered by this generation, there is still something new, and, paradoxically it is the Old World Trio. Offered by Pro Musica, the Travers Theater enclosed within its intimate walls, December 12, the three men and their instruments which were almost to revolutionize thought regarding the fiber of music. The spinet, the quinton, the viola da gamba have been words, largely, associated in mind with classic things dead and gone, at least as far as tangibility is concerned.

They became living, breathing essences whose tones, finer than cobweb, nevertheless exerted powerful vibrations upon the spirit. Musical terms, as we know them, have little application here; the ministry of these instruments was to bring a seepage of divine melody from somewhere above; we lived in the ethereal for two hours and found the altitude sustaining mortals well. At the close, our feet found the earth, but echoes of those faraway harmonies have clung.

The period of these compositions ran no earlier than 1660 nor later than 1779, the program opening with Valentini's Trio Sonata, The Bag Piper. Humor permeated its fineness, but in any mood, throughout the evening, the quality of exquisiteness never departed, due both to the period itself and to such instruments as these, which were the most important media for translating beautiful sound.

The spinet tinkled with the sweetness of timid raindrops, but seemed not to suggest the saccharine; the quinton, more nearly resembling violin, but having more strings, created an evanescent effect, and the viola da gamba, cello in form, purported to be a heavy bass in contrast to its companions, but scarcely more than purred itself through.

After the first half of the program, saturated as we had become with this temporary fleeciness, a real violin or the softest of flutes interjected would have frightened us to a point of shock. Purcell's English Suite comprised a Processional, Song Tune, Country Dance, Air and Canaries, and each movement was as vivid in its thematic material as might have been written for symphony orchestra; merely an attenuation. Antonia Lotti's Trio Sonata and the William Boyce Trio Sonata, each constructed in conventional four-movement form, added delight to the

advance of the evening.

Then, the Hasse Canzone for viola da gamba and spinet let in additional zephyrs, and the Senaille Musette a Allegro gave the quinton and spinet a chance for lilt. The solo spinet was a revelation in Couperin's Dance of the Gypsies and Blind Beggars. Its timbre would summon a picture of gay and careless rags, lights flashing upon revelry such as Pavlowa would build for her inimitable delicacy, but, even only these spinet tones were needed to arouse fullest imagination of such vagrants as gypsies and beggars, and the player, Anton Rozinsky, was due for an ovation.

The quinton of Gilbert Ross and the viola da gamba of David Freed were in the hands of artists whose fleet fingers are accustomed to robust instruments and who are known among the most musicianly ones of the art music. The three, in finale, played Rameau Tambourin and a Locilly Trio Sonata.

### ALL NATIONS MINGLE IN PEACEFUL FESTIVAL

Christmas jinks of a colorful nature marked the December meeting of Alameda County Music Teachers' Association, held at the Berkeley Pique Club Monday evening, the 15th. Nations of the world were present, and perfect peace prevailed—if in costume, why not in customary habiliments? Mrs. John I. Del Valle, president, wore the lovely colors of Peru; Mme. N. stad, program chairman, a handsome gown of the French Empire; Mrs. Josephine Wilson-Jones (also known in real life as Countess Josephine Schwarzenberg) disported in an ancient robe of brocaded velvet, a relic of England's early aristocracy; Derrick Norman Lehmer, a Turkish lady, while peasants interspersed freely with nobles, and still there was peace.

Senor Rodriguez, Mexican baritone, offered most winning folk songs of his country, in costume befitting the occasion of which he sung, and so faithfully that there was surprise and much merriment on discovering the identity of Del Valle. Mme. Cachout, French, gave Weckerlin Bergerettes and other fascinating ditties of the Provencal. Mrs. Grace Jones was pianist of the evening which closed, musically, with participants and guests singing carols—Adeste Fidelis, The First Noel, Silent Night.

The announcement of the association's officers for 1931 revealed the replacement of all incumbents.

A. C.

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# RECENT EVENTS IN LOS ANGELES

BERTHA McCORD KNISELY IN L. A. SATURDAY NIGHT

gram of distinction, presented in quished manner, was that of rete Matzenauer, contralto, at Tuesday evening concert of the ner Philharmonic series. Starting Brahms group Matzenauer com- d many moods and vocal feats confidence, born of mastery ed two decades (at least) ago. has never been a deviation from ghest within her comprehension, as this singer is concerned, con- tly one goes to hear her with expectation of criticizing. There ways, of course, outstanding num- Of the Brahms the Sapphische was particularly enthralling—it lies very creamiest part of the Mat- er voice. Von Ewiger Liebe, her umber, left a slight opening for ough of breath sufficiency, at though, otherwise, Matzenauer lets the listener know she has

certain ways the Italian group of all, the most fascinating. Res- nebbie, in sullen grey mood of r and resentment, was most im- ve; beginning with a low note and ng up the scale in mounting r, the song compasses a great tic scene, admirably suited to auer's unerring emotional sense. o mare, another Respighi work ist style, was equally dramatic; auer's Pieta, Signor, pieta! was vining as any operatically sur- ed bit she ever sang. The Cimara were lovely—especially, Fiocca e, the lullaby tuned to the fall of lakes. In a French group of varied was the Coquard Plainte d'Ari- magnificently done. I am not par- Matzenauer's Les Filles de Cadiz es not seem so spontaneous as l. Chausson's Papillons was fairy- delicacy (also the accompani- y Elinor Warren)—repetition of umber.

umaninoff's Floods of Spring was well chosen by the singer as aninoff's Over the Steppe; y's On Wings of Dream—a

good exhibition of flexibility (physical and mental)—added variety. Encores included three requested arias—from La Giaconda, Carmen and Lucrezia Borgia—all superbly done—happy opportunity for rising young singers to hear these impeccable interpretations. Which reminds me—"die Matzenauer" is making an important announcement, viz: After her present concert tour, about January, Margarete Mitzenauer will open her residence studio at Palos Verdes. Isn't this good news?

Delighted with California, after several sojourns here, the singer finally could only decide to make this her home. She wisely plans to give more and more of her art to the future by passing it on to young singers. Matzenauer is at the apex of a remarkable career, with energy, vitality, joie de vivre and love of song in full bloom. Southern California is immeasurably blessed with this addition to its art colony.

Elinor Remick Warren, as accom- panist for the Matzenauer concert, performed in her usual fluent manner. Brahms and some of the more rugged types lack the necessary fiber in Miss Warren's handling, but she is sensitive to the singer's tempo and, of course, never obtrusive. She played three piano numbers with facile "gelaufigkeit"—Arensky, two Preludes; Grifes, The Fountain of Aqua Paloa; Albeniz, Seguidilla, and an encore of her own—a bit of fluttering silverdust. Her song My Parting Gift, sung by Matzenauer as an encore, has good workmanship and also contains a discriminating sense of poetic values within conventional mold.

Arrangements are being made for a great Elgar festival in London in 1932, when the composer becomes seventy-five years of age.

\* \* \*

Through arrangement of the city's broadcasting organization, the Leipzig Philharmonic Orchestra is assured continued activities, giving twelve concerts each season.

## SEVEN THOUSAND PEOPLE HAIL MUNICIPAL CHORUS

City's Choral Organization Shares Honors with Basil Cameron, Symphony Orchestra and Soloists in The Messiah

BY ALFRED METZGER

Approximately seven thousand people assembled to hear Handel's oratorio The Messiah presented by the Municipal Chorus, the San Francisco Symphony Orchestra, four soloists—Myrtle Claire Donnelly, soprano, Myrtle Leonard, contralto, Albert Rappaport, tenor, and Alexander Kisselburgh, baritone—under the direction of Basil Cameron at the Civic Auditorium Thursday evening, December 11. It was the largest audience that ever attended the performance of this oratorio in this city. The enthusiasm was consistent and genuine and it is most gratifying to find so many people in this city giving actual evidence that they enjoy a good performance of a great oratorio.

Without in the least intending to minimize the artistic effort of the other participants in this performance we wish to state that the Municipal Chorus distinguished itself particularly. Every- one of the three hundred singers seemed to be sure of their parts, everyone seemed to sing with heart and soul and everyone seemed to grasp the musical message he or she was called upon to deliver. There was so much excellent vocal material in evidence that if there was any somewhat below par it was not predominating in the ensemble. In- tonation was excellent and the phras- ing very pronounced in its uniformity. Above all there was excellent diction making it possible to understand every word—a fact that is absolutely essen- tial in oratorio interpretation.

We thoroughly enjoyed Myrtle Don- nelly in her intelligent grasp of the soprano part. She sang with adequate fervor, delivering the unctuous phrases with spirit and abandon and yet re- taining sufficient repose to gracefully negotiate the more poetic phrases. She was in excellent voice retaining vocal

flexibility and pliancy throughout the range. Her enunciation was praise- worthy.

Myrtle Leonard, who was entrusted with the responsibility of interpreting the contralto part, revealed a rich, robust and exceedingly beautiful con- tralto voice. She sang with emotional discrimination and overcame the num- erous technical difficulties with gratify- ing ease.

Albert Rappaport of the Chicago Civic Opera Co. sang the tenor part. He possesses a natural voice of much power and fine timbre and sings with a vigor and vitality that at times ap- proaches the operatic rather than the oratorio form of musical literature. However, he was the recipient of hearty applause which he deserved.

Alexander Kisselburgh sang the bass part, one of the most difficult feats ever entrusted to an artist by a composer. It requires a great amount of agility to interpret the florid passages of such arias as Why Do the Nations so Furi- ously Rage Together and Mr. Kissel- burgh succeeded to accentuate the sentiment of his arias and recitatives with commendable facility. Neverthe- less, we can not say that he revealed that finished artistry and musicianship that he so markedly displayed when singing in the Ninth Symphony last summer. However, he is none the less a finished artist.

Basil Cameron conducted with verve and geniality. While we thought he was somewhat hurried in his tempi during the first part he succeeded in holding orchestra, chorus and soloists well together and obtained a thrilling climax in the Hallelujah chorus. He also brought out the poetic beauty of the overture and pastoral symphony with effective shading.

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## AMERICAN NEWS

Jazz music is frequent in the score of Hamilton Forrest's Camille, which recently had its premiere by the Chicago Civic Opera Company. Forrest used to be office boy for Samuel Insull, principal backer of the company.

\* \* \*

Chicago acclaimed the Don Cossack Male Chorus in its debut there recently.

\* \* \*

Max Hoffmuller, prominent in German opera, will be artistic director of the Colon Opera in Buenos Aires next season.

\* \* \*

Revival of Mussorgsky's Fair at Sorotschinsk was only moderately well received at the New York Metropolitan Opera early this season.

\* \* \*

Frederick Jagel, tenor of the New York Metropolitan Opera Company, suffered a broken leg in an automobile accident the other day. He was in the San Francisco Opera last fall.

\* \* \*

Conducted by Ferdinand Schaeffer, the new Indianapolis Symphony Orchestra in its first concert played Mendelssohn's Scotch Symphony, Wagner's Lohengrin Prelude, and Grieg's Peer Gynt Suite.

\* \* \*

For the third successive season E. Fernandez Arbos has been acting as guest conductor of the St. Louis Symphony Orchestra.

\* \* \*

Indianapolis was recently host to the Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch.

\* \* \*

By the effort of Ernest Hutcheson, dean, \$2,000 has been raised by the faculty of the Juilliard School of Music to help publication of Peter Raabe's biography of Liszt.

\* \* \*

Albert Einstein, famous scientist, was in the New York Metropolitan Opera House on a recent evening to hear Carmen, with Maria Jeritza, Giovanni Martinelli, Queena Mario, and Ezio Pinza.

\* \* \*

America will hear the Budapest String Quartet for the first time early in the new year.

\* \* \*

Lately returned from a European tour, the Stradivarius Quartet, known in California for its summer concerts at Mills College, is giving a series of five programs in private houses of patrons of music in New York.

\* \* \*

Another electrical instrument, invented by Maurice Martenot, Frenchman, has caught the fancy of Leopold Stokowski, leader of the Philadelphia Orchestra, and it will be used in concerts of the orchestra shortly.

\* \* \*

Conducted by Quinto Maganini, formerly a San Franciscan, and now noted as composer and flutist, a group of twenty musicians called the New York Simfionietta has lately been formed.

## EUROPEAN NEWS

Yehudi Menuhin played a London recital at the Albert Hall on Dec. 7.

\* \* \*

Vaughan Williams' Job, a musical pageant and ballet, was given in a concert version in the recent Norwich Festival.

\* \* \*

Bronislava Nijinska, who began tenure of the position of ballet mistress at the Vienna Opera at the start of this season, has resigned after continual quarreling about ballet plans.

\* \* \*

Ignace Paderewski's opera Manru, which had three American performances at the New York Metropolitan Opera Company in 1902 and 1903, was given production in Posen in honor of the composer's seventieth birthday this fall.

\* \* \*

Felix Weingartner's latest work, Opus 77, is An den Schmerz, for orchestra.

\* \* \*

London has been hearing a two weeks' season of the touring Covent Garden Grand Opera Company, the repertory including Trovatore, Fledermaus, Gianni Schicchi, Pagliacci, Boheme, Tosca, Butterfly, and Faust.

\* \* \*

Eugene Ysaye is to conduct his Concerts Ysaye in Paris again next fall.

\* \* \*

In the new year London will hear the final three of the six concerts scheduled there by the Manchester Halle Orchestra, Sir Hamilton Harty conducting. One program will be devoted to Wagner, one will include Sibelius' Fifth Symphony and Tschai-kowsky's Fifth, and one will present Wilhelm Bachaus in Brahms' First Concert and also the Fantastic Symphony of Berlioz.

\* \* \*

Mrs. Marjorie Kennedy-Fraser, compiler of Hebridean folk songs, has died in Edinburgh at the age of 73.

\* \* \*

Following shortly after the premiere this season of Milhaud's opera Columbus, Berlin heard Edwin Dressel's new Columbus, the Pauper.

\* \* \*

Issay Dobrowen, conductor of the Oslo and San Francisco Symphony Orchestras, was recently guest conductor of the Frankfort Museum concert, following Bruno Walter and Richard Strauss in the series.

\* \* \*

Tito Schipa has lately had success singing in concert and in Manon in Antwerp.

\* \* \*

In celebration of the sixtieth birthday of Willem Mengelberg, conductor of the Amsterdam Concertgebouw Orchestra, a composition contest is being held in Holland, the winning work to be performed.

\* \* \*

Mozart's Magic Flute will be revived at Covent Garden, London, in the spring.

## GREVEN CELEBRATES 50TH ANNIVERSARY AS SINGER

Joseph Greven, internationally known vocal artist and pedagogue, celebrated his fiftieth anniversary as operatic and concert tenor with a costume recital participated in by a number of his artist pupils. A host of Greven's friends were present to enjoy the work of the young singers as well as to show the able artist and teacher how much they held him in esteem and how much affection they bore for him. Scottish Hall was crowded recently with more than 1200 auditors and all were unanimous in their verdict that the concert was one of the most artistic and most enjoyable they have ever attended in this city.

In addition to the enthusiasm of the audience Prof. Greven received numerous telegrams and other messages from friends who were unable to be present and the climax of the evening arrived

when Prof. Greven was induced to sing the duet from the Johann Strauss Gypsy Baron with one of his favorite pupils, Bernadette Frechette. A veritable ovation overwhelmed both artists at the conclusion of this number.

The entire program was interpreted with precision and smoothness. Even one of the participating artists was justly entitled to the spontaneous and persistent applause that followed the number. Those taking part in the program were: John Linehan, Violetson, Lauren Thomas, Dorothy Thickett, Henry Armstrong, Myra F. Kenneth Steiger, Edith Gallagher, Peter Resh, Franklin Walker, Gr. Fuendeling, Evelyn Hayburn, Lucie Goecker, Marie Vogel, Anna Netmann, Ernest Thies, Eleanor W. Erna Hohl, Armine Jacobs, La. Rossi, Elfrieda Steindorff, Edna C. lagher and Bernadette Frechette.

Prof. Greven played all the accompaniments of the evening with usual display of musicianship.

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# IL CAMERON CONDUCTS FIFTH POPULAR CONCERT

unusually well selected program  
directed by the San Francisco Sym-  
phony Orchestra, under the direction  
of Basil Cameron, formed the fifth  
of a series of symphony concert of the sea-  
son. No doubt Mr. Cameron responded  
to the wishes of the "irreconcilables"  
of the San Francisco's musical colony when  
he chose Wagner's Siegfried Idyl, Mo-  
zart's Symphony No. 38 in D major  
and the Prague Symphony, Wag-  
ner's Lohengrin Prelude and Richard  
Wagner's Tone Poem Don Juan on a  
single program. There are quite a  
number of music lovers who shiver in  
their seats when a conductor enjoys mak-  
ing the great majority of the musical  
program happy with a few compositions  
of lighter character. They are not  
satisfied unless they can force a musical  
impression upon people who don't want  
to be educated, but love to be enter-

However, Goldmark's Sakuntala  
which opened the program was  
a concession to those who want to  
entertain themselves and, after all, al-  
though the other compositions were  
material for a regular symphony  
concert, they did not consist entirely  
of the heaviest works. Basil Cameron  
was in his best mood and we enjoyed  
particularly his interpretation of the  
first symphony, which he directed  
more with that emphasis of the  
mood that abound in all of  
the composer's inspirations.

The audience was delighted with Mr.  
Cameron's readings and expressed its  
satisfaction with numerous, sponta-  
neous bursts of applause.

A. M.

## ER IN HONOR OF EMMA MESOW FITCH

In honor of Mrs. Emma Mesow  
contralto, a dinner was given  
at the Sofia Neustadt at her home  
on December 13. Mrs. Fitch,  
a resident of Fresno, has re-  
turned to her former Berkeley home.  
Guests included musicians and  
of long standing acquaintance  
Mrs. Fitch. Interesting reminis-  
ces of opera abroad, recently en-  
joyed by Mme. Neustadt, were part of  
the evening's informal program, and  
among those there were Mrs. Lena  
Nicholson, Mrs. Grace Davis  
Up, Mrs. Esta Pomeroy, Mrs.  
Winchester, Miss Gladys Mac-  
Murdock, Mesdames Hill and Long, the  
Frances and Ida Stinson, who  
joined Mme. Neustadt as her  
guests throughout Europe two years

at Berkeley Women's City Club  
has recently opened its new  
theater on Durant street, Mme. Neustadt,  
directed by Mrs. Opal Hiller, pianist,  
in a melody drama on Puccini's  
"La Boheme" Monday afternoon, Jan. 12.

Menuhin is giving a New  
concert on the evening of Jan-

## "THE ART OF MUSIC" IS STRESSED BY CAMERON

"At my final appearance before you,  
young people, December 26, I will give  
a straight musical program. That is the  
day after Christmas and I shall give  
myself, as well as yourselves, a holi-  
day from speaking." So spoke Basil  
Cameron to the youthful audience of  
the Young People's Symphony Con-  
certs at the Curran Theatre, Dec. 12.

The series of six completed its third  
program on the date mentioned, each  
of which has been accompanied by  
talks by the conductor on various  
phases of music, ranging from explana-  
tions of instruments through short  
historical outlines, with gentle admon-  
ishings as to certain deportment in  
keeping with musical attendance. On  
the recent occasion, Cameron endeav-  
ored to impress upon the young the  
superior necessity of training the ears,  
instead of eyes.

"Do not look at the players, or the  
instruments or watch me or the baton;  
turn your ears to the music, its intri-  
cacies and find new themes while listen-  
ing intently. Get at the art of music,  
which is a much larger matter than  
merely hearing tunes, and try to find  
what it means, for the message in  
music is the true thing and is what  
makes it enjoyable as well as valu-  
able."

The audience, well sprinkled with  
adults, gave the conductor an appre-  
ciative response. He led the orchestra  
through the Jarnefelt Prelude, the An-  
dante Cantabile of Beethoven's Sym-  
phony No. 1; Grieg's Lyric Suite and  
the Andante and Finale from Mozart's  
Symphony No. 38.

The two final concerts of this series  
will take place in January with Issay  
Dobrowen conducting.

ANNA CORA WINCHELL.

## RUSSIA CHORUS CONCERTS

The Royal Russian Chorus with  
Princess Agreneva Slaviansky con-  
ductor gave three concerts at Scottish  
Rite Auditorium on last Friday and  
Saturday evenings and Sunday after-  
noon under the management of Tom  
C. Girton. The neatly costumed and  
vocally proficient vocalists compiling  
this organization have been heard here  
before and they have lost nothing of  
their excellent material, satisfying en-  
semble work and robust interpretations.  
They gave three programs consisting  
principally of Russian choral works,  
largely of a folk song nature, and  
judging by the enthusiasm of their  
audiences they enjoy a popularity that  
should make itself felt in a more sub-  
stantial manner than merely prolonged  
applause.

More than twenty selections, not in-  
cluding encores, comprised each pro-  
gram and they consisted of a variety  
of moods and a richness of melody,  
accentuated by exhilarating rhythms,  
that proved artistically unique as well  
as enjoyable.

A. M.



## ANNOUNCES PROGRESS

Frank W. Darling Will Establish Studio  
With Healy and Take Charge of  
Direction of Light Opera Co.

Frank Darling, eminent in New York  
as a musical director, will arrive in  
San Francisco January 1st and be  
established with Frank W. Healy at  
studios in the City National Bank  
building, 26 O'Farrell street. Mr. Dar-  
ling will have charge of the musical  
activities of the San Francisco Light  
Opera Company and give private tui-  
tion to those wishing to establish them-  
selves in light opera.

Broadway producers and talking pic-  
ture executives have authorized Mr.  
Darling to act as their representative  
in the finding of young and beautiful  
San Francisco singers.

An idea of the importance to San  
Francisco of the residence here of Mr.  
Darling is attested by the following  
biography:

Mr. Darling is American born and a  
pupil of the late William H. Sherwood,  
who was not only one of America's  
most celebrated pianists but also an  
artist of recognized eminence in Europe  
as well.

Following his activities as a concert  
pianist, Mr. Darling made a wide study  
of singing and conducting and became  
the producing musical director for  
Henry W. Savage during his remark-  
able seasons of light and grand opera  
in English in New York City, Chicago,  
St. Louis, Philadelphia and Milwaukee.  
Mr. Darling was the producing musical  
director and conductor for Mr. Savage  
in the Henry W. Savage productions  
of the comic operas, Prince of Pilsen,  
The Yankee Consul, King Dodo and  
The Sho Gun.

During the years in which they were  
the featured stars in great musical pro-  
ductions, Grace Van Studiford, De-

## Vojmir ATTIL

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Wolf Hopper, Raymond Hitchcock  
and Edna Wallace Hopper had Mr.  
Darling as their musical director.

Mr. Darling prepared and conducted  
The Spring Chicken, featuring Richard  
Carle, the comedian, and Mr. Darling  
was the musical director in the later  
periods of the professional activities of  
Anna Held and Charles Bigelow.

For ten consecutive years Mr. Dar-  
ling was the producing musical director  
for Florenz Ziegfeld, having full charge  
of the musical end of all Ziegfeld pro-  
ductions. Also, when Mr. Ziegfeld pro-  
duced the Midnight Frolic featuring  
Will Rogers, Mr. Darling was the pro-  
ducing musical director.

Three London concerts have been  
conducted by Sir Hamilton Harty with  
his Manchester Halle Orchestra thus  
far this season, and three more will  
follow in the new year. The repertory  
has included Berlioz's Mass for the  
Dead, Brahms, Schubert, and Mozart  
symphonies, Rachmaninoff's Piano  
Concerto, played by Benoit Moise-  
witsch, and Strauss' Heldenleben.

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## BASIL CAMERON TO MAKE FAREWELL APPEARANCES

Basil Cameron, guest conductor of the San Francisco Symphony Orchestra, will make his two final appearances in the regular season of the Musical Association at a symphony program this afternoon at the Curran Theater and at a "pop" to be given at the same place a week from today.

The symphony concert of today is a repetition of the program given Friday afternoon. Three out of the four numbers on this program are being given for the first time here this week. These are: Symphonic Fragments, San Francesca d'Assisi (Malipiero); Introduction and Allegro for string quartet and orchestra (Elgar), and Prelude, The Tempest (Sibelius). The closing number on the program is Rachmaninoff's Symphony No. 2 in E minor.

The program announced for the closing "pop" concert next week is as follows:

Academic Festival Overture.....Brahms  
L'Arlesienne Suite.....Bizet  
Tone Poem, The Swan of Tuonela.....

.....Sibelius  
Symphonic Poem, The Preludes.....Liszt  
Spanish Caprice.....Rimsky-Korsakow  
Andante Cantabile for Strings.....

.....Tchaikowsky  
Overture, Carnival Roman.....Berlioz

Cameron will be succeeded here by Issay Dobrowen, dynamic Russian conductor who will complete the season of the Symphony. Dobrowen, who has been filling a number of important symphonic engagements in Germany, is now en route to San Francisco and is expected to arrive here shortly after Christmas.

There will be no holiday intermission of the Symphony this year, according to A. W. Widenham, secretary-manager. Dobrowen's first appearance in San Francisco will be at the pair of symphony concerts Friday and Sunday afternoons, January 9 and 11, at the Curran Theater. Preceding this Mishel Piastro, concertmaster, will conduct a pair of symphonies Friday and Sunday, January 2 and 4, at the Curran. The discontinuance of the usual holiday intermission brings two pair of symphony concerts together.

## PACKED HOUSE GREETINGS OAKLAND ORPHEUS CLUB

The Oakland Orpheus opened its thirty-seventh season at the Auditorium Theater last Tuesday evening, December 16th, with Edward Harris directing, before a house packed to the roof. The program gave amply of the Christmas spirit in two Carols, The First Nowell and O, Little Town of Bethlehem, besides the traditional Wassail Song, Closing with the Crandall arrangement of Handel's Hallelujah Chorus from The Messiah.

Other numbers were well chosen for their musical value and exceedingly well given throughout. Harris has a very imperative and successful baton and his chorus, of desirable proportions, sends forth an attractive tonal quality with smoothness and expression. The program included Rachmaninoff's Glorious Forever, Sir Arthur

Sullivan's The Long Day Closes, MacDowell's The Crusaders, the true American Folk Song of Stephen Foster, Come Where My Love Lies Dreaming; Brewer's arrangement of the Londonderry Air (Irish); a humorous arrangement by Whiting of The Hundred Pipers (Scotch tradition), which had a piano four-hand accompaniment by Paul Ralston and Mrs. Randolph.

The guest artist was Eva Gruninger Atkinson, contralto, who sang two solo groups besides the Brahms Rhapsodie with chorus. Her voice was in the best of condition, warm, pliable and, on the whole, sympathetic. Her numbers were Sechi's Lungi Ulal Caro Bene, Sadere's I Battitori Di Grano, Adieu Forets, from Tschaikowsky's Jeanne d'Arc; Pietro Yon's Jesu Bambino, Sing, Joyous Bird, by Montague Philips; Cuckoo Clock, Grand Schaefer, and Rubenstein's Romance. Mildred Randolph ably accompanied Mrs. Gruninger and the chorus.

A. C. WINCHELL.

## ABAS QUARTET

The Abas String Quartet concerts, which were interrupted by the sudden illness of Flori Gough Shorr early in December, will be resumed on January 6 with a substitute cellist officiating until Mrs. Shorr is able to resume her place in the group.

For this January concert in Scottish Rite Auditorium Nathan Abas has announced an interesting novelty in the way of Honnegger's duet for two violins. Mr. Abas and William Wolski will offer this work by Honnegger, who is remembered in San Francisco for his symphonic score Pacific 231, which was a feature of a summer symphony season.

The Cesar Franck Quintet, with Alice Morini Wolski at the piano, and one of the standard Haydn Quartets will be included in the January program.

## LIEBESLIEDER ENSEMBLE

The Liebeslieder Ensemble, which will be heard in a concert on Monday night, January 12, in Dreamland Auditorium, is a new organization that promises to be one of the greatest attractions in the musical field. Unique in the form of its programs and in its personnel, it offers a variety seldom found in a single concert.

Esther Dale, soprano; Fernanda Doria, contralto; Paul Althouse, tenor, and Jerome Swinford, baritone, are the notable vocalists of the organization, and with them is joined the De Maria Ensemble, a small orchestra of twelve instruments, directed by Rosolino De Maria.

The programs, carefully chosen for their artistic merits, consist of concerted works in which the entire ensemble participates, a solo group of each of the vocalists, and several orchestra numbers. At each concert the major work presented is the Liebeslieder Walzer (Love-Song Walzes) by Johannes Brahms, one of the most beautiful of that master's compositions, rich in melody and sentiment.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

# NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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# Musical Review

ESTABLISHED OCTOBER 15, 1901

V—No. 18

SAN FRANCISCO, CALIFORNIA, SATURDAY, DECEMBER 27, 1930

TEN CENTS

## MUNICIPAL CHORUS TO START REQUIEM

Hans Leschke Announces Beginning of Rehearsals For Monday, January 5—More Tenors and Basses Needed, Also a Few Sopranos and Altos

Hans Leschke, director of the Municipal Chorus, announces that rehearsals for the Brahms Requiem, will be given as the fifth Municipal concert at the Civic Auditorium Wednesday evening, January 14, and on Monday evening, January 15, at the Rafael Weil School auditorium. In addition to the City of San Francisco presenting this Requiem, J. Hayden announces that this concert work will also be presented by the Municipal Chorus and distinguished soloists before the delegates of the National Federation of Music Clubs next June.

It is the ambition of Dr. Leschke and the Municipal Chorus to present the Requiem as complete and as a performance as it is possible and to this end an additional number of good voices are needed. Tenors and basses are specially in demand, although a few exceptionally fine sopranos and contraltos would be very desirable.

There are various reasons why young people will find it of special advantage to join the Municipal Chorus. They receive an excellent musical education without charge, including a special training in sight singing, conducting and orchestral work. Every year there is a competition for scholarship, in which thorough individual vocal training is given. This educational course is supplemented by the practical experience gained with the public performances of the Municipal Chorus. In short this association with the Municipal Chorus is in its way equivalent to the educational experience associated with the operatic schools. It is the joint work of training and public performance that makes membership in the Municipal Chorus so valuable.

Not only the ensemble group of the Municipal Chorus gives musical training for members of the chorus but also the friends. At a recent event of the two choruses by the modern German composer Hindemith were conducted by Dr. Leschke presented the Sonata in C minor, op. 10, No. 3, with a short discussion of the two movements of the work by Dr. Leschke, the program proved both instructive as well as enjoyable. The complete program

of this event will be found on another page of this issue.

There were two scholarship winners this year, namely, Miss Mildred Mohler, who won the \$300 prize donated by the To Kalon Club, and T. C. Hughes, who won the Coaching Scholarship under Dr. Leschke. The constant rehearsing of the greatest choral works should prove a great incentive for every ambitious singer to join the Municipal Chorus. In these days when a promising talent is ruined at the start by a spirit of commercialism that insists upon singers earning money before they are ready and before their education is barely started, the Municipal Chorus is a necessary institution where artistic proficiency is the first essential to succeed. There is no superior system to gain practical experience in vocal ensemble than is furnished by the Municipal Chorus and anyone who discourages young singers to undergo this vocal training is not inspired by worthy motives.

The Brahms Requiem is regarded by many authorities as the greatest of choral works and to study it as the Municipal Chorus will do represents in itself a most valuable education. Brahms wrote this work in memory of his mother and put into it that intellectuality and depth of sentiment which has made so many of his compositions famous. The Municipal Chorus will also compete this summer with the famous Handel and Hayden Society of Boston, the oldest oratorio society in this country who, together with other prominent choral societies, will sing for the National Federation of Music Clubs. San Francisco should take a civic pride in the fact that its Municipal Chorus shall make as fine a showing as possible and for this reason alone everyone able and artistically equipped should see to it that the personnel of the chorus is the best obtainable hereabouts.

The soloist for the forthcoming presentation of the Brahms Requiem will be Reginald Werrenrath, one of the world's foremost oratorio interpreters. In addition to his triumphs as soloist in the principal American music centers Werrenrath is also director of the

(Continued on P. 2, Col. 1)

## GOOSSENS TO CONDUCT IN CINCINNATI

Several Years With Rochester Orchestra, Distinguished Conductor Will Follow Fritz Reiner, for Nine Years Conductor of Cincinnati Orchestra

San Francisco music lovers will be interested to know that Eugene Goossens, during two seasons one of the conductors of the Summer Symphony Concerts in San Francisco, has been chosen as conductor of the Cincinnati Symphony Orchestra following Fritz Reiner, who resigned after nine years at the head of that organization.

Eugene Goossens, internationally known musician, will be the conductor of the Cincinnati Symphony Orchestra beginning with the 1931 season, it was announced recently by Herbert G. French, Director of the Cincinnati Institute of Fine Arts, and chairman of the Board of Symphony Orchestra maintained by the Institute. Mr. Goossens, now director of the Rochester Philharmonic Orchestra, will succeed Fritz Reiner.

Eugene Goossens, at the age of thirty-seven, is one of the world's leading musicians, both as a conductor and a composer. At a time when most musicians were conservatively bound, he had already proved his genius—at the age of twenty-two he was famous. His immediate connections are English, although his ancestors three generations back came from Belgium. He was born in London and has spent the larger part of his mature years in England. His musical education began when he was ten, at which time his parents sent him to Belgium to begin his education at the Conservatory of Bruges. From there he went to Liverpool and studied piano, violin and composition, and won medals in all three branches of his art. At eighteen he was violinist in the Queen's Hall Orchestra in London under Sir Henry Wood, where he remained for four years. His work as composer began at this age. In 1911 he graduated from the Royal College of Music, London.

Since 1911 he has developed rapidly as conductor and composer. Each year he conducted one of his own works with the Queen's Hall Orchestra. To Sir Henry Beecham is due the credit for discovering his talent as a conductor. He called upon him in an emergency to conduct an opera of Stanford. The Critic: it was so successful he was engaged permanently as a member of Beecham's Opera Company. He was

with this opera company for eight years. The Liverpool and Scottish Orchestras engaged him repeatedly and he appeared as guest conductor with every important orchestra in the British Isles.

During these years he also directed the Handel Society in London and the Royal Choral Society, the largest choral society in England. He was guest conductor at the Liverpool Philharmonic Orchestra and Choir and the Three Choirs Festival at Gloucester Cathedral where he conducted his own work, *Silence*, at its premiere performance. From 1919 to 1923 he was conductor of the Symphony Orchestra with the Diagheleff Ballet. In 1921 he specialized in concerts devoted to modern music, and his relations with Sir Henry Wood were cordially maintained and he was asked to conduct his *Eternal Rhythm*.

When Goossens came to America seven years ago his reputation had preceded him. He has been in ever increasing demand as guest conductor, and has been engaged and re-engaged in St. Louis, at the Hollywood Bowl, and elsewhere. Last year found him at the top of his form as conductor of the Rochester Philharmonic Orchestra, while his youth, sound musicianship, charm of personality and baton technique have made him a notable figure in the field of music.

The announcement that Mr. Goossens has been chosen to conduct the Cincinnati Symphony Orchestra follows closely upon his selection as conductor of the coming May Festival; thus for the first time in many years these two famous Cincinnati musical organizations will be brought together under one leadership.

Mr. French, in commenting upon the change in leadership of the Cincinnati Symphony Orchestra, said: "We feel we are most fortunate in securing Mr. Goossens' services for the future, and are looking forward with confidence to the further development of the Orchestra and to a most agreeable relationship with its new conductor."

Manuel DeFalla's ballet, *Love the Sorcerer*, was lately given by the Chicago Civic Opera Company.



## MUNICIPAL CHORUS

(Continued from Page 1)

National Oratorio Society of New York. It will indeed be a privilege to appear in a performance with Werrenrath. So in conclusion we urge every vocalist or vocal student who really wishes to forge ahead in the art, who possesses an inborn affection for music sufficiently to constantly add to his or knowledge and not concentrate all his energies upon how to make so many dollars before he is ready to earn the same, to join the creditable ranks of the Municipal Chorus and help the City of San Francisco to show a competent and well trained chorus, comparable to the best in the country, when the National Federation of Music Clubs holds its Biennial Convention in San Francisco next June.

### LAST PAIR OF CONCERTS LED BY BASIL CAMERON

Three New Works Introduced To Audience—Rachmaninoff In E Minor Symphony

BY ANNA CORA WINCHELL

More than one hearing should be accorded a program such as that given by the San Francisco Symphony Orchestra—the Friday of December 19, when Basil Cameron, conductor, raised his baton for the last time on the official pair of the season. Only the high places and a general impression may be touched upon in a writing like this, more or less subjected to space restrictions, and because an occasion of that sort requires, in justice, something in the nature of a treatise.

Three premieres in one day constituted a feast, even suggesting the feast of Christmas in the spiritual values of Malipiero's chosen text, Symphonic Fragments, from his San Francesco d'Assisi. Followed by Elgar's Introductions and Allegro, for string quartet and orchestra, and the Sibelius Storm Scene from Shakespeare's The Tempest, our musical foundations were more than usually touched; at times, shaken.

Rachmaninoff's E minor Symphony, No. 2, was the final work, and though not a premiere, it might well have been. Long years ago we heard it here, but to many of the younger people it was new.

The conductor had an exacting task; he rose to great heights with unsuspected power; even previous indications of dynamism, rhythmic sense and fine nuance shown during the season were not equal to the realities of this day. Perhaps keeping in reserve a climax only to be expressed through a program of these proportions, Cameron revealed himself tremendously, and, to speak apart from specific analysis of the numbers, he delivered, throughout, musical messages that were triumphant in their execution and in the impression left upon emotions.

The house was affected almost as a unit; one felt that it restrained itself from demonstrativeness before the end of the list. With a crippled orchestra,

Cameron brought those men to display power we seldom enjoy; one burst, alone, of marvelous beauty in the Elgar, made one forget that the players are not all of first rate material, but they were lifted beyond themselves this time. With a full orchestra of the sort to be commanded by every musical city, and each chair a carefully selected one, what could not a conductor of this caliber give?

Malipiero left all of the sacred spirit in his tribute to Saint Francis, while allowing the mind to realize the beauty pertaining to love of nature, God's creatures and human expression. Elgar, too, imbued with the singing soul of the Welsh people, as he encountered it amid their mountains, was able to pass his inspiration on to us in notes which, sensitively caught by a conductor, painted a radiant scene. The intertwining of the string quartet were subtle though pertinent, and for this the praise of the house went to Piastro, Heyes, Abas and Dehe. It seemed that Cameron, determined to wrench beauty from its deepest moorings, placed it at surface where even the dullest ear must have vibrated.

The Storm Scene had ominous value, and a picturing of approaching devastation that again taxed the orchestra to its utmost to preserve emphatic rhythms without disproportion or unwieldy sound. We have been reintroduced, somewhat, to Sibelius this season; we have his Finlandia "by heart" and affectionately harbored it is; this, with one or two lesser works of his, are all we know, and to have come upon a further acquaintance with the imagery of the Fin has been to add gladness to our repertoire—personally and orchestrally.

Rachmaninoff, in minor key, lends less of melancholy in this score; indeed, gayety with solemnity; festivity linking prayer, urged the orchestra to sway through these opposing elements with intelligence, and in fashion to make us feel the capriciousness and depths of Rachmaninoff's own currents.

Five times recalled, Cameron bowed to bravos and cries of "bis"; and his men, who were more than once commanded to share this praise, turned full upon their conductor with a long-sustained fanfare. His farewell will be made December 28, when the "popular" concert will comprise affairs far above the denoted adjective.

Otto Kegel, librarian of the San Francisco Symphony Orchestra, who is still confined to his room, because of a fracture of the kneecap resulting from a fall about two weeks ago, composed a song recently entitled, Song Within My Heart. Of course, his accident had nothing to do with the composition, which has been a distinct success. It was sung with much effect over the radio by Allan Wilson, tenor, and Barbara Blanchard, soprano, early in December. Mr. Wilson sang it over KPO on December 2, while Miss Blanchard sang it over KGO on the National Broadcasting Company's transcontinental chain on December 2.

## HIRSCHEY SONG RECITAL

Earl Hirsche, a young tenor and pupil of Homer Henley, gave a song recital in the Travers Theater, Hotel Fairmont, on Wednesday evening, December 17. The cozy auditorium was well filled with an audience that followed with exceptional interest every number on the program. It was a program exceptionally well selected and representative of the old as well as new school without degenerating into the faddist ultra modernism.

There were compositions by Purcell, Handel, Schubert, Hugo Wolf, Bantock, Beignani and Chaminade. There was an operatic aria by Puccini and there were a few compositions by Americans, namely, an arrangement of a Spanish song by Gertrude Ross, an arrangement of a Mexican folk song by La Forge and songs by Roger Quiller and Wheeler Beckett.

It will be seen that Earl Hirsche had quite a task before him when he was called upon to interpret such a program. The young artist is specially suited for concert work. He has repose and sings with that ease and poise so essential to concert singing. He never forces his voice, which is a lyric tenor of very smooth and pleasing timbre, and he sings with considerable taste, specially the old English songs, while he invested the three Chinese songs by Bantock with quite an element of humor. On one or two occasions his nervousness interfered somewhat with the purity of his high tones, but in this he has plenty of company even among artists of far greater experience.

We can truly say that Earl Hirsche has studied with success and shows an adaptability for the finer class of song literature that will eventually bring him additional laurels. Mr. Hirsche was assisted by Teresa Tum Suden, soprano, who on this occasion was in excellent voice and sang with splendid shading, distinct diction and artistic assurance. Both artists received hearty acknowledgements for their interpretations, occasionally being obliged to respond to encores. Leila Trenham Walker was the accompanist and she added considerably to the musical character of the event.

ALFRED METZGER.

## PASSING OF P. W. METCALF

The music community, which is widely acquainted with Alice Metcalf, will extend its condolences to her upon the recent and very sudden death of her husband, Peyton W. Metcalf, member of a pioneer California family. Born in Berkeley, Metcalf was a brother of John Brockway Metcalf of Piedmont and of Martin K. Metcalf of Washington, D. C., and was a relative of the late John Metcalf, pianist and composer, known to more than resident musicians for his songs.

Metcalf died Thursday morning, December 18, at his home in Sausalito, suffering an acute heart attack while he and Mrs. Metcalf were at breakfast.



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# Pacific Coast Musical Review

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ALFRED METZGER, Editor  
ANNA CORA WINCHELL, Assistant Editor

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## MUSICIANS' UNION ELECTION

The Musicians' Union, Local No. 6, held its officers at the annual election in the Musicians' Union Building, 1015 Broadway, last week with the following result: Walter A. Weber, president; Frank Borgel, vice-president; Albert A. Greenbaum, secretary. Clarence H. King, treasurer. All these officers have served their union faithfully and loyally during a number of years and no doubt have earned for themselves the confidence and trust of the majority of the membership. The Pacific Coast Musical Review knows one of these officials and is thoroughly convinced that they deserve the confidence that their fellow members place in them. We wish to congratulate the officers as well as the Musicians' Union upon the result of the election.

## MUSIC AND THE CHILD

Music and the Child marshals the ideas of present-day thought and equipment into simple and usable form for parents as well as teachers who are anxious to bring music as a creative experience into children's lives. Including, among other things, both discussions of vital principles of music education and accurate material—books, piano rolls and graph records—it combines the best of progressive theory with the practical guide to what is actually possible.

Progressive teachers, and especially young teachers, set a high value on its principles and careful discrimination. Parents welcome it as a practical handbook intended especially for their own use.

The book is divided into two parts. The first section includes a foreword by Walter W. Dykema, professor of music education, Teachers College, Columbia University. This is followed by chapters on The Role of the Parent in Music Education, by Emanuel Elster; The Singing Child, by Marion E. The Significance of Dancing, by P. O'Donnell; Simple and Advanced Instruments, by Doris S. Lincoln, and Learning to Listen, by Ludwig.

The second and larger section is made up of a collection of lists compiled and edited by the music committee of the Welfare Association. These include books for singing, rhythmic recitation and piano playing; phonograph records for listening and as accompani-

ments for rhythmic response and for children's singing; piano rolls; books about music for children to read; books on appreciation, history and music education for parents and teachers. The material is unusually well organized and each list has been carefully developed to cover the needs of children from early childhood to maturity.

Professor Dykema in his foreword says: "Music has always been a source of satisfaction to the individual who practices it, and some forms of it have always given pleasure to the majority of people who hear it. Today it is not only an invaluable personal accomplishment but also an almost, if not completely, indispensable social grace."

"The more people mingle, the more highly do they value accomplishments which make social intercourse more pleasant. Time was when music was so specialized an art, not only as regards performance but even as to listening, that lack of education, or intense devotion to one aspect of study, might serve as a legitimate excuse for not knowing about music. But today so widespread are the opportunities for coming in contact with music, so inevitable is it for each one to be in the midst of music day after day, that the person who does not perform, or at least care for music and know something about it, is socially at a decided disadvantage."

"It is a very unusual parent who, whether or not he is musical, does not desire to have his child musical. The material presented here has been carefully prepared by capable contributors, and parents may safely follow the many helpful practical suggestions intermingled with theoretical discussions. The publication which preceded this has fulfilled a useful purpose, and this enlarged and more thoroughly considered successor should have a still wider influence."

Fifty cents postpaid, Child Study Association of America, 221 West 57th Street, New York City. Review copies sent on request.

## EDITOR PATRIZI IS GIVEN TITLE BY KING

Ettore Patrizi, editor of L'Italia of this city, has had bestowed upon him the title of Grand Officer of the Crown of Italy, given by Victor Emmanuel, King of Italy. Patrizi is in Rome, where he has also recently had an audience with Mussolini, who thinks that the

editor is entitled to the honor for his services to Italians in America.

Patrizi is a well known musical figure in San Francisco, a patron of the arts, who has, at various times in past years, been active and instrumental in producing grand opera.

He was personally responsible for the advent here of Leoncavallo, composer of I Pagliacci, and organized the Western Metropolitan Opera Company about 1913, when Luca Botta, tenor, was "discovered" here, and critics predicted his appearance at the New York Metropolitan, which prediction was fulfilled, but he died a year later in the height of his career. Carmen Mellis, dramatic soprano, and Montesanto, baritone, were also discoveries of that season, while Leoncavallo conducted his own well known work, I Pagliacci, also presenting his Zingara, which had never been heard here before then, and his Zaza, which had been given at the old Tivoli Opera for the first time in America.

## JULIUS GOLD RECEIVES MUSICAL COURIER PRAISE

Julius Gold, known here as a prominent pedagogue and musicologist, receives frequent recognition for his exceptional knowledge and thoroughness of theoretical science. In a recent editorial headed "Ziehn and Gold" the Musical Courier of New York gives Mr. Gold the following tribute:

Julius Gold found in Bernhard Ziehn a thoroughly sympathetic teacher. Gold, like Ziehn, has the sort of mind which is truly scientific, a term that is rarely understood.

Used in connection with investigations, either in music or science, medicine or philology or any other study, "scientific" means, first of all, as nearly accurate as is humanly possible, and, conjointly, a strict avoidance of any statements are carefully so labeled.

These attributes and mental qualifications have been so utterly (and outrageously) rare in music that, as a matter of fact, we have scarcely any truth in the whole theoretical literature of our art.

Perhaps the reason for this is that music is the most emotional of all the arts, and people who interest themselves in it are likely to be more emotional and visionary than strictly scientific. In any case it is certainly a fact that one may read in treatises, dictionaries, musical magazines and periodicals and especially, of course, in the more popular press, all sorts of statements about music that are founded not upon fact but upon "the will to believe."

Redfern Mason in the San Francisco Examiner published an article some time ago upon the work of Julius Gold, who is at present one of the violinists of the San Francisco Symphony Orchestra, bringing forth just these facts. Mason says:

"Gold is a disciple of Bernhard Ziehn, and, if that is explaining the unknown by the more unknown, I will tell you that, according to "Ferruccio

Busoni, 'as a master of harmony Ziehn stands alone,' and Robert Franz marveled at Ziehn's 'astonishing acquaintance with musical literature.'"

Further on he writes: "If I succeed in indicating the reality of Ziehn's greatness I shall have done my duty by Gold, his master and the public."

\* \* \*

It must not be supposed, however, that Julius Gold has confined his work to a mere slavish study and exposition of the work of Ziehn. He has become Ziehn's natural successor as a simple result of the fact, as stated above, that he and Ziehn have the same viewpoint, the same sort of minds, the same passionate devotion to accuracy. Gold would like to devote all of his time to digging deeper and deeper into the mysteries of music, ancient, medieval, modern and futuristic. Those who know the work of Ziehn know that he was a prophet. Gold, if he can ever find time, will no doubt be able to point out what is tenable and what is not tenable in the present experiments of the modernists, or the futurists.

Music adheres to the laws of evolution as does everything else human. It moves forward in a straight line, in spite of appearances to the contrary and efforts on the part of certain composers to drag or force it aside. Ziehn was able to foresee the future by measuring the straight line beyond his own day. Gold should be able to make an important contribution to musical art by carrying this same process further. It is certainly to be hoped that he may find time to devote himself to this important theoretical and highly practical work."

The Pacific Coast Musical Review is in a position to know that whatever is said in this editorial is indeed well merited and we shall be pleased to refer to Mr. Gold's activities in one of the next issues of this paper in a more detailed manner.

## CONTESTS FOR MUSIC WEEK

Chester W. Rosekrans, director of Music Week in San Francisco, announces opening of the entry list for the violin contest of the 1931 event. The piano contest list, opened two weeks ago, already includes scores of entrants, Rosekrans states.

All amateur players, from six to nineteen years, including former winners, are eligible for both contests. Registration blanks may be had at the San Francisco Civic Auditorium, 521 Phelan Building. Over 1100 competed in the 1930 piano contest and over 700 in the violin contest.

Supervisor J. Emmet Hayden will be chairman of the 1931 Music Week to be held in the Civic Auditorium from May 2 to 9. The Board of Supervisors sponsors the annual event, of which Rosekrans has been the executive director for eleven years. The latter is chairman of civic music for the National Federation of Music Clubs and also Music Week chairman of the California Federation of Music Clubs.



## YULETIDE PROGRAM

## BY S. F. MUSICAL CLUB

New members of the San Francisco Musical Club, who have entered since last September, will be guests at a tea the early part of 1931. Mrs. Paul C. Westerfeld, president, so announced at the closing program of 1930, Thursday morning, December 18, at the Community Playhouse.

The occasion offered an excellent and fitting list of works, pertinent to the Christmas season, besides varying numbers. The San Francisco Musical Club Choral, directed by Wallace A. Sabin, launched *The Enchanted Island*, by Franz C. Bornschein, assisted by Mrs. Edward McGurrin and Mary C. McGurrin, harpists, and Melva Farwell Bills, flutist, with Esther Sittig, accompanist. It was a charming composition, well accomplished in every detail.

Gladys Bostwick Dorward, pianist, played a group from Edouard Schutt's *Carnaval Mignon Suite*, op. 48 *Prelude*, *Harlequin's Serenade* and *Punchinello*. The performer was most facile, also giving great expression to the colorful fantasy. Mrs. Bills gave three flute solos; Haydn's *Menuetto* at *Rovesio Rondo*, *Barrere's Nocturne* and *Mondonville's Tambourin*. Much of the music had pixie-like qualities which were sent forth with great daintiness and effectiveness by the player. She was accompanied by Jeanne Bruce.

Three arias from Handel's *Messiah*—*Come Unto Him*, *Rejoice Greatly*, *I Know That My Redeemer Liveth*—were sung by Caroline Crew Hill, soprano, with Elsie Young Maury at the piano. The singer, in light lyric tones, passed through the impressive phrases with success and was deservedly applauded. Harp duets comprised Marcel Tournier's *Quatre Preludes*, *Adeste Fidelis* and *Franz Gruber's Holy Night*. With Mrs. Karl Rohrer, soloist, the club choral gave the *Barnby-Gow Cradle Song* to the Virgin and *The Heavenly Noel* of Margaret Ruthven Lang.

ANNA CORA WINCHELL

CASSELLA BALLET FEATURE  
OF MUNICIPAL SYMPHONY

The third concert of the current season of Municipal Symphony Concerts will be given at the Civic Auditorium on Wednesday evening, January 14th. It will present several novel features and in many respects it will be the most unique event from an artistic standpoint ever given in the Civic Auditorium under municipal auspices according to the announcement of J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors.

The principal feature of this concert will be the presentation of Alfredo Cassella's modern ballet *The Vase*. Entirely new and picturesque costumes have been made for this occasion under the direction of Lillian May Ehrman, who will be the premier danseuse. She will have the cooperation of the Betty Horst ballet of forty skillful

dancers who will interpret the story of the broken vase, which is mended by a craftsman who inadvertently imprisons himself in the beautiful antique artwork while absent-mindedly working on the inside.

Another important feature of this concert will be the appearance of Grisha Goluboff, the youthful violin prodigy and pupil of Mishel Piastro, who will conduct the concert. The program will contain other compositions of special interest and will prove one of the most artistic and effective music feasts of the season.

DUBROWEN ACCLAIMED IN  
GERMAN MUSIC CENTERS

Inasmuch as Issay Dubrowen will conduct the San Francisco Symphony Orchestra during the second half of the season music lovers will be interested to be informed of the impression this conductor has made abroad. As is already known, he is the conductor of the Oslo, Norway, symphony orchestra. In addition to this, his regular position, he has appeared as guest conductor in many European music centers, specially in Germany, in which country he scored a series of triumphs this season. Among these his appearance with the Philharmonic Orchestra of Berlin was specially notable.

His success has been so spontaneous that he received numerous calls from the more important music centers of Germany, including Dresden and Mannheim. The latter city is where Felix Weingartner and Artur Bodansky began their career, which afterwards made them world renowned.

In Mannheim Dubrowen conducted Schumann's *Manfred Overture*, Tchaikovsky's *Pathetique Symphony* and played Bach's *Fifth Brandenburg Concerto*. As conductor he was the recipient of "ecstatic and prolonged ovation." He was praised for "delving deep in the composer's mind, presenting a wonderfully dynamic and soul-stirring ensemble." This critic concludes: "Seldom have we heard such an impressive reading of Tchaikovsky's *Pathetique*." His success as pianist was equally pronounced.

In Dresden Dubrowen received special praise for his interpretation of Debussy's *Afternoon of a Faun* and Stravinsky's *Firebird*, of which the paper said that Dubrowen "reached a climax never to be forgotten." In his conducting of the Debussy number he was praised for his plastic accentuation of the various tone color effects.

Anna Pavlowa, the famous dancer, will come back to America for a trans-continental tour after an absence of more than six years. Her manager, George Engles, received a cablegram from London recently confirming arrangements for a tour through seventy-five American cities, beginning in New York next October. As was the case on previous occasions, Pavlowa will bring her own company of terpsichorean artists with her.

LORING CLUB GIVES  
CHRISTMAS PROGRAM

The Christmas program of the Loring Club was an event of December 16 at Scottish Rite Auditorium, with Wallace A. Sabin conductor. The usual attention had been given to selection of works of praise, with a pleasant sprinkling of the secular, new and old, to the audience. The latter is one of the most devoted bodies in California, regarding its attendance upon this club, which has never ceased activity in fifty-two years and which has an irresistible hold. It speaks well for the love of choral music—perhaps especially the male chorus—when, directed along lines to meet intelligent understanding and the heart interest in music.

Allan Wilson, tenor, was guest artist, singing two groups, which consisted of Handel's *Ombra Mai Fu*, from *Xerxes*; Barnes' *Thou Little Joy of Heaven*, *Horn's Cherry Ripe* (Old English), *Hammond's The Pipes o' Gordon's Men*, *Massenet's Sonnet Martinal*, *Cadman's Dream Tryst*, *Lohr's Roadways*.

The club's contributions were Gounod's *Ring Out Wild Bells*, *Rebikof's Faintly O'er the Snow Clad Regions*, *Beethoven's Hallelujah Chorus*, from *Mount of Olives*; *Saboly's Bring a Torch, Jeanette, Ninnis' Holy Voices*, *Pergolesi's Glory to God in the Highest*, *Abt's Awake! the Day is Breaking*, *Brewer's Alexander*, *White's I'se Gwine Back to Dixie*, *Liszt's The Loreley*, *Adam's Cantique de Noel*, *Wassail Song* (traditional).

LUBOSHUTZ WITH L. A.  
SYMPHONY ORCHESTRA

Lea Luboshutz, Russian violinist, will be the soloist with the Los Angeles Philharmonic Orchestra, Dr. Artur Rodzinski, conductor, at the sixth symphony pair of concerts, Thursday evening and Friday afternoon, January 1-2. Besides appearing in recitals and with the large orchestras of Europe, Mme. Luboshutz has appeared with the leading orchestras in the East and with the San Francisco Symphony. For her appearance with the Philharmonic Orchestra this artist will play the Prokofieff *Concerta* for Violin in D major, Op. 19, which will be given first hearing in Los Angeles.

For this same program conductor Rodzinski has programmed two other numbers to be given first hearing in Los Angeles—*Rimsky-Korsakow Tone Poem*, *Sadko Op. 5*, and *Krein Ode of Mourning*, Op. 40. The *Glazounow Symphony No. 4* in E Flat, Op. 48, is also programmed. The closing number will be *Islamey Oriental Fantasia* by Balakirew, which will be given first performance at these concerts.

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Suzanne Pasmore is leader of children's rhythm orchestra, held at the Northbrae Williams School in Berkeley. The results have become worth while in that the players, besides recognizing and beating rhythm on various instruments, are beginning to write in simple notation the rhythms played. Their enthusiasm for ensemble work to be rewarded by the gift of a baton from Miss Pasmore to the orchestra, which consists of the usual grouping of castanets, bells, triangles, tambourine drums and cymbals.

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## MOUS STARS APPEAR WITH CHICAGO OPERA CO.

In addition to the five operas previously announced to be given in the Civic Auditorium by the Chicago Civic Opera Company during the week beginning Monday, March 2nd, Lucia di Lammermoor and the familiar double bill of Cavalleria Rusticana and I Pagliacci have been added. The Donizetti work will serve to introduce to opera patrons of Northern California the charming Spanish coloratura, Margherita Salvi. The double bill was included in response to very general and constant demand for the return of John Charles Thomas as Tonio in I Pagliacci, and the Santuzza in Cavalleria Rusticana will be Claudia Muzio. La Traviata, with Claudia Muzio, Schipa and John Charles Thomas singing the leading roles, has been selected as the opening bill to inaugurate the spring season of grand operas, Monday evening.

On Tuesday, Die Walkure will be given in German with an all-star cast which will include the several international favorites, Frida Leider, Maria Kneuska, Alexander Kipnis and Theodore Strack. Emma Redell, Coe, Sonia Sharnova and Chase Baromeo are also scheduled for this performance.

Cavalleria Rusticana and I Pagliacci will be given on Wednesday evening, with Hilda Burke, Charles Marshall, Antonio Cortis and others cast with Schipa and Thomas in the two operas. The dainty and charming Spanish coloratura, Margherita Salvi, will make her debut in San Francisco on Thursday evening of the week's engagement with Lucia in the Donizetti opus based on the familiar story of Sir Walter Scott's The Bride of Lammermoor. Schipa will be the Edgar, and Edward Bonelli, Lord Henry Ashton. The use of the great interest which San Franciscans always evince in the terpsichorean art, a special ballet will follow the performance of Lucia di Lammermoor.

The gorgeous and magnificent performance of Aida has been reserved for Friday evening, ushering in a week-end of dramatic performances unprecedented in many seasons. Claudia Muzio will make her third and final appearance in the title role as the Egyptian slave girl, and the associate artists will include Sonia Sharnova, Charles Marshall, Alexander Kipnis, Cesare Formelli, Chase Baromeo and Hilda Burke. The Chicago Opera ballet, which has enjoyed an enviable reputation for its excellence, will have ample opportunity in this opera to display its

only matinee of the brief season. The opera, never before given here, is the comedy Der Rosenkavalier (The Knight of the Rose), by Hugo Wolf, for which Richard Strauss wrote the music. Leading the unusually long cast for this charming work will be Frida Leider, Maria Kneuska, Alexander Kipnis, Olszewska, Thelma Votipa and Ringling.

others of the Chicago Company who have been singing the roles during the regular season in Chicago.

The final performance on Saturday night will be Rigoletto, with Margherita Salvi as Gilda and the American baritone, John Charles Thomas, in the title role. Coe Glade will be Maddalena, and Antonio Cortis the Duke of Mantua.

Three conductors, two of whom have not previously been in San Francisco, will direct the orchestra for the seven performances. Emil Cooper will be at the conductor's desk for the two German operas; Roberto Moranzoni, long a favorite here, will conduct La Traviata, Aida and Cavalleria Rusticana, and Frank St. Leger will preside over Lucia di Lammermoor, I Pagliacci and Rigoletto.

### ELIZABETH SIMPSON STUDIO

The fourth public playing recital of the Elizabeth Simpson studio of Berkeley took place Saturday afternoon, December 20, and a notable program by advanced and coaching pupils, many of whom have made appearances in recitals and over the radio during the past month, was finally rendered. Pre-hearings of solos soon to be played publicly, at the Christmas concert of the Etude Club at Crockett, were also a special feature.

Modern music was stressed and a Pizetti group, never played on this side of the bay before, proved intensely interesting in itself and because Pizetti, the eminent Italian composer, is to visit San Francisco this season. Novelty by contemporaneous composers were also given prominent places on the program.

The numbers played were: Morning Sun on the Meadow, A Rainy Day in the Wood, At the Little Fountain, Pizetti; Tango, Granada, Sevilla, Albeniz; Kaleidoscope, Goossens; Cold Spring Rain, Kvelve; Romance, Charles Wakefield Cadman; Etudes in C minor, Opus 10, F minor, Opus 10, C minor, Opus 25, Chopin; The Old Stage Coach, Rhene-Baton; Romance and Arabasque, Schumann; Claire de Lune, Debussy; Perpetuum Mobile, Weber; Bird Song, Neupert; Le Caquet, Dandrieu-Friedman.

A large number of musicians and music lovers were in attendance.

Mr. and Mrs. William Edwin Chamberlain presented Miss Amy May, soprano, and Donald Neal, baritone, in a song recital at the Chamberlain Studios in Berkeley December 21. The Musicians' Club of San Francisco recently reelected Chamberlain director; he served as president for some time.

Raymond Marlowe, the widely known San Francisco tenor, will open the season 1931 for the Oakland Forum with an afternoon recital at the Hotel Oakland on Thursday, January 8. On this program Mr. Marlowe will sing a new song as yet unpublished, which was written for him by Warren Van Valkenburg, the California composer.

## SWEET AND SOUR NOTES

By A. Major

Surely the editor of the Pacific Coast Musical Review is in hard luck. The other night he left some copy under the door of the Trade Publishing Co. on Kearny Street. It was so late—almost midnight—that he was anxious to get home and get some sleep. He saw a street car coming along and naturally ran for it. While he was running away from the publishing office a policeman came along and called to him: "Hey! What are you running away from?" Naturally the editor felt guilty, because just the day before, Mrs. Baker was murdered and he thought he might have had something to do with this crime without knowing it. Anyhow he had to explain to the policeman that the reason he was in such a hurry was because he wanted to catch the street car. The policeman was skeptical, no doubt because he thought the editor looked like a murderer, but eventually he became convinced, and let him go. In the meantime the editor had missed the street car and had to walk, cursing the policeman. Ever since he has been walking slowly when catching a street car near midnight.

I notice in a dispatch from Berlin that Germany has decided that opera stars cannot be paid more than \$160 a night and that consequently a number of prima donnas are threatening to leave the fatherland. That may not be so very unfortunate for the fatherland. America, for instance, could very well do without a few prima donnas who get more than \$160 a night.

The following story from the Examiner of December 21 is not so bad: "The lost chord which disappeared in a crescendo of barber shop harmony, has been found. It's in a harp. The harp is in the tonsorial parlor of Paul Lange in Third Street, down toward the Southern Pacific station. Paul plays it.

"The shop is just large enough to accommodate one chair, one customer, Paul and the harp. He used to have a canary bird to supply the music. But the shop is so tiny that every time the bird wagged his tail the feathers got in the customers' eye.

"The harp is 129 years old. Some of the chords—including the famous lost one—are older. It sounds best when titillated into the strains of 'Silver Threads Among the Gold,' leading up to a convincing sales talk on hair dye. "Paul used to play the harp professionally during his spare time, but had to give it up on account of an accident. A customer bit his finger during a shave. Now he plays the harp only during the hot-towel intervals, when the customer can't object."

All of this is very interesting, but it seems to me that since the barber has a harp and a barbershop chord, there is no reason why he can't string along the customer while he shuts his mouth with a hot towel. Page Kajetan Att!

Whenever I am short on material for this column I turn to the Literary Digest's "Spice of Life" or "Topics in Brief" or "Slips That Pass in the Night." There I find material in plenty. Here is a good one from the Washington Star: "Do you enjoy grand opera?"

"Yes," answered Mr. Cumrox, "especially when it's loud enough to keep me from hearing a lot of fool conversation that's going on around me."

And this one is not so bad, either: "The lengthy recital had drawn to a close, ice cream and cake had been served, and the teacher was bidding the students good-bye. One of the little performers had brought her small brother with her. As he was about to leave, the teacher beamingly said, 'Well Bobby, did you enjoy the recital?'"

"'Yes,' answered Bobby, 'All but the music.'" This was taken from Liberty and evidently Bobby took the liberty to express his opinion.

And still I am too lazy to think of a joke by myself so I copy this one also from the Literary Digest: "George Bernard Shaw says the only great men the world has ever had are eight in number, and were all astronomers. Well, astronomers are the only folk who can discover stars that keep on appearing without extravagant demands for salary." This one was taken from the Rochester Democrat and Chronicle. It is Rochester where Eugene Goossens has been conducting the symphony orchestra for several years and is now leaving for Cincinnati to take the place of Fritz Reiner.

According to the Minneapolis Journal "the busybodies have dug up an old scandal about former President Coolidge. They find that he once sang in a choir." However, according to his reputation he must have sung pianissimo most of the time.

### MUNICIPAL CHORUS GROUP IN ENSEMBLE PROGRAM

In a recent issue of the Berkeley Gazette we find the following report of a program given by the Municipal Chorus in this city on Friday evening, November 28:

The ensemble group of the Municipal Chorus, Dr. Hans Leschke, director, gave a musical evening for members of the Chorus and their friends at Raphael Weill School in San Francisco last Friday evening. The high lights of the program were two choruses by the modernistic composer Hindemith and Dr. Leschke's rendition of Beethoven's Sonata in C Minor, Op. 111, the sonata by the composer. This number was preceded by a short talk on the themes of the two movements of the sonata by Dr. Leschke. The following participants are members of the East Bay division of the Municipal Chorus: Miss C. Trutner, Miss A. Nelson, Miss I. Little and Miss S. Millman.



## AN IMAGINARY CONCERT BY FAMOUS AMERICANS

Deems Taylor, Distinguished American Composer and Critic, Makes Unique Suggestion in McCall's Magazine for December

The following original suggestion by Deems Taylor, the well known composer and critic, in the December number of McCall's Magazine, will be read with interest by many of our readers:

There is one concert that has not yet been given. It probably never will be given—worse luck. It could be given, and if it were, I will guarantee that anybody who bought a ticket would get his musical money's worth, even if he did not know the names of the performers. The program would run about as follows:

- I.  
Fantasia and Fugue in A minor, for piano.....Bach  
John Erskine
- II.  
Aria, Celeste Aida.....Verdi  
Robert Ringling  
At the piano: Neysa McMein
- III.  
Double Concerto for Violin and Cello....Brahms  
Violin, Nicholas Longworth  
Cello, Robert Haven Schauffler  
At the piano: Ethel Barrymore
- IV.  
Concerto in G, Op. 58, for piano and orchestra.....Beethoven  
Piano, Ethel Barrymore Colt  
Orchestra under the direction of H. L. Mencken

The list could be longer; but it is sufficient to indicate the fact that there is an astonishing number of famous Americans whose musical attainments as amateurs entitle them to rank among the professionals. You probably know, for example, that John Erskine, after having been a brilliant professor of English at Columbia University, blossomed into the equally brilliant author of "The Private Life of Helen of Troy," "Galahad," "Penelope's Man" and other novels. You may not know that he studied the piano for years, was a pupil of Edward Macdowell's in composition, and still gives recitals in public.

Robert Ringling has really lost his amateur standing. A son of the late Charles Ringling, the circus owner, he is president of the Ringling Trust and Savings Bank of Sarasota, Florida, and vice-president of the Charles Ringling Company, a real estate corporation; but he is also one of the leading tenors of the Chicago Opera Company. Neysa McMein you undoubtedly know as the artist who drew the cover of this month's McCall's. Her friends know her equally well as an indefatigable pianist and composer of "blues."

Nicholas Longworth, Speaker of the House of Representatives, could be a concert violinist today, if he chose to

give up politics. Robert Haven Schauffler, lecturer, army officer, sculptor, one-time tennis champion of Italy, and the author of sixteen books, has also found time to be an accomplished cellist, and an authority on chamber music. Ethel Barrymore needs—as toastmasters always take too long to say—no introduction. But you may not know that she studied to become a concert pianist, and is not yet quite certain how she came to go on the stage.

Ethel Barrymore Colt, who made her stage debut this season, playing with her mother in "Scarlet Sister Mary," was also destined for the concert platform. At school and conservatory she took all the piano prizes in sight, and is a particularly gifted Bach player.

H. L. Mencken, given his choice, would probably much rather be an orchestral conductor than the editor of the American Mercury. He plays in a mad sort of amateur orchestra that meets once a week in Baltimore. The foundation of this organization is a piano, a four-hand arrangement of some standard symphony, and a set of orchestra parts. The piano, of course, furnishes the nucleus of the music. The other parts are played by whatever instrumentalists happen to be present. Some evenings there will be two flutes, six violins, one bass, two cellos, and a trumpet. The following week may see a clarinet, two violins, four violas and a bassoon. It all sounds quite horrible (the description, I mean, but the players have a wonderful time.

The music critics seem to favor the piano. Perhaps it is not quite fair to call them amateurs, but inasmuch as they play for enjoyment, and not as a career, it seems permissible. The late James H. G. Huneker was a fine pianist, and taught the piano at one time. Olin Downes, of the New York Times, is an enthusiastic amateur performer, and has given joint recitals with John Erskine. Samuel Chotzinoff, of the New York World, and Olga Samaroff, late of the Evening Post, are barred from this discussion, inasmuch as the former was for years Jascha Heifetz' accompanist, while the latter is as well known a pianist as she is a critic.

Adolph Lewisohn, the millionaire philanthropist, although in his eighty-second year, is a singer. I don't know how good he is, but I do know that he takes a vocal lesson every day. Then there is former Vice-President Dawes, who, as you probably know, is a violinist and composer. Robert Nathan, the novelist, Rupert Hughes, and Owen Wister, are all composers.

And did you know that Calvin Coolidge used to sing in a church choir?

### GEARY THEATER

Harry Green, celebrated stage and screen comedian, will open a two weeks' engagement in The Shyster, a new play by the Spewacks, at the Geary Theater on Saturday evening, December 27th. Great interest is being manifested in this opening since it marks the return of one of the most popular film come-



## Kajetan Attl

Seventeen consecutive years as solo harpist with the San Francisco Symphony Orchestra

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dians of the past year to the speaking stage, where he made his great success. Green has not appeared on the stage of any coast theater since his vaudeville days when he was known the world over for his remarkable characterization in the Aaron Hoffman sketch The Cherry Tree. Since then he has played all over the globe in this sketch and also achieved great success in England, South Africa and Australia as the star of such plays as Welcome Stranger and The Music Master. Two years ago he came to Hollywood and clicked instantly on the talking screen. He was featured in many Paramount pictures, including The Kibitzer, The Spoilers and Paramount on Parade.

In The Shyster he plays a struggling young Jewish lawyer who falls in love with his stenographer only to find that her affections have already been bestowed on a young man who has become involved in serious trouble with a gangster outfit. The role is a sympathetic one throughout and gives Green the best opportunities of his long career. Donald Gallagher staged The Shyster and Mr. Green's supporting cast includes such well known players as Thomas Jackson, the original detective in Broadway, Willette Morris, sister of Chester Morris, the screen star, Don Gallagher, Brady Kline, Bram Nossen, Al Hill, Emmett C. King, Virginia True Boardman, Harry B. Stafford, Marie Hurst and Evelyn Pierce. The usual Wednesday matinees will be shifted to Thursday the first week of the engagement because of the holiday (New Year's Day) falling on that day.

The first meeting of the San Francisco Musical Club in 1931 will take place January 15, as the opening date for that month would be New Year's

Day. The program will be a musical tea for members only, details for which will be announced.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Dec. 13 Issue)

adies' Night was scheduled for Saturday, December 20th. Santa was to arrive over the frozen North, and a Russian dancer over ame trail. The rest was a secret. Probably I was unable to be nt, and for that reason have no recollection of any meeting. e must have been one and an election, because the names of new rs head the circular sent out January 31, 1920. They were:

President ..... A. L. Artigues  
Vice-President ..... E. M. Hecht  
Secretary-Treasurer ..... Johannes C. Raith  
Director ..... L. Strauss  
Director ..... J. C. Manning

ne circular follows:

San Francisco, January 31, 1920.

Fellow Member:

our president and council greet you with heartiest wishes for the year You are reading not the usual circular concerning our next dinner, but an al letter addressed to you by the council. A week ago the council met, prolonged deliberation on matters vital to the interest of the club, decided d between now and the end of May three featured dinners instead of the r monthly dinner of the past, and hopes this new plan will meet with your ral. Owing to present existing conditions, it is far better for us to meet t the season less frequently—pay a little more when we do meet—eat more we drink no more. Following this message will come the details of our inner. Arrangements for the same can not be completed until end of the causing our regular circular to reach you rather late. Therefore, the council asks you to reserve February 14th at 6:30 p.m. (Valentine's night) so we ave a large attendance. Fellow-members, place your shoulder to the wheel ake it hum to the tune of "When Good Fellows Get Together."

A. L. ARTIGUES, President.

RAITH, Secretary.

guest of honor was expected for February 14th, but the council disappointed, finding out that he could not be at the dinner. So ebruary we received notice that the dinner was called off. It was ed in these words, encased in dark lines that had the appearance

## LA ARGENTINA

n's fascinating dancer, La Ar-a, will again be an incomparable : to her vast number of admirers he returns to San Francisco for e performances in the Geary Theater ursday and Sunday afternoons, y 15th and 18th. San Francis-ow La Argentina to be a com-n of delicacy and virility as well agnetic personality. They have watching her little feet flash y lights across the stage to the f her famous castanets. La Ar-has mastered the art of expres- well as the art of the dance, r facial miming is almost as ous as her terpsichore. When urns here for her third consecu-it, La Argentina will bring sev-her newest dance creations, w: an entirely new wardrobe of costumes, crinolines, Mexican, and Goyesque. La Argentina's uing appearances are being an- l with the keenest pleasure by t of followers who will be on d: greet her and pay tribute eo at art.

## CAP RADIO PROGRAMS

h Pacific Coast Musical Review at it is voicing the sentiment y of its readers in publishing owing contribution to the

Chronicle's Safety Valve of recent date regarding the musical character of many programs. It will be noted that this letter was not written by a concert goer or professional musician, but by one of the average radio owners:

We are told that 64 per cent of the total broadcast is devoted to jazz. Quite a portion of the remainder is devoted to advertising, and this portion is increasing quite rapidly, and what is left is for the benefit of lovers of good music. How much is left? So little, in fact, that during the day it is often practically useless to try and get a program that is even endurable to one who appreciates good music. In the evening there usually are some good programs, but we have noticed a decided increase lately in these programs of what I have read of as "blatant advertising." Most of us get enough of this during the day. We see billboards in every vacant lot, the street cars are papered with advertisements, the highways and scenery are made hideous with it, we have to hunt patiently for our magazine stories through dozens of pages of it and then after we get home after a hard day and turn on the radio in hope of something that will soothe the ragged nerves we hear a mixture of jazz, mineral water, shoes, tooth powder, gasoline and candy, not an especially attractive mixture either to see, taste, smell or to hear. However, this is one stream we can

of mourning:

"On account of unavoidable circumstances our original plan to have our dinner dinner on Saturday, February 14th, has to be abandoned, to our great sorrow. The same will be postponed to a later date, of which the members will be notified in due time."

March and April passed in silence, and May was far advanced without any intelligence from the council. Feeling bereft of the privilege of meeting one another, five members of the club invoked the constitution, and memorialized the council in a request that a meeting be called. In response we received the circular subjoined:

San Francisco, May 29, 1920.

Dear Sir:

In compliance with a request of the constitutional number of five members, viz.; Pratt, Maurer, Rahut, Beringer, Pasmore, dated May 20th, and received by the secretary May 28th, asking for the calling of a meeting of the club as soon as notices can be issued, all members are requested to be present at a meeting next Saturday, June 5th, at 6:00 o'clock sharp, at the States Restaurant, Market, near Fourth street, where we probably shall have a room for ourselves in order to discuss matters of great importance to the club. Dinner a la carte. Please return enclosed postcard promptly.

E. M. HECHT, Vice-President.

JOHANNES C. RAITH, Secretary.

I think the president was away, for Mr. Hecht presided at the time when we met at The States. Mr. Strauss sat beside me and said to me: "To tell you the truth, Mr. Pratt, I did not know that I was an officer of the club until I received the notice of this meeting."

Mr. Hecht doubtless thought that there might be accusations of neglect. I felt a certain constraint prevailed, as the council was waiting to hear why there had been a request to meet together. However, there was no intention of finding fault with anyone. It was plainly shown that we merely asked to have the monthly meetings held regularly. This custom, provided for in the by-laws, had become a habit.

(To Be Continued)

dam and shut off and we usually do just that.

People usually expect to have to pay in some form or other for anything they get nowadays, but when they pay they like to get what is coming. Some programs give the listener a fair break; they furnish him entertainment and in exchange he is willing to listen to the fact that the sponsor of the program is selling certain articles and would appreciate his patronage. But when a program consists of an advertising oration of the "I've got you now and you've got to listen" kind, with only a tinkle of jazz in between spasms, it is decidedly irritating to a listener whose nerves are on edge and the program

is cussed, the advertiser is cussed, the radio is shut off and a possible customer is antagonized.

It would seem necessary in order to reach all of the radio public to give some choice of programs. To have at least one station every hour on the air with a program that will please those to whom jazz and this new brand of dark blue lament are sickening.—A. T. Walker.

Emil Polak, who is directing a series in International Song at the Women's City Club of Berkeley, presented Margaret O'Day, contralto, and Miriam Sellander, soprano, in music of Spain. The occasion was interspersed with Christmas music.

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Dramatic Reader

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# National Federation of Music Clubs Meeting

**Interesting Discussions, Musical Programs and Far Reaching Resolutions Combine to Make New York Gathering One of Much Importance to United States**

## Music Clubs Activities

(EDITORIAL NOTE—Realizing that the National Convention of the Federation of Music Clubs is of supreme interest to the music loving people of California, we feel justified in publishing the following official record of the recent meeting of the National Federation of Music Clubs in New York.)

Some sixty board members, district and state presidents and national chairman of the National Federation of Music Clubs filled the week, November 16-23, full to overflowing with musical affairs and board sessions.

On Sunday, November 16th, the Federation delegation heard the Manhattan Symphony Orchestra, with Henry Hadley conducting, present an engaging program including Mr. Hadley's first presentation in New York of his *Streets of Peking*. Later the same evening a Carolyn Beebe Chamber Music Society musical program and collation was enjoyed with particular interest in the first performance in New York of Theodore Blumer's *Sextet in F Major* Op. 45.

The contact luncheon on Monday brought out the presidents and representatives of 2 national organizations; Community Music Section of the National Recreation Association Augustus D. Zanzig; Music Division of the National Federation of Settlements, Mrs. Frances MacFarland; Music Section, Young Women's Christian Association, Miss Marion Peabody; American Opera Company, Vladimir Rosing; National Music League, Eric Clarke; National Orchestra, Franklin Robinson; Child Study Association of America, Mrs. Lucy Retting; National School of Musicianship, Madame Anne E. Ziegler; National Hymn Society, Miss Caroline Parker; Schubert Memorial Association, Mrs. Ernest Hutcheson; Heckscher Foundation, Mrs. Agnes Craven; Authors and Composers Association, Mr. Gene Buck; Inter Collegiate Glee Clubs, Mrs. Harriet Steel Pickewell; Roerich Museum, Miss Frances Grant; Marion Bauer, Frank Patterson, Pierre Key and Frances Eaton of the music magazines; Music Education, Miss Blanche Skeath; Poetry Society; Miss Anita Brown; League of American Pen Women, Mrs. Lewis Hughes. George Gartlan, director of music in the schools of New York City, acted as toastmaster and skillfully manipulated twenty concise and forceful speeches answering the question: "How can the Federation cooperate with your organization, and how can your organization cooperate with the Federation?"

This luncheon, which shed the light of specialized organizations upon the work of the Federation sub-committees representing various phases of music development, was one of the high lights of the entire week.

On Monday afternoon a demonstration of ether wave music by Professor Theramin pointed the way to a new control of the mysteries of sound. A portable sound film used in college classes in science, geography, literature, history and music was also exhibited.

Monday evening the Amsterdam Theater was the scene of a radio review by the National Broadcasting Company, featuring radio artists in person, including the well known Floyd Gibbons.

Tuesday morning the president, Mrs. Ottaway, set forth the Federation college music campaign, stating that to focus the attention of college presidents, deans of literary facilities and music departments, and of the people at large upon college music for the general student, and requirement of some music study in schools of Education for those who are to go out as superintendents, principals and teachers, the 47 State Federations would continue the plan as follows:

1. Devote an article to each college in the state in the state in the State Federation of Music Clubs Magazine citing music conditions.
2. Keep the subject before the clubs suggesting the election of music courses by college students.
3. Interview college presidents and deans and advisors to freshmen on the subject.
4. Dr. John Erskine has agreed to present the subject of "Music Courses in College Curricula for the General Student" for the National Federation of Music Clubs before college presidents at the meeting of the Association of American Colleges in Indianapolis in January.
5. A college music committee was appointed by the Federation as follows: Howard Hanson, Harold L. Butler, Mabel Glenn, William Mayfarth. Dean Mayfarth addressed the board upon the subject of college music, stressing the desirability of inclusion of music instruction within the regular college tuition.

Carl A. Milan, president of the American Library Association, made a forceful address, giving valuable suggestions as to how to assist libraries to develop interest in musical literature.

The Federation president brought out the fact that every music club member should read at least one musical book a year.

Mrs. Harry Bacher, chairman of the department of education, announced that states are being assisted in listing all educational musical broadcasts with printed preparatory material with a

view to the formation of "Listening-In Clubs."

Miss Alice Keith of the American School of the Air, and Mr. Ernest LePrade, representing the Damrosch Educational Series, spoke briefly.

Tuesday noon Town Hall extended the courtesy of its rostrum to the Federation national president, Ruth Haller Ottaway, with Russell Potter, director of the Columbia Institute of Fine Arts, in charge. A public offer to secure individual memberships in the National Federation of Music Clubs from Town Hall members in evidence of interest in the furtherance of musical culture throughout the country, was deeply appreciated.

The Roerich Museum, Mr. Lewis Horsch, president, opened its doors to the Federation Tuesday evening for an American Composers' Night, with Mrs. Charles Davis as chairman. Mr. Oscar Thompson, music critic of the *New Post*, acted as director of the evening of speeches concerning American composition. Some thirty composers were present. Lightning struck when Frank Patterson averred that we should wait five hundred years for worthy American composition, the supporters of present American composition winning the debate. Mr. Patterson doubtless spoke with the tongue in the cheek, and with no objection to present recognition of musical effort, since his one-act opera *The Echo* was given performance by the National Federation of Music Clubs at the Federation convention at Portland, Oregon, in 1925. Preceding the discussion, American selections were presented by the Marianne Kneisel Quartet, Greta Altpeter, contralto, and David Guim, pianist-composer.

Mrs. H. H. A. Beach, Mrs. Horatio Parker, Harriet Ware, Harold Morris, Gena Brauscombe, David Guyon, Lewis Frakeford, London, Dr. Cupertino, Del Campo, Argentina; John Adam Hugo, Mrs. A. Korn, Leslie Leigh, Florence Turney Maley, Charles Hambiel, Mary T. Salter and other American composers were present.

Mrs. Ottaway declared that the secret of the development of national creative musical art is loyalty to native composers and artists, and that the Federation invites American composers to become individual members of the Federation in a reciprocity which includes "an American group upon every miscellaneous program."

Mrs. Edgar Stillman-Kelley, past president of the National Federation of Music Clubs, spoke for repetition of performances of American composition, citing Horatio Parker's *Fairy Land*, presented by the National Federation of Music Clubs at the Los Angeles convention, as an instance of lack of sustained interest in a worthy American production. Vladimir Rosing claimed that there are fine American operas and excellent translations of foreign librettos and said that in spite of the displeasure of the New York critics in *Yolando of Cyprus* by Clarence Loomis, he himself and critics outside of New York found it most worthwhile and fascinating.

The Adesdi Chorus of New York, Margarito Dessooff, conductor, and Morning Choral, Brooklyn, Her Sammond, conductor, sang charming. Other choruses represented were Jamaica Choral, Mr. N. Val Pea conductor; the Union Choral, Harold Retch, conductor, and the Fomela of Brooklyn, Mrs. Etta Hamilton Morris, conductor.

An interesting musical program preceded the symposium, and a reception followed.

Since Prof. Nicholas Roerich, motor of arts and of scientific research is now being refused admittance to India by the British Government, though Mrs. Roerich lies at the point of death, the National Federation of Music Clubs joined other national organizations in cabling a protest.

After three days of rain the sun shone brightly for a trip around harbor, which brought into view Statue of Liberty, associated with many an American welcome and farewell and again indelibly impressed upon memory the marvelous New York line.

Federated choruses of the New York Federation were featured at the luncheon on Wednesday night, with Mrs. Etta Hamilton Morris, president of the New York Federation of Music Clubs as toastmistress and the speakers, Mrs. Ottaway, Mrs. Kelley, Mr. Mar Bartholomew of Yale, Mme. C. Samaroff and Albert N. Hoxie. Mrs. Ottaway emphasized the need of education of musical taste and understanding and decried cheap organ playing, trashy songs thrown on the screen of college movies, for college student singing. She said: "When living music is good, let us by all means retain it; if it is bad, let us say so and remove it."

Mr. Bartholomew told of the college club movement, citing one up in New York higher educational institution as spending \$500,000 for athletics and not five cents for music, and other as allowing the football team to go on tour a week at a time but forgetting the glee club to be away all night.

Mme. Samaroff, in speaking of the necessity of excellent performers, intelligent listeners to bring the glory of the composer to fulfillment, eloquently suggested a law against "easy music" which might result in "musical easies" to make forbidden music attractive.

The national board was fortunate to be the guests of Mr. Otto Kahn at the Metropolitan Thursday night performance of *Manon*, with an unusual fine cast, including Bori and Gigli.

The Music in Religious Education Forum and Luncheon, Mrs. Widney Mabey, chairman, on Friday was intensely interesting, with Reginald McCall as toastmaster, Mrs. Emily S. Perkins, founder of the American Hymn Society, Mr. Carl Dean Hubbard, Father Finn as speakers, and with celebrated clergy and organists present. The singing of hymns in the home was stressed. Father Hubbard claimed that with little excu-

(Continued on P. 11, Col.

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# RECENT EVENTS IN LOS ANGELES

Following Los Angeles news is from recent copies of Saturday whose music page is edited by McCord Knisely.

ds fail when it comes to Elisabeth. Her first concert appearance in Los Angeles, under Behy-management, last Tuesday evening, the house. Her voice, truly a gift, was as perfect as anything with earth can be. Her interpretations were superior. Her Saxon was resplendent in turquoise of sweeping lines. She had support in her accompanist, Betty der, whose musicianship was in piano performance corresponding to the singer's conceptions. Rethberg opened her program with of Sextus from Mozart's Titus. tone flowed from her throat, nothing else so much as the notes of the nightingale. Her und perfection in the highest es of musical art is far above ty; the Mozart was as natural bird's song. By a Lonely Forest y (Charles T. Griffes), was ung so well; the mood of the and tender love-sentiment were simultaneously. English songs yger Quilter, of minor musical nce, were, probably, chosen be f their ease of diction (English easy accomplishment for a singer—the letters s, th, etc., ng blocks).

And everything else were the Lieder, heard in their purest n. Choicest was the Schumann ussbaum, perfect song if ever as one, was simply Elysian; no could excel Elisabeth Rethberg elivery of that song; its appeal versal—let no one tell you the d man cannot appreciate clas- sic! Applause was so tremen- at repetition followed. Schu- ve Maria had the amazing su- quality of the finest violin; eemed to be non-existent. Der hn, in high-flung spirit, was ice of music. Brahms—Staend- l Vergebliches Standchen (lat- e) voiced the good humor of iche volkleben" in a way that ver be counterfeited. Rethberg

is a true child of the German soil which produced Schubert, Schumann and Brahms—their music is part of her being.

Modern songs by Joseph Marx—Marientied and Gestern hat er mir Rosen gebracht—were well chosen. Marx will bear much repetition; we are only making acquaintance with his work. Edward Johnson sang his Wald-seeligkeit recently, with notable success. His songs are worthy of juxtaposition with other of German's fine musical contributions. From German Lieder to the Faust Jewel Song was a gap, bridged by intermission. Rethberg chose the Gounod number as French contribution, I suppose. She sings it, as she sings everything else, with distinction, but it is not thoroughly in her vein. Arias had to be included to satisfy those who came to hear Rethberg, the opera singer, I suppose. Mama e morte from Andrea Chenier was magnificently done.

At the close there was no let-up in applause until the singer had actually sung a second program—outrage, I call it. In her choice of encores Rethberg gave no attention to sequence singing Vissi d'Arte from Puccini's Tosca after Brahms' Wiegenleid and followed by Strauss' Staendchen. One could listen to such heavenly singing forever, but there is certainly some sense of proportion to be observed. Rethberg could well afford to be less prodigal of encores. I am glad she gave Die Forelle of Schubert, before I left the main auditorium (one of the first extras); it is a memory to be specially treasured. I once made the statement, which might have seemed extravagant, that Elisabeth Rethberg was the greatest living singer; I now repeat it. She is the embodiment of bel canto; no one else has her perfect flow of tone; quality (timbre, if you like) of heart-melting beauty is present in her top tones as in her lowest. Long may she sing to us!

Philharmonic Auditorium was packed and thrice blessed those who patiently made the path straight for these embryo standard bearers of culture, who assure a future for America which will produce the finer things of life!

ed, with disappointed adults clamoring outside for admission, Wednesday afternoon, when the Junior Orchestra, composed of 150 children, of the Los Angeles elementary schools, played a pretentious program, under direction of several different conductors — music supervisors all, with the exception of Dr. Artur Rodzinski, who guest-conducted the children in one number. Miss Jennie L. Jones, founder of the Junior Orchestra and supervisor of elementary music, led the orchestra through the Gypsy Festival Overture, in which there was much variety of rhythm and a bit of phantasy which required unusual concentration for children of the grades represented by the Junior Orchestra. Outstanding work by the wind instruments in an Idylle for winds alone and an ensemble of drums and trumpets were special features.

No one could help feeling a great uplift from this performance. Just to see those well-mannered children, plainly representing homes of every Los Angeles variety, was reason enough for an emotional reaction. To hear the music they produced would have melted an iron man. The young concertmaster of last season is still at his post—a sensitive little lad of seven or eight, handling his violin with remarkable ease. His colleague, at the samedesk, in the Wednesday afternoon concert, was a serious little man of African descent—a trifle older and, obviously, musical to his finger tips.

Needless to say, Dr. Rodzinski entered into the situation with evident delight, and the children received an impression of the conductor not soon to be forgotten. How many of the little fellows will speak with pride of playing under the great Philharmonic conductor! My neighbor in the next seat told of a rhythm class, conducted by her daughter in one of the elementary schools, in which the children are, at times, given the baton, when one of her boys raised the stick in quite an excellent imitation of the Philharmonic conductor, exclaiming, "This is the way Rodzinski does it!"

Blessed children! Blessed music!

## ORGAN BROADCAST

An unusual series of programs in which a mature and competent musician has persisted in bringing the best in organ literature to a radio audience, is Raymond L. White's "Intimate Visits with Lovers of Music," given Sunday evenings in the Chapel of the Chimes, 4499 Piedmont avenue, Oakland. These programs, originating in a suggestion by Howard E. Couper, theorist and composer, have covered the literature of the organ in historical and national divisions, and Mr. White has briefly explained the significance of the work in hand in the talks preceding each selection. Devoting the first Sunday evening of each month entirely to the works of J. S. Bach has been a novelty in radio programs, occasioning much comment upon the part of organists. The programs are broadcast over radios KRE and KTAB at 7:15 and 9:15 p.m.

Mills College will present the Brosa Quartet of London next summer in bi-weekly concerts of chamber music, and it will also become a member of the summer school of music, drama and art on the campus between June 29 and August 8. Under Dr. Paul L. Dengler of Vienna, who has planned creative art along parallel lines in other fields, there will be three periods of study, concerning classic times, the middle ages and the machine age. The quartet will divide its series to be in accord with Dr. Dengler's outline.

The players first came to America last October to take part in the Coolidge Music Festival at Chicago, and the personnel comprises Antonio Brosa, first violin; David Wise, second violin; Leonard Rubins, viola; Antonio Pini, cello, whose individual merits are known as widely as is the ensemble.

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## AMERICAN NEWS

A recent program of the Chicago Symphony Orchestra, Frederick Stock conducting, presented Schumann's Rhenish Symphony, "transcribed for modern orchestra by Stock," Scriabin's Prometheus, Poem of Fire, Kodaly's Hary Janos, and Franck's Variations Symphoniques, with Harold Bauer as piano soloist.

\* \* \*

Five scholarships were recently awarded to young American singers for study in the School of Musicianship for Singers, New York, of which Anna E. Ziegler is director. John Uppman, baritone, formerly of San Francisco, won the scholarship awarded by John Charles Thomas.

\* \* \*

After nine seasons, Fritz Reiner is resigning this year as conductor of the Cincinnati Symphony Orchestra. Eugene Goossens, young English leader of the Rochester Philharmonic Orchestra, will take his place.

\* \* \*

George Siemmon conducted the Baltimore Symphony Orchestra this fall in the opening of its sixteenth season. Soloist was Mabel Garrison, soprano, Siemmon's wife.

\* \* \*

Eugene Goossens is at work on a second opera, Don Juan, for which Arnold Bennett is writing the libretto.

\* \* \*

Anna Pavlowa, Russian dancer, is to make a farewell tour of the United States next season, appearing in 75 cities. She will be supported by Escudero, Spanish dancer, formerly partner of La Argentina.

\* \* \*

George Whitefield Chadwick, veteran American composer, has resigned after fifty years' service on the directorship of the New England Conservatory of Music. He is succeeded by Wallace Goodrich, dean since 1907.

\* \* \*

Frederick Converse's California Festival Scenes was a feature of one of the recent concerts of the Manhattan Symphony Orchestra in New York.

\* \* \*

Novelties promised in the January concert of New York's Schola Cantorum, Hugh Ross conductor, are Szymanowski's Stabat Mater, Strauss' Wanderer's Song, Grainger's Father and Daughter, Sibelius' Fire-Maker, and Lambert's Rio Grande.

\* \* \*

For the benefit of the unemployed the opera class of the Juilliard Graduate School of Music will give a performance of Handel's opera Julius Caesar, in New York.

\* \* \*

Following appearances with the San Francisco and Los Angeles opera companies, Sydney Rayner, American tenor, was welcomed in concert engagements in his native New Orleans. He sang also in Havana, before returning to his place with the Paris Opera-Comique.

## EUROPEAN NEWS

Two concerts by the Budapest Philharmonic Orchestra, Ernst von Dohnanyi conducting, will begin next summer's Salzburg festival.

\* \* \*

Novelties in this season's repertory of the Moscow opera are Gladovsky's "Front and Back," Gliere's ballet, Comedians, Alexandroff's October, and Jaworsky's Fountains of October.

\* \* \*

Vincenzo Bellezza has relinquished the position of Italian conductor at Covent Garden, and Tullio Serafin, his colleague at the New York Metropolitan, will take his place next spring season.

\* \* \*

Salzburg's next summer festival may feature the Milan La Scala in Rossini's Barber of Seville, Donizetti's Don Pasquale, and Cimarosa's Secret Marriage.

\* \* \*

Julius Bittner, of Germany, has written a new opera, Der Maestro, and Alfred Bruneau, of France, has done likewise, Virginie Dejazet. The latter will be given by the Paris Opera-Comique.

\* \* \*

Karlsruhe, Germany, has revived Mozart's little known ballet divertissement, Die Rekrutierung.

\* \* \*

Hastings, England, where Basil Cameron has been orchestra conductor, is giving a British music festival in February, featuring such works as Elgar's Enigma Variations, Cello Concerto and A flat Symphony, German's Theme and Diversions, Stanford's Songs of the Sea, Vaughan Williams' Mystical Songs, Mackenzie's Piano Concerto, Bax's Tintagel, Harrison's Cello Concerto, and Lambert's Rio Grande.

\* \* \*

Sheffield, England, is to revive its triennial festival, quit after 1911, this season.

\* \* \*

Opera in Monte Carlo this season is including performances of The Marriage of Figaro, Barber of Seville, Lucia, Trovatore, Traviata, Don Carlos, Lohengrin, Parsifal, Johann Strauss' Night in Venice, Boris Godunoff, and D'Albert's Terra Baixa.

\* \* \*

Features of the current opera season at Stockholm are current performances or promises of production of Thais, Wagner's works, Auber's Black Domino, Louise, William Tell, Carl Nielsen's Saul and David, and Max Brand's modernistic Maschinist Hopkins.

Felix Weingartner's symphony concerts in Basel are including performances of Schreker's Little Suite, D'Indy's Poeme des Rivages, Andreac's Music for Orchestra, Reznicek's Charnisso, Adolf Busch's E minor Symphony, Stamitz's Symphony in D, Prokofiev's Symphony, Opus 25, Bruckner's Fourth Symphony, Mancinelli's scherzo Amanti di Chioggia, and the conductor's own An den Schermz And An die Schweiz.

Willem Harmans gave his third lecture on the Rise and Development of the Symphony at the Arrillaga Musical College on Friday evening, December 19. He was assisted by Vincent de Arrillaga, Carlo Rolandi and Maria Fiallos. The subject of the lecture was the greatest composer of symphonic music—Ludwig van Beethoven—whose composition will remain unsurpassed for all time to come. On this occasion there was presented the composer's Symphony No. 5 in C minor, op. 67, arranged for two pianos and eight hands. The fourth lecture of this series will be given on Friday evening, January 23, when Mr. Harmans will discuss the intermediate period of symphonic art, which leads to the neo-classic style. On this occasion Schubert's Unfinished Symphony and Mendelssohn's Fourth Symphony in A major will be interpreted.

The Stanford Symphony Orchestra, comprising amateurs with some professionals, makes good headway, ac-

cording to the Palo Alto correspondent on music matters. Recently a concert was given at Stanford Assembly Hall, which, to quote, received excellent appreciation from a large audience. "Informed by amateurs with ability the true musical spirit, the result is an orchestra which responds to the leadership of Daniel Bryant with spirit and flexibility. What really counts that this orchestra is a voice able to express, without undue 'static' music as Beethoven's First Symphony, the Bach D minor Concerto, Mendelssohn's Ruy Blas Overture and Schubert's Marche Militaire.

"Solo work by Miss Elizabeth Pierson and Elwyn Brugge, violinists, seemed to grow in stature."

During the holiday season New York heard the Christmas Oratorio of Handel performed by the Friends of Music with Artur Bodanzky conducting, Margaret Matzenauer among the soloists.

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## MUSIC CLUBS FEDERATION

(Continued from P. 8)

American choral expression is meaningless and second-rate. Choir directors distinction were present and were among many who took issue with her Finn.

The Junior Luncheon program on Friday, Mrs. Grace Godard, chairman, was the scene of many out-of-town guests.

Junior performers from the B Sharp Club of Brooklyn were Edna Constance Fries and Constance Eisenberg, both gold medal winners in Federation Junior contests; the B Sharp Toy Symphony of Brooklyn, and the Junior Choir of the George Presbyterian Church, with M. Sackett, conductor, New York, Junior Choir contest winner.

Mrs. Geo. H. Ritchie of Providence brought one of her gifted juniors to perform; Miss Nellie McCann, Portland, Me., National Junior Chairman of Ageantry, brought performers who presented the MacDowell playlet, To the Old Rose.

The National Opera Club, Baroness von Klenner, founder-president, retained the National Board on Friday night with contralto solos, songs of American composers, Protheroe, Carpenter and Lilly Strickland, and by Elsie Luker and with the presentation of scenes from Act II from Tales of Hoffman, with Berenice starred as Olympia; and Acts II from Don Pasquale, Donizetti.

Ottaway congratulated the club with its offer of a \$1000 prize for a solo for an opera American in character and setting, and stated that the National Federation of Music Clubs definitely further the performance of intimate operas throughout the United States.

June Gallo entertained the board with a sound film opera, I Pagliacci, dinner at the Mona Lisa Club.

En Pastures, and a supper as given by Mr. A. Atwater Kent, was the function of a week full of sessions and important decisions in the work of the National Federation of Music Clubs.

H. L. Miller, Madison, Wisconsin, announced an average increase in clubs of 800 and called for county festivals, community choruses, orchestral artists.

J. F. Hill, Memphis, Tennessee, for better cooperation between clubs and state and County Fair societies.

Resignations from the board of Frank A. Seiberling and of Mrs. Davis were accepted with regret. The board expressed sympathy for Mrs. Davis in the passing of Mr. Davis.

Olga Samaroff and Mrs. Frederick Milliken, state president of Massachusetts, accepted board membership.

Arthur Holmes Morse, Cincinnati, reported many entrants in the

National Young Artists' Contests, and a Woman's Opera Voice prize of \$1000 given through the Federation by Dema E. Harshbarger, president of Civic Concert Service, Chicago, in addition to the eight \$50 first prizes to be awarded to national winners in piano, violin, cello, organ and high and low men's and women's voices. The winner of the \$1000 women's opera voice prize, who must be prepared in three opera roles, will be chosen from among the contestants during the Biennial Convention at San Francisco, June 20-27.

Mrs. Helen Harrison Mills, editor of the Music Club Magazine and Biennial Convention transportation chairman, announced a special train to San Francisco from Chicago, leaving June 15th, the round trip ticket to include a Federation pilgrimage through the Yosemite to Los Angeles after the San Francisco convention.

Mrs. Lillian Birmingham, local chairman, announced that San Francisco is offering presentation of the Federation Prize Symphonic Poem by the San Francisco Symphony Orchestra, an American opera, a performance of the Brahms Requiem by the Civic Chorus, and much else. Los Angeles is planning a Hollywood Bowl Concert and three full days for the entire Federation delegation.

The National Federation of Music Clubs is indebted to the New York Federation of Music Clubs, Mrs. Etta Hamilton Morris, Mrs. Edmund H. Cahill and Madame Amy Ray Sowards for a week of illuminating contacts and valuable inspirations.

The following policies were presented in resolutions and unanimously endorsed:

First—That the National Federation of Music Clubs continue its efforts to have music included in the scholastic preparation for college degrees.

Second—That municipal authorization of music be encouraged by community, state and nation.

Third—That music clubs give serious consideration to rural projects for the advancement of music.

Fourth—That American composers be urged to become individual members of the Federation, and that to establish reciprocity between the Federation and the composer, we adopt the slogan "A group of American compositions on every miscellaneous program."

Fifth—That we recommend to state boards that they make definite plans for immediate action toward providing a tour of intimate opera units of American opera companies.

Sixth—That educational radio programs be encouraged and that preparatory study of such hours be inaugurated for listening-in groups and that clubs voice their approval of this educational project to the stations presenting these programs.

Seventh—That clubs and individuals presenting children's hours over the radio be requested to choose programs representative of the best in music.

Eighth—That broadcasting companies be commended for their cooperation in discouraging the jazzing of the classics.



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## WAGNER OPERATIC RECITALS

Wagner's lovely music and stories will be unfolded in their full beauty by Maud Fay Symington, when that brilliant exponent of Wagnerian roles gives her series of three lecture-recitals in the Community Playhouse on the evenings of January 12th and 16th, and in the afternoon of January 14th. At the first of these unique events, Mrs. Symington will speak but briefly on the first of Wagner's Niebelungen Ring operas, Das Rheingold, so that her hearers will be thoroughly prepared to appreciate her more detailed and analytical exposition of Die Walkure. Mrs. Symington's second lecture will be devoted to Siegfried and for this event she will have the assistance of Audrey Farncroft, whose lovely soprano voice has been frequently admired by concert and opera goers hereabouts. Miss Farncroft will interpret the music of the Bird that direct the young hero, Siegfried, to the rock upon which sleeps the favorite daughter of the God Wotan, Brunnhilde. This exquisite music appears in the Forest Scene.

The third and concluding lecture of Mrs. Symington's series will embrace the final of the Ring operas, Gotterdammerung, and upon this occasion will be heard Myrtle Leonard, the possessor of a genuine contralto voice of unusual beauty. Wagner must have dreamed of just such a voice when he penned the glorious "Waltraute" music which Miss Leonard may be depended upon to express with fine musicianship and dramatic authority. In all three lectures, Mrs. Symington will have the valuable cooperation of Frederick Schiller, the well known pianist and orchestral conductor. Schiller has had wide experience as an interpreter of Wagner and knows his scores as do few musicians.

Unquestionably these lectures will be among the most fascinating attrac-

tions of the winter season. No one who contemplates attending the performances to be given here by the German Grand Opera Company during the latter part of January can afford to miss these events, which are of a highly educational character. Mail orders accompanied by checks for the series are now being accepted by Constance Alexandre at the Selby C. Oppenheimer office, Sherman, Clay & Co. Building, San Francisco.

At a Sunday evening violin recital, December 21, Antonio de Grassi presented the following artist students at his home in Berkeley: Detlex Olshausen, Romance in G (Beethoven); Barbara Zoph, Scene de Ballet (De Beriot); Robert Wallace, La Folia (Corelli); Leonce La Point, Ave Maria (Schubert-Wilhelm); Israel Rosenbaum, Kol Nedrei (Bruch), and Tarantelle (Sarasate). De Grassi is concertmaster of the University Symphony Orchestra.

Arnold Schoenberg's Music to Accompany a Cinema Scene created a Berlin stir in its premiere under the direction of Otto Klemperer.

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## JASCHA HEIFETZ GETS \$15,000 FOR BROADCAST

We take the following interesting article from a recent issue of the New York Times:

Jascha Heifetz, violinist, who signed a contract to broadcast for the first time on December 21, during the WJZ slumber musical at 10:30 p. m., was paid \$15,000, according to a representative of the program sponsor. And Mr. Heifetz asserts that his first broadcast may be his last. He has several reasons for arriving at such a conclusion.

"My debut on the air is going to be an experiment toward which I look with great interest," said Mr. Heifetz. "It may be my first and last broadcast. Certainly it will be my last for two years, for I shall be away from the United States on a world tour. First, I should like to correct a misapprehension which seems to have become fairly prevalent. This is to the effect that I have broadcast before. I can only explain this impression by the fact that on several occasions some of my gramophone records have been played on the air. I have never played before, at or into a microphone in any broadcasting station.

"When I say that my appearance on December 21 may be my first and last broadcast I have two reasons for saying it. I may be disappointed in the experiment and, secondly, the public may be disappointed. For either or both of these reasons my debut on the air may be also my farewell to the microphone.

"I have been asked repeatedly why I have not broadcast before. In attempting to answer this question I want to be perfectly frank both with radio and the public," Mr. Heifetz said. "I have avoided broadcasting up to the present time because I have felt that radio was not a sure medium for the true transmission of music. Then, too, until recently, receiving sets punctuated even the best musical programs with the roar and crash of static. With such obvious faults both in transmission and reception I have felt that broadcasting was an injustice to the artist and the public. Distortion, static and other unpleasant factors marred so many programs which I know had been splendidly played by capable musicians.

"Therefore, I say that my decision to broadcast for the first time is largely an experiment, not only for myself but for the public. I will try anything once—anything that is worthy. And if the public and I are pleased with the experiment I shall attribute it to the really remarkable development of the science of broadcasting and coincidental improvement of the receiving set.

"Every artist is naturally apprehensive about how his performance will be heard. He wishes to be absolutely assured that his audience, visible or invisible, will hear him exactly as he performs. While broadcasting is not yet perfect, it is approaching perfection and I am informed that I may now look with confidence toward a

true transference and reception of my music.

"With this guarantee my first broadcast is going to be a thrilling experience to me. I have played to strange audiences in many strange places all over the world. But they have always been visible—I could watch and feel their reactions. This will be the first time I will play to that vast invisible audience reached by the still mysterious medium of the ether and to thousands of people whom otherwise I might never reach."

### LIEBESLIEDER ENSEMBLE

The melodious Liebeslieder Walzer (Love Song Waltzes) by Johannes Brahms, a work all too seldom heard these days on the programs of artists, will be presented by the Liebeslieder Ensemble at a concert to be given on January 12, at Dreamland. The organization consists of four distinguished American singers—Esther Dale, soprano; Fernanda Doria, California's own contralto; Paul Althouse, tenor, and Jerome Swinford, baritone—and a chamber orchestra of fourteen instruments conducted by Rosolino De Maria.

The texts of the eighteen songs in this beautiful cycle were selected by Brahms from Polydora, a collection of love poems in two volumes, translated and freely adapted by George Friedrich Daumer, published in Germany in 1885. Brahms seems to have been amused by this anthology and to have written the music in a mood of genial irony. The work is in his best lyric vein, and is at the same time permeated with a delightful sense of humor. It is as though he were laughing at lovers while sympathizing with their emotional perturbations. This combination of sentiment and mockery endows the cycle with a peculiar charm.

In the arrangement used by the Ensemble, the original four-hand piano accompaniment has been orchestrated by Mr. De Maria. The variety of tonal color greatly enhances the harmonic beauties of the composition, clarifies the lines of structures and brings out many points unnoticed in the piano version. The Liebeslieder cycle is but one item on the Ensemble's program which includes other vocal quartets, several orchestral numbers and a group of solo by each of the singers.

Marion Anderson, American negro contralto, recently made a Berlin debut.

Operettas of Muenchmeyer, Lehar, Kalman, and Abraham, and ballets of Bartok, De Falla, Stravinsky (Sacre du Printemps), and Rimsky-Korsakoff are part of the repertory of the Frankfort Opera this season.

Bernardino Molinari, conductor of the Rome Augusteum, is in America for guest appearances, with the New York Philharmonic-Symphony Orchestra, the Detroit Symphony and the Pittsburgh Symphony.

## The National Federation of Music Clubs

# Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

Required Numbers Selected By:

VOICE.....	MADAM LOUISE HOMER
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# Musical Review

ESTABLISHED OCTOBER 15, 1901

LV—No. 19

SAN FRANCISCO, CALIFORNIA, SATURDAY, JANUARY 3, 1931

TEN CENTS

## DOBROWEN ARRIVES FROM EUROPE

Distinguished Symphony Conductor and Pianist Now in San Francisco to Conduct the Symphony Orchestra During the Second Half of the 1930-1931 Season—Anxious to Present New Works and Also Appear as Soloist

Issay Dobrowen, the second of the conductors who are directing the San Francisco Symphony Orchestra season, arrived in San Francisco Sunday and, judging from the interviews in the newspapers, made an excellent impression. Alexander Friedman, Sounding Board of the Chronicle-Music page last Sunday had this to say about Mr. Dobrowen's success in Europe:

Dobrowen has been active in Europe, conducting in London, Berlin, Mannheim, Dresden, Oslo, and other cities. San Franciscans are naturally anxious about him in turn. European reviews of his concerts promise much for him.

Here is what was written in the London Times on December 2: "The Russian conductor, Issay Dobrowen, took the place of the London Symphony Orchestra last night at Queen's Hall in London. In his program he played a symphony by Willem Mengelberg, and a Russian work, Scriabin's Poeme de l'enfant, was appropriately included in the program."

Mr. Dobrowen had shown long before we reached Scriabin in the second half of the program that he is a conductor with decided but not extravagant views, who can get forceful but controlled playing from an orchestra. Perhaps Slav blood gave him the sympathy with the composer of Slavonic Dances, for we knew the first crack of the drum in the bar of the New World Symphony—that the performance of this work would not be perfunctory.

Like other composers who have had rough treatment and hard days for care and refinement, under Mr. Dobrowen he stood with all his essential freshness unfaded. Played well and not too remains a delicious symphony. Dobrowen disposed of the decline and fall of the Poeme de l'enfant so that the climax, when it was solid. Scriabin sometimes hollow nowadays—the long striving of the development seems skeptical—but the conclusion convincing; Mr. Dobrowen put the skepticism aside."

San Francisco's coming guest, a

Mannheim critic wrote, "Issay Dobrowen's interpretation of Schumann's Manfred Overture brought out all its deep sadness, despair and wild longing together with the whole range of human emotions hidden in this wonderful piece."

"If Dobrowen was highly thought of here before, the impression was greatly strengthened during the presentation."

(Continued P. 2, Col. 1)

## REMINISCENCES BY HAROLD BAUER

Distinguished Pianist Relates a Series of Interesting Incidents From His Artistic Life—Starts as Boy Violinist at Ten Years of Age—Tells of Early Days of Boston Symphony

(From N. Y. Times, Sunday, Dec. 21, 1930)

My first important concert was when, at the age of about 10, I played the Mendelssohn violin concerto with an amateur orchestra in London. I was rather pleased with myself to find the orchestra struggling to keep up with my tempo in the last movement—"Wretched amateurs," I thought; "I am going to be an artist!"

After the performance I saw my

teacher. "You played the last movement too fast," he said. Oh, what misery and humiliation! What my teacher said was gospel, the final and unquestionable truth. I did not dare to say that I thought the orchestra was too slow.

Since then I learned the value of deliberation, not from musicians, but through watching the performances of dancers, conjurers and talented vaudeville artists.

\* \* \*

The death of a Russian Czar seems to have been the principal cause of my changing from a violinist to a pianist. I was engaged to accompany a singer on a tour in Russia, my duties being to play the piano parts for the songs, and violin solos to fill out the program. Owing to the strict court mourning which followed the emperor's death, no public concerts could be given in the principal cities, and the majority of our performances was given in small towns on a semi-private basis. No accompanist for me being available in these small places, I was compelled to play solos on the piano in order to complete the program. Later on, when the ban was lifted and we visited the larger cities, the manager decided that I could play the piano well enough for his purposes and declined to assume the extra expense of engaging another accompanist.

When I returned to Paris at the end of the tour, I found that no one would take me seriously when I declared I was still a violinist; consequently, as my circumstances compelled me to take advantage of every opportunity for public appearances, I became a pianist, for the simple reason that I was not allowed to play the violin.

\* \* \*

One day the well known impresario Robert Strakosch came to see me. "Will you accept an engagement for two symphony concerts in Munich?" he asked. "Of course I will," I replied without an instant's hesitation, even knowing whether this was on the piano or the violin. I had said "yes" to anything at that time. It turned out that it was for the piano. I went to Munich and played.

(Continued P. 4, Col. 1)



MME. JOHANNA GADSKI

The World Renowned Wagnerian Soprano Who Heads the Artists of the German Grand Opera Company, to Appear at the Civic Auditorium January 24-28 (See P. 11, Col. 1)



## DOBROWEN ARRIVES

(Continued from P. 1, Col. 2)

tion this evening of Tschaiakowsky's Pathetique Symphony. \*\*\* Dobrowen delved deep in presenting a wonderful, dynamic and soul-stirring ensemble. After all the wild emotional storming of the first movement, the second appeals almost as an idyll \*\*\* and Dobrowen showed himself master of the situation again by his quick change to lightness and pleasing grace.

"In the third movement ideal restfulness gives place to the gradual rise toward a boundless emotion, interpreted with such abandon by the director that he was acclaimed by prolonged applause. With strong and wonderful execution Dobrowen handled the contrasts of the third movement and the finale, with its deep sadness, lapsing into pianissimo and the end.

"Seldom have we heard such an impressive presentation of Tschaiakowsky's Pathetique, and can therefore understand the ecstatic and prolonged ovation after each movement."

Conducting Bach's Fifth Brandenburg Concerto from the keyboard, Mr. Dobrowen won praise also as a pianist, and seemed to the above-quoted critic to own a fine sense of the classic style as well as of Tschaiakowsky's and Schumann's.

Dresden completes the chorus of applause. A critic in that city wrote, "The appearance of Issay Dobrowen as guest director of the Dresden Philharmonic was greeted with pleasure. \*\*\* From the rising passionate music of Schumann's Manfred Overture to the B flat Piano Concerto of Brahms he was masterful. \*\*\*

"In the music of Debussy and Stravinsky Dobrowen finds ecstatic pleasure, and can give full expression to his delight in the colorful motifs and rhythms. In Dobrowen's interpretation of the Afternoon of a Faun one senses artistic genius. All the lovely motifs stand out in tonal clarity. Often this quality is lost in the directing of Debussy's music so that the impression follows that it is formless.

"The magnificent rendering of the Fire Bird of Stravinsky, with its Asiatic rhythm-motifs, reaches its peak of ascending emotion in the King's Dance. This music under Dobrowen's direction reached a climax never to be forgotten.

"This was an impressive, an unusual concert, one of the kind not given every day in the People's Concert Hall. The program was so different, yet so comprehensible in its interest. Let us have more like it."

Redfern Mason had the following interview in last Monday's Examiner:

If you are familiar with Hans Holbein's portrait of Erasmus, you will recognize Issay Dobrowen as soon as you set eyes on him. He has the alert, eager look of the scholar, with more than a touch of the romanticist in his glance, in which there also lurks a suspicion of whimsical humor.

Dobrowen came into California's sunny looking winter yesterday morning, heaved a sigh of relief, for

he only left Frankfort-am-Main a fortnight ago, and decided that, though God made him an artist, and the King of Norway made him a Norwegian, he could become an American without much effort. Dobrowen is guest conductor of the San Francisco Symphony for the next three months.

A man in his middle thirties, probably, his manner marks him for one of the ever young. As he was coming to America, he bought a language phonograph and, for a couple of weeks past, he has been listening to lessons in English, and even now speaks with considerable facility. When the right word doesn't come, he lapses into German or French or speaks Russian with his wife. Madame Dobrowen speaks English well.

In this polyglot fashion we quickly got upon a good understanding.

"I suspect you for a romantic," I hazarded, to draw fire.

"With classic leanings," he corrected, and the composer's lady smiled. Women know their husband's better than their husbands know themselves.

"And modernistic inclinations," she added with a smile. Dobrowen nodded assent.

"Are you San Franciscans familiar with Stravinski?" he demanded.

"Oh, the Fire Bird and Petroushka." "And not the Sacre and the Noces?"

"We are waiting for you to do them."

"I'd like to. But not the later Stravinski; he's forever trying to find a new vernacular and now he's lapsing into mathematics, like Hindemith, who looks wonderful on paper, but to the ear—!"

"And you're a pianist. Will you play the Mozart D minor Concerto?"

Dobrowen beams. "I'd love to."

"Then it's a promise?"

"All right. And I've written a concerto of my own."

"Very well, play that too."

For our American orchestras, Dobrowen has an immense admiration.

"I heard the Philharmonic with Toscanini," he said. "Do you know that today America is setting the standard for Europe?"

We talked of Dostoevski and Turgenyev and Gogol. We recalled the glorious basso of Tartakoff, and my final impression of our new guest conductor was that, classics or no classics, the romantic kaven is strong within him.

And by way of coda, he it added that Dobrowen started his musical career at 4 as a musical prodigy.

"San Francisco has a way of producing musical prodigies," he observed, proving once more that Yehudi and Ricci have advertised our city in places which the Chamber of Commerce and Californians, Inc., cannot reach.

Margaret Tilly, pianist, who left here last summer for New York, has had interesting engagements. She played recently for Thomas Edison in his home and has been engaged for various tours. She will return to San Francisco in the spring, ending a tour at Victoria March 3, and coming here for further engagements.

MISHEL PIASTRO TO LEAD  
S. F. SYMPHONY ORCHESTRA

The next offering of the San Francisco Symphony Orchestra will be the repetition tomorrow afternoon of yesterday's excellent program under the direction of Mishel PIASTRO, assistant conductor. For the remainder of the season the Musical Association will present Issay Dobrowen, noted Russian conductor, who for the past five years has been conductor of a symphony orchestra at Oslo, Norway. Dobrowen comes here following a series of brilliant successes throughout Germany.

Piastro's concert will be notable for the presentation of the child marvel violinist, Grisha Goluboff. Grisha, who is but seven years old, made his initial appearance last season with the Young People's Symphony. He has since appeared as a guest artist with the Philharmonic Orchestra in Los Angeles where he made an acknowledged artistic success. Grisha is the pupil of PIASTRO who predicts that the boy will go far in the world of music and bring added fame and luster to the name of San Francisco as a city of music-loving people.

Grisha's number with the orchestra will be the difficult Violin Concerto in G minor by Bruch. This concert will be featured also by the ever popular Symphony No. 6, Pathetique by Tschaiakowsky and Brahms' Variations on a Theme by Haydn.

## BAND INSTRUMENTS

Since there seems to exist erroneous ideas regarding the superiority of European band instruments over those of American manufacture we take pleasure in copying the following communication to the New York Times of December 21:

In the music section of The Times Dec. 7 there appeared an article by Henry Prunieres, who in this article proceeded to state that the trumpeters of the Boston Symphony Orchestra use instruments of both French and German manufacture. This is not correct. The entire trumpet section uses Bach "C" trumpets, which were made in our factory here in New York.

In fairness to American manufacturers and as a matter of national pride, we believe you will want to correct this statement in your paper.

VINCENT BACH,

President Vincent Bach Corporation,  
New York, Dec. 13, 1930.

De Vally Opera Institute gave its tenth annual pupils' recital at 2415 Washington street on Sunday afternoon, December 7. The well trained participants were: Philip O'Rourke, baritone; Johannes M. Hope, tenor; Thomas Glynn, bass; Henry E. Reed, tenor; Joe Fredrikson, baritone, and Mildred Stombs Warrenskjold played the accompaniments. Compositions by Handel, Balfe, Gluck, Saint-Saens, Flotow, Mozart, Liza Lehmann, Mari-kanto, Toivo Kuula, Franz and Oscar J. Fox were included on the program.



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# Pacific Coast Musical Review

FARRELL STREET

SAN FRANCISCO

PHONE KEARNY 6044

A weekly publication devoted to the interests of the musical profession and public of the Pacific Coast

ALFRED METZGER, Editor  
ANNA CORA WINCHELL, Assistant Editor

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JANUARY 3, 1931

No. 19

## CONTEMPTIBLE OPPOSITION TO GERMAN OPERA

The German Opera Co. will pay its second visit to San Francisco January 24 to 28 and the Pacific Coast Musical Review wants the advantage of this opportunity to point out to the musical world how important and how far-reaching from a musical point of view the visits of this company are. Insofar as the recognition of the merit of German opera in this or any other country is concerned, no complaint is in order, for everywhere this phase of operatic art is duly recognized by the public. In Italy, for instance, German opera is next to the Italian opera the most popular in all the principal opera houses. In America German opera is duly appreciated by the public. However, beginning with the war this form of musical entertainment had lost its grip in the important opera houses of the allied countries and rival interests have tried their best to keep German opera in a position of inferiority as to the number of performances, the payment of artists and equality in point of importance with operatic works of other nationalities.

Without any desire to express resentment we wish to state merely an enumeration of facts that for many years the Italian groups have been in charge of the principal opera enterprises in America. There was a time when German groups have been in control at the Metropolitan in New York. There was a time when French groups, like Mary Garden at the head, were in control at the Manhattan Opera Co. of New York under Oscar Hammerstein's management. The Pacific Coast Musical Review would like to see, for a change, an American control of opera associations in this country, not only from a financial standpoint, but from the artistic point of view as well. No doubt will eventually be the result of a gradual change in sentiment, but at the present time the predominance in all artistic matters of opera in America is Italian. By no means do we intend to convey the impression that we have not the highest respect for Italian music. Indeed no one in San Francisco has done more to aid in the recognition of Italian music and masters of music than the editor of this paper and he will continue to exercise this impartiality as long as he has the influence to sway a certain part of public opinion.

However, it will be remembered that certain elements, always anxious to gain publicity through antagonistic propaganda, have taken advantage of unfortunate conditions created by the war to belittle and exclude anything German including music and a certain highly embittered element of this class of people have as yet not realized that the war is over and are continuing the campaign against German music including opera. Not until recently have the big opera houses in the east returned German opera to their repertoire and the elements in control would have continued to boycott German opera had the public demanded in no uncertain terms that it be placed back upon the repertoire. It is the cause which crystallized this public opinion that we wish to discuss in this editorial.

If the powers controlling opera in the east had asked the question of German opera themselves it would have been possible for The Wagnerian Opera Co. which came here a few years ago and which, finally, after overcoming incompetent business management, came to everybody that German opera had been in this country in spite of everything. Even when the war was still reluctant to give this opera a chance. Then came the German Opera Co. which came at the head and duplicated the success of the Wagnerian. Indeed the success of the German Opera Co. was so encouraging that it inspired the Wagnerian to make its first transcontinental tour.

To enumerate the intricate details of the struggle was put in the path of the organization would fill many pages. It conquered and, while it was not heartily everywhere, it was warmly and loyal art lovers were ready to earn any profits for the tour. But the enemies of the musical public are not yet satisfied. It is vain as it is continued. The popular traveling companies of theatres to the east had booked the German Opera Co. and had canceled the contracts of artists that the public entertainment of the opera was the main objective.

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## WAGNER OPERA LECTURES

Kirkman's playing was praised throughout the concert, and in liant runs and arpeggios of The had an opportunity to prove a soloist as well. The friends MNeill Club will now look forward to the next appearance of the igers with a new high standard mpishment. The men deserve port of the Sacramento music because of the seriousness of nging ambition and because of ides of accomplishment they eady made.

Additional enjoyment to what promises to be one of the most attractive series of the winter season will be provided by Audrey Farncroft, soprano, and Myrtle Leonard, contralto, who will interpret musical excerpts from the operas Siegfried and Gotterdammerung. Mail orders accompanied by checks are being handled through the Selby C. Oppenheimer Recital Division, Constance Alexandre, manager, at Sherman, Clay & Co.

## KEarny 6044

As one of the loyal and evangelistic shouters in praise of Prof. Walt Roes-

Some one told me the other day that it requires great intelligence to understand ultra-modern music. That must be the reason that so many of us suffer from mental indigestion when listening to it.

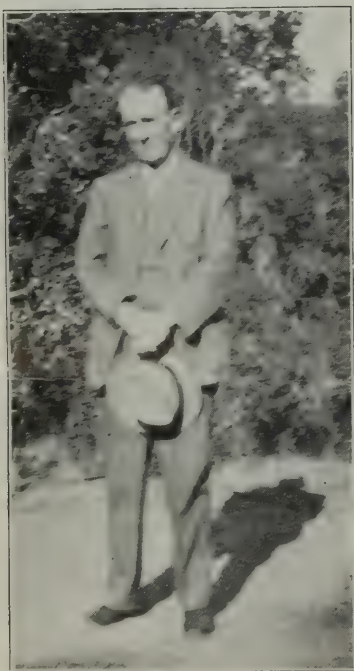


## BASIL CAMERON ENDS 1930 SYMPHONY TERM

Ovation Given By House And Orchestra—Juveniles Show Appreciation

BY ANNA CORA WINCHELL

Closing the term of his American premiere, Basil Cameron, conducting the San Francisco Symphony Orchestra since October, faced a packed house at the Curran Theater Sunday afternoon, December 28. He came to the city less well heralded than many artists, and he goes, not only well known but with the admiration, respect and enthusiastic approval of this wide music community which extends its borders over at least four counties. With complete effacement, thinking only of scores and composers and their integrity as placed in his keeping, Basil Cameron has won his way more slowly than some, but with sureness soundly established.



RICHARD M. TOBIN

War Memorial Trustee and Director of Musical Association, San Francisco Opera Association and Pacific Opera Association, Who Returned From New York Last Week

Total absence of all superfluous gestures or sensationalism in any degree have been his outstanding characteristics together with complete sincerity marking every move of the baton. It is seldom we see sincerity and inspiration in such impressive combination. For these reasons and others, Cameron will not be forgotten; mind and spirit there are dedicated to the dignity and the holiness of music.

This program brought well balanced contrasts. Opening with Smetana's Overture to The Bartered Bride, the list ran through Bizet's Carmen Suite, the Beethoven Fifth Symphony, Johann Strauss' Tales from the Vienna Woods,

Tschaikowsky's Andante Cantabile for strings and his 1812 Overture.

Skimming the surface, again, it can be said that the Fifth was read with soothing effect; the first movement, taken more slowly than this clientele has heard, was not dragged but, rather, lingered for the greater impressiveness. The Scherzo led to one of the most finely drawn pianissimos yet yielded by an orchestra, till only a vibration was left loitering in ethereality, waiting to be born into a more robust realm—and the burst came as a glorious fulfillment, even proceeding into the Finale.

The 1812 roared its guns, to be sure; revealed the ever insistent French hymn with a carefully sought clarity, though the brasses are still too recalcitrant for complete aural comfort, while the orchestra in the mass delivered the message of war—almost too poignant. Yet one could not associate this version of the 1812 with mere noise; there were selectiveness and order throughout.

Never was Carmen more satisfying; the more so because of long, definite pauses between each distinctive motive; pauses are a mystic part of music, as essential as the audible, and frequently more meaning. The Andante Cantabile held a prayer which even the seductive Orientalism of themes could not dominate; the spirit of the audience was happily lulled thereby—not over exhilarated.

The conductor received ovation, heartfelt and prolonged; cheers came from a house peopled by those of discrimination and cultivation. The orchestra was always gathered by their leader into the fold of approval, and again the players gave him a fanfare.

The final program of the Young People's Series, December 26, was wholly a musical one. Juveniles and adults heard with equal interest the Weber Overture to Der Freischütz, swinging and ingratiating in its rhythmic charms till many murmurs of underbreath singing in the audience was discernible. Tschaikowsky's Nutcracker Suite emanated every spark of color and piquant tune planted by the composer, and Liadow's Musical Snuff Box added delightful grotesquerie to the list. There were also the Rimsky-Korsakoff Spanish Caprice, alive with the idiom of Spain further illumined by the torch of the Slav.

Schumann's Traumerei showed us a tender dream translated as prayer; the orchestra was very mellow and sympathetic in this—but when is a dream not a prayer? Coleridge-Taylor's A Christmas Overture was a fitting close, and the young people released a demonstrative spirit towards their instructor of the past six weeks.

### MRS. HUGH BROWN

Resuming her series of play readings in the Travers Theatre of the Fairmont Hotel on Monday afternoon, January 5, Mrs. Hugh Brown will present Maxwell Anderson's new play, Elizabeth, the Queen. This will be the second in Mrs. Brown's series of Echoes from Broadway being given under the management of Alice Seckels. The hour announced is 2:15.



### GRISHA GOLUBOFF AS SOLOIST WITH SYMPHONY

Little Grisha Goluboff, another of San Francisco's child violinists, will make his second appearance this week at the concert tomorrow afternoon of the San Francisco Symphony Orchestra at the Curran Theater. The occasion will have added significance inasmuch as he will appear with his teacher, Misha Piastro, concertmaster of the Symphony and for this concert, acting conductor.

The program will be a repetition of the concert Friday afternoon in which Grisha was heard with the orchestra in Bruch's difficult Violin Concerto in G minor. Grisha, who is seven years old, has attracted widespread attention in the music world. About a year ago he appeared as guest artist with the Young People's Symphony. Since then he has also played with the Los Angeles Philharmonic.

The other numbers on Tomorrow's program are: Symphony No. 6, Pathétique, Tschaikowsky, and Variations on a Theme by Haydn, Brahms.

\* \* \*

Local symphony followers are looking forward with eagerness to next week's offering, which will mark the first American appearance of Issay Dobrowen, distinguished Russian conductor. Dobrowen will complete the present season of the Symphony. Coming direct from a series of concerts throughout Europe and England, he has been preceded by glowing accounts in the various cities in which he has conducted. His program will be as follows:

Symphony No. 5, in E Minor Tschaikowsky  
Prelude, The Afternoon of a Faun Debussy  
Tone Poem, Baba Yaga Liadow  
Kikimora Liadow  
Tone Poem, Don Juan Strauss

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

the present writing the club is holding luncheons more than  
rs. After the vacation we came together again at the States  
urant, with Mr. Hertz as our speaker. He had just come from  
e and narrated many very interesting things about what he  
nd felt, as he pased through the countries devastated by the war.  
tended the great Mahler Festival. In Vienna, asking for a cigar,  
s offered him the only one on hand. It looked "unappetitlich,"  
ugh it had been picked up. When asked the price the host said,  
owns." Mr. Hertz said: "I don't think I'll take it." The man  
d that it made no difference to him, for he could easily dispose  
cigar. The narrative was told in English, French and German,  
ook in the after-war conditions in Paris and Berlin, beside those  
n Vienna and Belgium.  
o guests were with us that evening, new to San Francisco.  
were Hahl and Linden. How well we know them now! One  
achanted us with his presence, the other with his flute.  
ere comes next the invitation to the October dinner. Don't forget  
he year is 1920:

San Francisco, October 22, 1920.

Fellow Member:

the winter season has ben gloriously inaugurated by our last meeting, at  
Mr. Hertz held us all spellbound by telling us what he saw, heard, did and  
d during his summer trip through the old world.

note of regret, however, was struck by the reading of a letter from our  
nt, Mr. Artigues, who, under the pressure of other business, felt himself  
ined to lay down the presidency of the club. Though we regret the  
ty of this step, our best wishes accompany Mr. Artigues in his under-  
g, and we hope to have him with us as often as possible. His mantle will  
on the shoulders of our vice-president, Mr. Hecht, who will be at the  
f our craft for the remainder of the year.

ose present were:

Chamberlain	Locher	Pasmore	Raith
Firestone	Lundine	Taillandier	Rauhut
Hertz	Mason	Pratt	Soule
Hecht			

Guests: Hahl, Linden

## COMMONWEALTH CLUB YEARS TEACHING REPORT

music section of the Common-  
Club some time ago appointed  
nittee to investigate conditions  
in the public schools of Cali-  
regarding the teaching of music.  
annual dinner of the music sec-  
which took place last month the  
tee tendered its report and  
e following recommendations:  
report of the committee ap-  
by the music section of the  
wealth Club to investigate the  
of music in the public schools  
ornia makes the following rec-  
lations:

at the teaching of music in  
le schools should only be en-  
to teachers who have received  
training. It is to be hoped  
ntually this work will be done  
y men and women who have  
the required four years' train-  
possess the state certificate.

at music lessons should be  
ily, devoting from twenty min-  
little ones, to half an hour to  
the second grade and up-

at a universal standard of  
duction should be followed.  
ndard should not depart from  
iples of beauty, sweetness and  
ess, and should not, under any

pretext, be forced into an improper  
maturity.

4—All singing should be suspended  
during the period known as the change  
of voice.

5—Training of the child voice, male  
or female, before the age of puberty,  
should be confined to fostering the  
head voice within its legitimate limits,  
and to equalizing the voice by training  
it downwards, not upwards.

6—That more time should be devoted  
to the study of solfeggi and the ac-  
quirement of a more perfect diction.  
These subjects should be taught by  
specialized teachers who have proved  
their ability to the satisfaction of an  
examining board of musical ex-aminators  
of the highest attainments.

7—That a proper sitting or stand-  
ing position for singing children should be  
adopted, and that special rooms for the  
teaching of music should be provided  
for the upper grades.

8—Music should not be elective in  
the junior or senior high schools, but  
should be taught throughout the whole  
school life.

9—Phonograph records should be  
made of the singing of the best trained  
class in the country and be available  
for use in all classrooms. Records of  
the voices of great artists should also  
be used.

10—Vocal and instrumental records

should be used along with the score.

11—Every school should be equip-  
ped with a good radio set, only to be  
used when first class music can be  
heard.

12—Band or orchestra leaders should  
not teach the voice unless they have  
had a thorough grounding in the sub-  
ject.

13—While excellent results can be  
achieved with the use of the movable  
doh, the fixed doh seems the more  
rational, the less mentally confusing,  
and the more productive of satisfac-  
tory results.

14—The director of musical educa-  
tion in any important school system  
should be a man or woman of profes-  
sional eminence, a person of broad  
vision, executive capacity and ripe ex-  
perience. His or hers should be the  
task of coordinating the various activi-  
ties of musical education into an effec-  
tive and harmoniously working whole.  
An inefficient or reactionary executive  
weakens the whole system.

The Pacific Musical Society will open  
its 1931 program Thursday evening,  
January 8, in the gold ballroom of the  
Fairmont Hotel. The participants will  
be Noel Sullivan, basso, with Elizabeth  
Alexander at the piano; Esther Dein-  
inger, pianist; Sarah Kreindler, violin-  
ist, accompanied by Emily Linden.

Our next dinner a la carte will take place Saturday, October 30th, at 6.00  
o'clock at the States Restaurant, Market, near Fourth Street. At this meeting  
the election of a Nominating Committee will be in order.

E. M. HECHT, Vice-President.

JOHANNES C. RAITH, Secretary.

On Saturday, December 18th, we convened at 33 Grand Avenue  
and elected a board of officers for 1921, which the nominating com-  
mittee had presented:

President.....	Vincent De Arrillaga
Vice-President.....	Gerard Taillandier
Secretary-Treasurer.....	Johannes C. Raith
Director.....	Pierre Douillet
Director.....	Carolus Landine

The secretary submitted the following financial report:

### FINANCIAL REPORT FOR THE YEAR 1920

RECEIPTS		EXPENSES	
January, Balance in Bank.....	\$ 96.33	Printing:	
Dues: January.....	\$20.50	Postals and Bills, \$8.65;	
No Meeting Until:		Monthly Circulars.....	
May.....	84.50	\$32.00.....	\$40.65
September.....	39.50	Envelopes.....	3.60
October.....	22.50	Postage.....	16.00
November.....	26.00	Tips at Dinners.....	8.15
December.....	10.00		\$ 68.40
	203.00	Balance in Bank.....	\$188.61
Interest, Liberty Bonds.....	8.40	Cash on Hand.....	54.69
Interest, Bank.....	3.88		243.21
	\$311.61		
January 1, 1921, Balance.....	\$243.21		
Other Assets:			
One Hundred Shares of Se-			
quoia Hall Association.....	\$100.00		
One Liberty Bond.....	100.00		
One Typewriter.....	20.00		
Total Value of Club Property.....	\$463.21		\$311.61

JOHANNES C. RAITH, Secretary.

(To Be Continued)

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SUNDAY MAT., JAN. 25  
"THE FLYING DUTCHMAN"

MONDAY EVE., JAN. 26  
D'ALBERT'S "TIEFLAND"

TUESDAY EVE., JAN. 27  
"SIEGFRIED"

WEDNESDAY EVE., JAN. 28  
"GOETTERDAMMERUNG"

MAIN FLOOR: Center, first 25 rows, \$5.00  
next 7 rows, \$4.40; center sides, \$4.40;  
sides, \$3.

DRESS CIRCLE: Center, \$4.40; sides,

BALCONY: Center, first 8 rows, \$2.00;  
ance, \$2; sides, first 8 rows, \$2; balcony, \$1.

BOXES: 10 seats each, \$30.00

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## CHICAGO OPERA CO. GIVES AIDA ON NEW YEAR'S EVE

Last Wednesday evening was a gala one in Chicago, ushering in, as it did, the new year. The most popular, most brilliant place in the city that evening was the Chicago Civic Opera House, where the elite of that great metropolis elected to spend their New Year's Eve. It is always something of a problem for the powers that be at this Chicago Opera House to choose a suitable and fitting performance for that particular evening's entertainment. This year they chose that colorful and beautiful pageant Aida as being most adapted to the spirit of the evening. It was a glorious performance, sung by the great artists most suited to the roles, and was witnessed by a capacity audience.

## L. A. PHILHARMONIC CONCERT

The Philharmonic Orchestra of Los Angeles, Dr. Artur Rodzinski conductor, will give an all-French program for the Sunday afternoon concert, January 11, at the Philharmonic Auditorium. Georgia Stark, soprano, will be the soloist. Los Angeles may be justly proud of this young artist, who has already won the plaudits of both European and American musical critics wherever she has appeared. When Miss Stark returned from Europe in 1929, where she had been studying and appearing in opera, she was immediately engaged as leading coloratura soprano with an opera company that toured the New England and Southern States. At the conclusion of the American opera season Miss Stark was engaged for prima donna roles opposite

## PETER PAN AT CURRAN

The Curran Theater, San Francisco, announce the booking of Sir James M. Barrie's fairy classic, "Peter Pan," for a very short engagement, beginning Tuesday night, January 6.

Los Angeles has hailed the performance as the finest presentation of the play ever seen in this country. It is being given there to crowded houses at every performance and so great is the demand for seats that on the last week of the engagement a matinee will be given daily.

"Peter Pan," as it will be presented at the Curran Theater, will be seen exactly as it is given in England every Christmas time, with all the magnificence of the fairy pantomime so popular there.

Pan seen on the stage since the famous original, Nina Boucicault, will be seen in the character at the Curran. She will be supported by the great cast now appearing in the play, some seven or five people. The entire production will be brought here intact.

Hanna Fletcher, the successful and active concert and church soprano, interpreted the soprano part of Handel's Messiah at Scottish Rite Temple, San Jose on Thursday evening, December 18. She scored an unqualified artistic triumph both as to the beauty of her voice and her discriminating phrasing. Marie Hanson, contralto, Al Wilson, tenor, and Mr. Crane were other soloists and all revealed the qualifications that arouse musical au-



A Scene From Act I of Richard Strauss' Comedy for Music, *Der Rosenkavalier*, Which the Chicago Civic Opera Company Will Present for the Saturday Matinee, March 7th, in the Civic Auditorium in San Francisco. The Princess Von Werdenberg Agrees to Send Octavian to Souhia With Baron Ochs' Proposal of Marriage. Octavian Thus Becomes the Knight of the Symbolic Silver Rose, Which Was Presented During the Days of Maria Theresa as an Offer of Marriage.

Claudia Muzio sang the title role of Aida, the Ethiopian slave girl, and her glorious voice was never in better form.

San Franciscans will have a repeat of this performance during the coming season of opera to be presented by the Chicago Company in the Civic Auditorium during the week of March 2nd. It will be given on Friday evening, so arranged in the week's repertoire that students and out-of-town patrons, particularly, may take advantage of the opportunity of hearing this ever-popular work. Ruth Pryor will head the ballet, which presents a colorful interlude in the second act, and there will be a number of incidental dances during the performance by the individual members of the ballet.

Ruggiero Ricci, San Francisco boy violinist, is now settled in Chicago with his family and his patrons, Mr. and Mrs. Frederick Bartlett.

the celebrated Spanish tenor Fleta in a tour of Central and South America, with the Bracale Opera Company. The enthusiastic and spontaneous applause with which she was welcomed home in the Hollywood Bowl last summer proves the high esteem in which she is held by her townspeople. Miss Stark will sing for her appearance with the orchestra, aria of The Queen of the Night from The Magic Flute, Mozart, and Waltz Song from Romeo and Juliet by Gounod. Balance of program follows: Berlioz, Overture, The Roman Carnival; Chausson, Symphony in B flat major, op. 20; Debussy, La Mer (The Sea), program closing with the Bolero by Ravel.

## HANS LESCHKE

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The story of Peter Pan is too well known to need any introduction to the playgoers of this city, no matter how young they may be. Peter, the little elfin hero, is the spirit of youth and adored by all children. When he flies away with the Darling children into the Never-Never Land, he takes with him not only the children in the audience but many an adult who harks back to the days when there was for him a land of "Make Believe."

And how the children revel in the adventures of Peter and Wendy and the other children among the fierce pirates, the good Indians, the lost boys, ostriches, and crocodiles with clocks ticking in their interiors! And when Peter begs them to believe in fairies so as to restore the dying Tinkerbell to life, how they applaud their assent.

Marion Clayton, who is reported to be one of the best portrayals of Peter

ences to genuine enthusiasm. Christofer was an able organist and chorus of eighty mixed voices with precision and accuracy under the able direction of Leroy Brant. The auditorium was packed to the doors. Mrs. Fletcher has recently been engaged as soprano soloist of the Presbyterian Church of San Francisco.

The Abas String Quartet will give its second concert January 6 at the Scottish Rite Auditorium. Due to the continued illness of Flori Gough, 'cellist, her place will be taken by Shuk, coming from Los Angeles especially for this engagement. Abas, aided by William Wolski, violin; Niall Firestone, viola, and Shuk, will lead the Haydn Quartet. Alice Morini, pianist, will play in the Frank Quintet, and Honneger's duets for two violins will be given by Alba Wolski.



## RECENT EVENTS IN LOS ANGELES

Following interesting reviews are from Mrs. Bertha McCord's music page in Saturday of Los Angeles dated Decem-

Rodzinski deliberately planned symphony program as a Christ-ute he wisely chose the naively e music of Schumann and the pompous music of Handel—pherds and kings of the east well have entered into the spirit e composers. Opening the pro-Handel's Water Music, in the eous orchestration of Sir Ham-arty, spread an atmosphere of tion through the audience. The e themes of Handel—even the e and Hornpipe movements have e dignity which may partake of eess without becoming hoyden- e fitly framed by Harty in a chestration which made use of orns than the original and of s which were not in use in s time. Each of the six move- was increasingly delightful, the eegro deciso climaxing the whole at burst of spirit, characteristic del in moments of exultation. andel established the Christmas of joyous celebration Schumann ced the note of pastoral peace gtime of life, as the poet feels romance, at the, start, estab- the melodic character or the e strings sing, the woodwinds ven the trombones sing. The oment in this notable Fourth ony of Schumann is absolutely rent—there was no attempt to mplicated music. The Scherzo ayed with such excellent aban- the idea (Lebhaft—lively—was ann's marking) that every man orchestra was bowing or blow- h rare flexibility. The last move- eaches more rugged heights—rtive quality is that of a man ills to achieve something spir- ther than to conquer by force. are thoughts pertaining to the dea, read into the Schumann. he remainder of the program—sion bridged the gap—it may e mood of high spirits pre-

vailed. The new work by Weinberger, contemporary German-Czech compos-er, was decidedly stimulating. An ex-cerpt from the successful Berlin opera, Schwanda, the Polka and Fugue makes use of an amusing contrapuntal devel-opment in rather strict form, which is lightened by all sorts of fascinating combinations, possible in modern or-chestration. Weinberger has the touch of a master craftsman. It was a good "chaser" following the Tschaikowsky Piano Concerto.

It is always difficult for me to write about the Tschaikowsky B flat minor concerto because I have a certain definite prejudice against the work; it has always seemed to be the stumbling block for pianists of good musical background who succumbed to its bril-liant solo possibilities, to the detriment of their finer sensibilities. It was played by Elly Ney—when I wished she had played Brahms or Beethoven, deploring the waste of such maturity on so puerile a work. It was played by Gabrilowitsch, at the Bowl, when I liked it best of all the times I have heard it; Gabrilowitsch extracted all the beauty out of it. The young man who played it at the last symphony concerts—Marvine Maazel—showed much facil-ity and power—at times, a fair amount of sentiment. Maazel's playing lacked discrimination in dynamic gradation, however, and the result was fatigue for listening ears.

In the first movement there was not the proper rhythmic balance (I under-stand this went better at the Friday concert). The second movement was played with greatest finesse of all, but the work gathered impetus as it went on and young Maazel exhibited many brilliant technical feats, culminating in the rapid octave passages which he executed with true virtuosity. Maazel's position at the piano seemed unadvan-tageous; he sat too far away—a dis-tinct disadvantage for one with short arms; when he had to play high in the treble he accomplished it by an ath-letic spring which lifted his left foot off the floor, causing the onlooker a moment's uneasiness more than once. His hands are unusually muscular—

thick—but his finger technique is so well developed that he negotiates in-tricate passages with celerity and deli-cacy. It is plainly a case of more technic than musical discrimination with Maazel. He should turn his thought away from the keyboard and devote it religiously to what lies be-hind the notes.

\* \* \*

Hollywood starts the New Year with a civic grand opera association. Edwin Bower Hesser and Allen Cahill, co-directors, have announced the definite engagement of Aldo Franchetti as con-ductor for Rigoletto, to be presented Wednesday evening, January 14. Fran-chetti is, in a sense, a local musician; he took up residence here about a year ago. His engagement is in line with the policy of the management to se-cure California artists, so far as pos-sible, for the organization, which is founded on a permanent grand opera plan. Mongelberg, famous Amsterdam-New York conductor, was Franchetti's master—strangely enough. Franchetti was born in Mantua, Italy, and studied first in Milan, under Marquise Feroni, who was the teacher of Montemezzi (composer of The Love of the Three Kings.) Franchetti's conducting expe-rience, before coming to Hollywood, included appearances at La Scala and Teatre del Verne in Milan, and an ex-tensive tour as conductor with the Bracele Grand Opera Company. At Cairo, Egypt, Franchetti was chosen to direct an open air performance of Aida with chorus of two thousand voices, staged at the Pyramids. In America Franchetti conducted his own opera, Namiko San, with Tamaki Miura as the star, for the Chicago Civic Grand Opera Company. He is known as a composer of operatic qual-ifications (several medals won by his compositions) and is said to have bril-liant command of the opera orchestra. The Hollywood enterprise should be greeted with cooperation from citizens who wish to have indigenous opera in Southern California.

## HOLLYWOOD ANNOUNCES TENTH SUMMER SEASON

Tenth season of "Symphonies under the Stars" in Hollywood Bowl, which will be ushered in next summer, will continue the uninterrupted progress in artistic quality of Bowl entertainments and will bring greater attendance than ever, according to Glenn M. Tindall, business manager of the Hollywood Bowl Association.

Plans for the coming season already are well in hand, Tindall declared. He announced also that arrangements have been completed for the third annual \$1,000 prize composition contest, which will be of international scope, the win-ning piece to be played as a feature number during the regular concert season.

The \$1,000 prize is donated by Kath-erine Yarnell, Los Angeles music lover and philanthropist, and has been of-fered each year since 1928. The contest will close on February 1 and will be open to composers throughout the world. Information can be obtained by writing to the Hollywood Bowl Asso-ciation, Hollywood, California.

Upwards of two million persons have attended the Bowl concerts since the series of "Symphonies under the Stars" was inaugurated in 1922, ac-cording to Tindall. Last season the attendance was approximately 229,000 paid admissions.

The coming season will probably open early in July and will continue until the end of August. A total of 32 concerts will be given, some of which will be featured by the appearance of internationally-known soloists. At least five famous conductors will lead the 100-piece symphony orchestra.

### MUSICAL DIRECTORY

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## AMERICAN NEWS

A sound film version of Wagner's Parsifal may soon be made by the Chicago Civic Opera Company, it is rumored.

\* \* \*

Lourie's Sonata Liturgique, with chorus, has just been presented by the Boston Symphony Orchestra.

\* \* \*

New York musicians are fighting a court ruling that music teaching is a business to be regulated by ordinary industrial zoning laws.

\* \* \*

The Hollywood Bowl is preparing for its tenth season next summer.

\* \* \*

Radio lessons in the playing of band instruments are being carried on by the Michigan University of the Air.

\* \* \*

Herbert Rayner, father of Sydney Rayner, American tenor of the Paris Opera-Comique, died recently in New Orleans. His son was at the time in Havana, after concert engagements in New Orleans that followed his autumn appearances with the San Francisco and Los Angeles Opera Companies.

\* \* \*

Leopold Stokowski, conductor of the Philadelphia Orchestra, now permits late-comers to enter the hall at his concerts only at intermission times.

\* \* \*

Ernest Bloch's Piano Quintet was played at a recent concert of New York's Beethoven Association by Harold Bauer with the Gordon String Quartet.

\* \* \*

During its second season, the Milwaukee Philharmonic Orchestra, Frank Laird Waller conductor, is presenting such novelties as Wladigeroff's First Piano Concerto, Delius' Appalachiea, and La Violette's Shylock.

\* \* \*

Alban Berg's famous modern opera, Wozzek, is being given its American premiere this season by the Philadelphia Grand Opera Company, Leopold Stokowski conducting.

\* \* \*

Novelties being presented by the Chicago Symphony Orchestra, under the direction of Frederick Stock, these days include Honegger's L'Imperatrice aux Rochers, Hadley's Streets of Peking, and Elgar's Introduction and Allegro for strings.

\* \* \*

Lopatnikoff's First Symphony was recently given its first American performance by the Detroit Symphony Orchestra, with Ossip Gabrilowitsch conducting.

\* \* \*

In New York the Unemployed Cooperative Orchestra, of eighty players, has been organized by Mischa Guterson, conductor, to give concerts in several of which soloists will be Ernestine Schumann-Heink and Germaine Schmitzer, pianist.

## EUROPEAN NEWS

Mischa Elman gave a concert in London on December 4. At the same time Yehudi Menuhin was giving one in another London hall.

\* \* \*

Hermann Scherchen recently conducted Beethoven's Mass in D in London, directing the British Broadcasting Company Orchestra and the National Chorus.

\* \* \*

Eighteen chamber orchestras have been formed by the Leningrad Chamber Music Society. They give programs in workers' clubs.

\* \* \*

Conducted by Del Campo, the Milan La Scala orchestra will tour in Germany and other countries early in 1931.

\* \* \*

Eugent Szenkar, Hungarian, has been a recent guest conductor of the London Philharmonic Orchestra. He is conductor at the Cologne Opera.

\* \* \*

After a South American tour, the London String Quartet is now touring in England.

\* \* \*

Berlioz's Les Troyens has been revived at the Paris Opera.

\* \* \*

Francesco Malipiero's new opera, The Comedy of Death, is to be given in Munich in the spring.

\* \* \*

Conductors of the Rome Augusteum this season, besides Bernardino Molinari, regular leader, are William Mengelberg, Sir Thomas Beecham, Ferruccio Calusio, Antonio Votto, Howard Hansen, an American, Fernandez Arbos, Sergio Failoni, Otto Klemperer, Willy Ferrero, Pierre Monteux (Mario Rossi and Fritz Busch.

\* \* \*

Oskar Nedbal, Czech composer, committed suicide in Prague, reports the Associated Press, despondent because of his failure to obtain an orchestral conducting position.

\* \* \*

Budapest has a new orchestra, called the Hangversenyzenekar.

\* \* \*

Some of the operas to be given at Covent Garden, this summer will be Romani's Fedra, the Ring, Tristan, Lohengrin, Rosenkavalier, Fledermaus, Magic Flute, Traviata, Rigoletto, Forza del Destino, Barber of Seville, Turandot, Gianni Schicci, Boheme, and Zandonai's Francesca da Rimini.

\* \* \*

Three orchestras have been formed by the unemployed musicians in Munich, a piano group of twenty players, a string orchestra of thirty and a wind band of thirty.

\* \* \*

Hermann Abendroth, conducting the Cologne Civic Orchestra, is including in his programs novelties of Toch, Siegl, Jarnach, Casella, Ehrenberg, Heinrich, Graener and others.

## LIEBESLIEDER PROGRAM

Quite the outstanding ensemble organization to visit San Francisco in the near future will be the Brahms Liebeslieder Ensemble which consists of the Liebeslieder Vocal Quartet and the De Maria String and Wood Little Orchestra. The famous names which comprise the roster of this group of vocalists and the high standing of Rosalino De Maria as a musician warrant the claim that these musicians have made an enviable place for themselves in the nation's musical activities. Outstanding is the program arrangement of this little company since so great a variety of musical entertainment is furnished in one program.

While the Liebeslieder Walzer of Brahms comprises the principal item on every program of the ensemble, there are many other compositions of interest to give variety to the entertainment. In San Francisco at Dream-

land, Monday night, January 12, the Liebeslieder organization appears in the Oppenheimer Series. They will be introduced with an orchestral arrangement of Debussy's Dance and La fille aux cheveux de lin and Granad's Intermezzo. Jerome Swinford, American baritone, will present the Eri from Verdi's The Masked Ball. Estelle Dale, soprano, will sing Schubert's Erlkonig; then will come the Brahms opus, participated in by quartet, orchestra and entire organization. Works by Mendelssohn, Glazunov and others will be the next orchestral offering. Fernanda Doria, California girl of international reputation, will then interpret Gluck's Ophelia and a Spanish number of Chacona and Paul Althouse, noted tenor of the Chicago operatic forces has selected his solo number O Paradiso from Meyerbeer's L'Africana, and the entire organization will then be heard in a number of folksongs and negro spirituals.

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## VON SCHILLINGS TO CONDUCT GERMAN OPERA

Impressive feature of the announcement of the second annual season of the German Grand Opera Company appearing here at the Civic Auditorium January 24 to 28 is the identification with the organization of Dr. Max Von Schillings, former director of the Staatsoper.

Von Schillings will serve as musical conductor. Associated with him are Carl Adler and Hans Blechmann. Von Schillings is one of the most prominent musical figures in Germany, having won wide recognition as composer as well as a conductor. Known to the American public through his opera *Mona Lisa*, produced at the Metropolitan Opera House in New York, he is also recognized as a conductor of remarkable force and ability. In the past several weeks he has been directing the Wagnerian "Ring" cycle at the Berlin Staatsoper.

Born in 1868 in Dueren, on the Rhine, he received from his mother, a daughter of Frankfort, an inheritance of great artistic past. Regarding his mother, Von Schillings has said:

As long as I can think back I have been a musician. I could never wish or do anything but music to fill my life. My mother awakened in me the love for art and died with the consciousness of having shown me the

path. I served many seasons as assistant conductor of the Bayreuth Festivals. I became a Wagnerian follower when in his opera *Ingewelde*. He gave me the title of Professor of Music and became an honorary doctor of the University of Heidelberg. For many years following he was musical director of the Stuttgart Opera and in 1919, on the resignation of Richard Strauss from the Berlin Opera, Von Schillings was appointed general director in his place.

C. Oppenheimer, local representative of the German Grand Opera Company, has announced that there will be five performances, as follows: Monday night, January 24, *Die Walkure*; Sunday afternoon, January 25, *Die Dutchman*; Monday night, January 26, *D'Albert's Tiedland*; Tuesday night, January 27, *Siegfried*; Wednesday night, January 28, *Goetterdämmerung*.

Orders are now being received for Oppenheimer and Monday, January 25, has been fixed as the start of the ticket sale at Sherman, Clay

## ARGENTINA HERE SOON

Manager Selby C. Oppenheimer has returned from a visit to New York and while there had the good fortune to be present at La Argentina's appearance in Carnegie Hall in the first season and the local interest witnessed one of the greatest and most enthusiastic crowds ever attended that international hall of music. According to Oppenheimer, La Argentina is the best ever.

## FRESNO HAS SYMPHONY WITH DANIEL POPOVICH

Initial Concert Underwritten by Bee;  
Agnes de John Is Guest  
Pianist

The Philharmonic Orchestra of Fresno, financed by the Fresno Bee, has Daniel Popovich as its conductor, and gave its first program in that city December 4. The guest artist was Agnes de Jahn (Gardner Eyre), pianist and composer, who played the Tchaikowsky B flat minor Concerto. Reports indicate that Fresno wishes to be on the musical map and that a desperate effort is being made to carry on the enterprise launched by the Bee. The orchestra is wholly composed of Fresnoans, including its conductor who is a native of the old pioneer town, and comprises sixty players. Dr. Mitchell P. Briggs, critic for the Fresno Republican, is responsible for the statement in part:

"Under the baton of Daniel Popovich, this new symphonic ensemble presented a program of the best orchestral music in a style that would have done credit to a much more matured organization. Brought together only within the last few weeks, the orchestra has developed a unity, a spirit and a correlated musicianship that need make no apologies. There were inaccuracies, to be sure—a little uncertainty as to tempos, but this is unimportant in view of the fact that a symphony orchestra is built in Fresno with Fresno musicians, and the existence in any city of a locally maintained orchestra is a measure of the vitality of the musical life of the community.

"Mrs. de Jahn's artistry was the piece de resistance of the evening. She gave a fine poetic emphasis to the oft repeated motif and put a thrilling vigor into the heavy concerted passages."

Minnie Marshall, of The Bee, said of Mrs. de Jahn: "She is absolute mistress of the grand style of playing, and she has conviction and musical sincerity." The trend of the evening was described:

"Popovich was lavish in his initial profferings, opening with the Introduction to Act III of Wagner's *Lohengrin*. Followed the Rimsky-Korsakoff Hymn to the Sun, Rachmaninoff's In the Silence of the Night, Procession of the Sardar, from the Ippolitov-Ivanov Caucasian Sketches. With Samuel Hungerford, concert master, and Will Hayes, first violin, the string section stood out in the Bruch Kol Nedrei, Grainger's Irish Tune from County Derry, and the Strauss Blue Danube Waltzes.

"Leland Long, first cellist, was formerly a member of the Denver Symphony Orchestra, and his tones were vital in the William Tell Overture which was the closing work. Popovich, himself a pianist, scored real triumph in his conductorial pose and is to be reckoned with in the music of the future."

As a postscript, the undersigned has



pleasure in stating her hearing of Mrs. de Jahn's pianistic and compositional abilities. In 1927, at an artist's concert, given during the state convention of the California Music Teachers' Association at Stockton, she gave a piano group with grace and determination, including her own work, *Beyond the Mist*, in which fine imagination stood out. This was also played by Popovich at a recent recital. Mrs. de Jahn is a "grandchild" student of the Leschetizsky school.

ANNA CORA WINCHELL.

## OPPENHEIMER RETURNS

Manager Selby C. Oppenheimer, who has just returned from a flying visit to New York City, where his special mission was to greet Yehudi Menuhin and his family on their arrival on the S. S. Paris, reports that musical conditions in the East are not nearly so good as they are in the Western section of the country. Oppenheimer had little to say of the new mergers affecting concert managements in New York excepting to declare that he had concluded more than satisfactory arrangements which would mean bringing even greater attractions than ever to California. According to the local impressario, "Things in New York are at present in a more or less unsettled state. The great broadcasting companies are reaching out so as to assure themselves the appearance of the foremost stars on their air circuits but the combinations so far announced, I am assured, are not intended to affect the recital appearances of these noted artists. What will result, however, is a reduction of expenses, an arrangement of traveling routes that will bring more comforts and easier traveling to the artists and the assurance that the West will profit by these conditions.

"Both the heads of the National and Columbia Broadcasting systems told

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me that their plans include broadcasting of famous stars from the West to the East and that much of this transcontinental service will be initiated from San Francisco and Los Angeles studios while the artists are in this territory. This will make for increased advertising of California advantages and will do much toward making our state prominent as a broadcasting and musical center."

Oppenheimer says the Menuhins arrived safely and are staying at the Ansonia Hotel in New York awaiting Yehudi's first metropolitan appearance in early January. Yehudi has grown considerably but is still the unspoiled child, sweet and natural as of old. Laughingly the local manager tells us of the surprise the Menuhin family experienced on seeing him at the dock when the S. S. Paris of the French Line arrived in New York. "It was like a breath of California air," was Yehudi's comment. The entire family, including the boy's father and mother and two sisters, together with Hubert Giesen, pianist, and a maid, were in the Menuhin party.

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Metropolitan Musical Bureau—Sopranos, Rosa Ponselle, Marie Jeritza, Grace Moore, Lily Pons; contralto, Sigrid Onegin; tenor, Edward Johnson; bass, Paul Robeson; pianist, Harold Bauer; violinists, Mischa Elman, Erika Morini; and the following specialists: La Argentina, the English Singers, the Aguila Lute Quartet, the Don Cossack Russian Male Chorus.

Evans and Salter—Colorature soprano, Amelita Galli-Curci; soprano, Elisabeth Rethberg; tenor, Tito Schipa; baritone, Lawrence Tibbett; violinist, Yehudi Menuhin.

Haensel & Jones—Colorature soprano, Luella Melius; sopranos, Elsa Allen, Olga Averino, Mary Craig, Ethel Fox, May Peterson, Gina Pinnera, Helen Stanley, Marie Sundelius, Jeannette Vreeland; contraltos, Grace Leslie, Marion Telva, Nevada Van Der Veer; pianists, Robert Goldsand, Katharine Goodson, Serge Prokofieff, Clara Rabinovitch; violinists, Sylvia Lent, Ruggiero Ricci, Toscha Seidel; tenors, Paul Althouse, Henry Clancy, Richard Crooks, Allan Jones, Edward Ransome; baritones, Frederic Baer, Herbert Gould, Fred Patton, Harrington van Hoesen; joint recitals, Paul Althouse and Fred Patton, Metropolitan Grand Opera Quartet—Marie Sundelius, Marion Telva, Paul Althouse, Fred Patton; special attractions, Ethel Fox, soprano, and Allan Jones, tenor,

with assisting concert pianist in complete program of operatic scenes in costume; two-piano recital, Edwin and Jewel Bethany Hughes; harpist, Mildred Dilling; ensemble, Leo, Jan and Mischel Cherniavsky, violin, piano, cello, in trios and solos.

## ATWATER KENT RADIO HOUR

Dusolina Giannini, the American dramatic soprano, who set a new high record for singing 114 concert and opera engagements on three continents in one season, is the Atwater Kent Radio Hour artist to be heard Sunday evening, January 4, in a special, diverse program, with the Atwater Kent Concert Orchestra, directed by Josef Pasternack.

Miss Giannini is proclaimed by European music critics as one of that group of American artists who are carrying the most exquisite musical art right into the art centers of the Old World, thus giving a new illustration of "carrying coals to Newcastle." She is a native of Philadelphia and comes of a family of musicians. Her father, Ferruccio Giannini, was a distinguished operatic tenor who once sang with Adelina Patti and other great stars. Her mother was concert violinist. She has one brother who is a composer and another who is a second 'cellist.

Educated in the most thorough way to become a great singer, the young Philadelphia artist first gained recognition by substituting for Anna Case, on twenty-four hours' notice, as solo artist on a Schola Cantorum program in 1923. Her success was such that she was immediately besieged by demands for concert engagements in this country. In Europe she is proclaimed as a new and unusually natural type of opera star.

## THE AGUILAR QUARTET

Writing of the Aguilar Lute Quartet in *La Liberte*, a Paris publication, S. Wolff states: "This group of musicians has undertaken the revival of the lute; a deliciously archaic instrument full of charm. This audacious venture was crowned with complete success. Much as I should like to, I could not describe the intense poetry emanating from the vibration of their strings, their remarkable range of color effects, their incisive rhythm."

San Franciscans will have an opportunity to experience the delight of hearing this lute quartet from Spain on Monday afternoon, January 26, when the Aguilar's inaugurate the Alice Seckels' Matinee Musicale series in the Travers Theater. The instruments on which the Aguilar's play are of modern make, the work of a celebrated Madrid maker; not the ancient frail instruments borrowed from some Spanish museum.

Enthusiastically acclaimed in Europe wherever they played, their appearances in America aroused curiosity which was immediately changed to approbation of the highest order. The Aguilar's are said to have sounded all the possible varieties of color and expression.

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# Musical Review

ESTABLISHED OCTOBER 15, 1901

LV—No. 20

SAN FRANCISCO, CALIFORNIA, SATURDAY, JANUARY 10, 1931

TEN CENTS

## TOSCANINI ASSAILED BY A PEDANT

er in November 1930 Issue of The American Mercury Unjustly  
and Sweepingly Denies the Distinguished Master Claims to  
Higher Artistry — Extravagant Condemnation and  
Peevish Outbursts of a Musical Bigot — Evidently  
Regards Himself as Superior to Everyone Else

are reprinting the following  
entitled "Toscanini's Big Stick"  
he November issue of The Am-  
Mercury merely as a curiosity.  
ns to be the only one of its kind  
istence. It is written by an un-  
musical pedant by the name of  
d Robinson and exhibits in every  
recklessness usually associated  
outh. It also reveals an unbeliev-  
gotism also usually associated  
experienced youth. Mr. Robin-  
s learned something and is anx-  
parade his knowledge. Indeed,  
s to extremes to enumerate his  
al and analytical mind, present-  
conclusions with mathematical  
ry. He is a modern "Beckmesser"  
ses his little tack hammer with  
the monotony and shows his  
by what he leaves unsaid rather  
y what he says. We are com-  
g in greater detail on this article  
ally. In the meantime we publish  
tically in full:

since that hysterical evening at  
ie Hall four years ago, when  
extraordinary festivity he triumph-  
returned to America as conductor  
New York Philharmonic Orches-  
turo Toscanini has steadily pro-  
along a path of unprecedented  
on and acclaim. With each suc-  
concert the chorus of enthusi-  
s mounted higher and higher,  
r now he has become an object  
se, almost fetishistic adoration.  
rshippers—recruited, since the  
European tour, from two conti-  
include critics and audiences  
The former, with monotonous  
ty, publicly prostrate them-  
and the ticket-buyers flock jubi-  
long. Those who may remain  
ers are silent in their dissent.  
t, perhaps, to interpose a skep-  
rk into a picnic that is being so  
nd so generally enjoyed.

suspicious that in all this babel  
e you can discover hardly a  
rational and measured analysis;  
or Toscanini's virtues, if they  
ould warrant more than adol-  
sentimental admiration. For we  
dealing with the stability and  
f a great art, not with a child's  
h the preservation of a great

musical heritage, not with the idle  
pleasures of a superficial mob. Before  
we can concede to Signor Toscanini,  
therefore, that autocratic power and  
influence which he has undoubtedly  
acquired, we must try to find out  
whether his taste and abilities justify  
the great responsibility his reputation  
has imposed upon him.

First of all, I think you will grant  
me the premises that the art of music



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is more than merely a series of pleasant-  
sounding tones,—just as poetry is not  
simply a group of lovely vowels, or  
painting simply a composite of pleas-  
ing colors and curves. Far to the con-  
trary, it is the expression of intellectual  
concept, though that concept, whatever  
it may be, is conveyed by means of cer-  
tain material agents. Thus, the Funeral  
March of Beethoven's Eroica Sym-

(Continued on P. 2, Col. 1)

## HARASSING THE MUSICAL PROFESSION

And Now New York Seems to Make It a Crime for Music Teachers  
To Give Lessons In Their Own Homes—Music Teaching  
Placed In Same Class With Grocery Stores and  
Sandwich Shops—Musical Organizations  
Seek to Have Status Defined

Those who are so anxious to have  
laws passed about music teaching should  
read with great care the following ar-  
ticle which appeared in The Musical  
Courier of December 20:

Five representative organizations of  
Musicians in New York City, including  
the American Academy of Teachers of  
Singing, the Bohemians, the Guild of  
Vocal Teachers, the Musicians Club  
and the New York Singing Teachers'

the Appellate Division of the Supreme  
Court, for conducting a business in a  
residential zone. These societies are  
carrying this case before the Court of  
Appeals of the Supreme Court of the  
State of New York for a final hearing.  
The effect of this decision will be far-  
reaching and will affect the destinies  
of not only musicians but portrait  
painters, artists, even architects, law-  
yers, engineers and others who may  
hold consultation in their own homes.  
Percy Rector Stephens, chairman of  
the committee representing the various  
organizations, made the following state-  
ments regarding the case:

"According to the decision of the  
Appellate Division of the Supreme  
Court of New York State, the teaching  
of music has been defined as a 'busi-  
ness.' Therefore, the teaching of any  
subject within one's private home must  
be classed as a 'business' and the person  
carrying on such activities is liable to  
criminal prosecution." The facts are:

"The Zoning Law of the city pro-  
vides that no trade or industry ordinar-  
ily known as 'business,' shall be main-  
tained or conducted in a residence dis-  
trict. Mr. Wager Swayne Harris, who  
owns and lives in his own private dwelling  
at 320 West 78th street, and there gives  
vocal instruction, was prosecuted for a  
violation of that law in the Court of  
Special Sessions because in so doing he  
was carrying on a 'business.' Such a  
violation is a criminal offense punish-  
able either by fine or imprisonment or  
both. Mr. Harris was tried in that court  
and convicted. On appeal to the Appel-  
late Division of the Supreme Court of  
New York State the conviction was  
sustained. If upheld, no musical instruc-  
tion of any kind can be given in one's  
own home, whether owned or leased,  
or whether in a private dwelling or an  
apartment, without being subject to  
criminal prosecution. It must be done  
in a district not zoned as a 'residence  
district' but only in a business district.  
An appeal is being taken to the Court  
of Appeals, where the vital question  
will be presented whether musical in-  
struction in one's own home—musical  
art or the practice of a profession highly  
artistic or scientific, is a business. It is  
therefore a serious matter for all en-

(Continued on P. 11, Col. 1)



## TOSCANINI ASSAILED

(Continued from P. 1, Col. 2)

phony is more than simply a particular arrangement of notes in the key of C minor and C major, to be played by various instruments loud or soft according to the directions inscribed. Though the printed record is explicit only in these things, yet if we are to consider the march a work of art, we must accept that record only as a symbolic indication of what Beethoven felt and thought when he wrote it.

This may have been grief over the death of a pet cat, or a universal compassion inspired by the decay of all living things. Let it suffice that it was some thought and emotion not specified in the printed score, but undeniably existent in Beethoven's mind during its composition. It is the task of the performer to penetrate into this secret of the work, to fathom the obscure purpose and philosophy which dictated its creation, and to promulgate the discovery with as much fidelity to the original intent and conception as he is capable of. One cannot look upon the works of art as isolated entities, but must see them as the particular expressions of particular men.

Bear with me a little further in this anatomical dissection; the extent and complexity of the subject demand that only one or two salient constituents be treated here. Most important is the question of rhythm, the chief factor by which the intellectual content of music is conveyed. It is generally misunderstood as simply the problem of maintaining a regular beat; but the true rhythmic analysis of any musical work is infinitely more subtle and complex. Based on the fundamental principle that rhythmic structure consists primarily of phrases, not metrical units, the correct understanding of a composition would divide it into its multitudinous phrase segments, and portray them with such great care that their distinctiveness, on the one hand, and their relationship, on the other, be ever clearly delineated.

Technically, a musical phrase is distinguished by its cadences, which are musical progressions denoting pauses and summations of musical ideas—in which respect they can be compared to the grammar of language. That is, the cadences indicate subject, verb and complement, and an intelligent reading stresses a musical phrase, or part of phrase, according to its place and function in the sentence.

Now let us take the second main theme in the first movement of Brahms' D major. (Here the writer quotes eight parts of the score.)

The average musician would play this as an eight-bar phrase, with a metrical unit of three beats for each bar, maintaining a perfectly even tempo. But if we look at the meaning of this passage we see an entirely different content. First of all, there are two main phrases, marked by the feminine cadences 1 and 2. Now, it is the nature of a feminine cadence, because of its resolution on the unaccented beat, to slow up the feeling of the music, and it must be played with a certain "give," a certain halting pressure. If, therefore, you were

to play the measures at 1 and 2 with an absolutely even, inflexible speed, you would run the two phrases together, fail to gather attention for the ensuing phrase, and thereby confuse the whole significance of the passage.

Pressing our technical examination even closer, we can divide each of these phrases in turn. The first phrase has two parts, the first of which, ending at (a), contains two repeated units, the second being a longer, descending arc. The first half poses the idea—a bit cautiously, as it were; the second, now confident of your attention, swings out more boldly into the subject matter. To play this first half correctly, then, you would make the beats uneven; the first beat of each bar requiring a weightier emphasis, and the third beat hurrying a bit to catch up for the lost time. The second half of the phrase would spread more, in a broader, regular tempo until reaching the cadence as 1, where it would pause a second, as already indicated, before going on. It is hardly necessary to add, of course, that these gradations of tempo must be effected so subtly as to be almost imperceptible. Such a procedure is called the rubato, and it is this which gives life and vitality to all musical performance.

Finally, we must look at this passage as more than a mere progression of cadences. This is a man speaking to us, speaking passionately, pleadingly, with deep and grave emotion. The first two measures have something rueful about them; they must be played a little subdued. The second two become more insistent, and must be played with larger tone. And in the next phrase, though the first idea is repeated, it is this time a tone higher, speaking now not so ruefully as tenaciously, and requiring, therefore, a more intense tonal exposition. Then, following this passage beyond my quotation, you can construct an entire alter ego around the actual music, a sort of psychic index to the meaning behind the printed notes, an index without which no intelligent performance would be feasible. It is in this way, by considering all music as we have this particular quotation, that the performer's imagination and perception can snare the real content, which hangs like a shadow behind the outward technical surface.

I chose this example of Brahms deliberately, because this symphony is one of the few pieces of genuine music which Signor Toscanini has condescended to give during his four-year stay. Such music is the true test of a performer—not the silly nonsense of Respighi, Martucci, De Sabata and the rest of the Italian fraternity; and before it, Signor Toscanini is as innocent as a lamb. Observation of his technique, indeed, forces the conclusion that the great conductor knows very little of those subtler, profounder aspects of music that I have just described. He has only one approach, which he employs indiscriminately towards all music, from a Mozart symphony to a Wagner prelude. He has—mark this closely—he has the single, phenomenal capacity for maintaining a persistent

tempo with the mechanical rigidity of a metronome.

That is the entire sum and substance of the man's secret. He cares for nothing else, sees nothing else, subordinates all other elements to this one. Setting out to secure an absolutely even beat from the beginning to the end of a composition, he makes no concessions to heaven or earth when so engaged. The notes must be clear, in tune, and observant of any expression marks that happen to be present. Beyond that, he asks for nothing—and, I may add, gets it. He will tolerate no divergence from his view, but tyrannically casts his musicians into this rhythmic strait-jacket, hammering them obstinately into submission. "But, sir, the music at this measure cannot be played so rigidly; the composer never meant it to go that way." . . . "It cannot? . . . It must!" And it is.

No wonder Mr. Mendelberg complained last winter of a worn-out band of players. The Italian's relentless domination has spoiled all of the gracious qualities which formerly distinguished the Philharmonic's performers, especially the wind soloists. Mr. Labate's oboe, whose tone used to have such marvellous affecting expressiveness, has gone stale, dull and uninspired. Mr. Amans, whose flute formerly had such vibrant beauty, now seems always out of breath, perpetually worried that the notes will not come out in time or tune. Mr. Bellison's admirably free and intelligent phrasing on the clarinet has lost all its ease and placidity; he seems never able to catch up with himself, unable to mold and shape his phrases with that former freedom and suppleness. And Mr. Jaenicke's horn, once so majestically noble and impressive, has lapsed into a stolid, rigid and commonplace articulation.

Though less noticeable, the same thing has happened to the rest of the orchestra. The string tone has a feverish anxiety where before it was rich and confident; the brass has lost its individuality completely. This transformation, regrettable as it may be, is not surprising in the least. The players have been forced to submit to the rule of a military general. They have had all their feeling for music tremendously dissipated by the imperious will of a drill-master whose idee fixe blinds him to every other aspect of his work.

With such a basic attitude, it is almost superfluous to ask what Signor Toscanini's performances can possibly be like. Since he ignores the very raison d'être of musical art, his interpretations can have no true significance whatsoever. His performance of Brahms' D major Symphony, if not so essentially boring, would have been exceedingly funny. That theme which I have quoted sounded for all the world like a soporific beer-garden waltz. The eloquence, the passion, the deep, meditative humanity of the entire work, were all lost in sacrifice to the brutal, monotonous rise and fall of Signor Toscanini's big stick. Forward! the battalion is on parade!

Do not think that only Brahms suffers by this treatment. With Mozart, (Continued on P. 5, Col. 1)



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# Pacific Coast Musical Review

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## EXPRESSIONS OF A PEDANTIC EGOTIST

On the first page of this issue will be found a most uncalled for fair attack upon Arturo Toscanini, whom the majority of authorities and music lovers regard as the world's foremost conductor. It is doubtful whether this article was published with any intention to accomplish anything of a beneficial nature. It is evidence of malice and its conclusions are based upon entirely unfounded and bigotted conceptions as to the significance of musical interpretations. It is more than likely that the article was principally intended to attract attention to the paper in which it was published and to make the publication known among a circle of readers who would not otherwise have known of its existence.

For these reasons the article should be ignored. However, we feel, in order to musical authorities and music lovers, who sincerely hold Toscanini in high esteem and who, like us, resent such vicious and spiteful attacks against distinguished representatives of the musical profession, that the slanderous and ridiculous charges be treated as the hallucinations of a conceited bigot. How far any evidence is able to go in the way of egotism is evidenced by the following

It is suspicious that in all this babble of praise you can discover hardly a word of real and measured analysis, yet Signor Toscanini's virtues, if they exist, are no more than adolescent, sentimental admiration.

In other words, everyone is under suspicion of being a musical egotist except the writer of the article, who hardly anybody has ever suspected. To say that there never has been written an analytical study about Toscanini is a preposterous statement, which is too absurd to need refutation. Among the hundreds of critics of reputation who have lauded Toscanini's work there must have been some who viewed his work from an analytical point of view. But evidently they were not worthy to be considered simply because they found some fault with his work or with the efforts of the distinguished conductor.

There is another marvelous thought:

Although the printed record (of Beethoven's Funeral March in the Eroica) is explicit only in these things (a particular arrangement of notes in the key of C minor and C major to be played by various instruments loud or soft) if we are to consider the march a work of art, we must accept that it is only as a symbolic indication of what Beethoven felt and thought when he wrote it.

When has it become necessary for a conductor to be a mind reader? Besides, if every conductor could be sufficiently skillful to reproduce what Beethoven had in his mind when he wrote a certain composition, all conductors would interpret the same. It has always been our opinion that the interpretation of musical compositions depended upon the interpreter's own reaction, that every artist or conductor brings to his own emotional ideas. We have known of instances where a conductor expressed himself as being more satisfied with the interpretation of his work than with his own.

Then the article includes this bright sentence:

He (Toscanini) has the single, phenomenal capacity for maintaining a persistent tempo with the mechanical rigidity of a metronome (subordinates all other elements to this one).

Since when is it a crime to maintain a persistent tempo and since when is it objectionable to accentuate rhythms with precision of attacks? That Toscanini subordinates all other elements, namely, phrasing and coloring to this precision of tempo and rhythm, is absolutely untrue in so far as we could observe last Sunday when listening to the Sammartini and Haydn symphonies.

Here, however, comes the most ridiculous contention of all:

The Italian's relentless domination has spoiled all the gracious qualities which formerly distinguished the Philharmonic performers, specially the wind soloists. (Here the writer refers to the oboe, flute, clarinet and horn.) The string tone has a feverish anxiety—the brass lost its individuality completely.

We have had only scant opportunity to watch the tonal quality of the instruments of the Philharmonic Orchestra. We have heard the organization under Eric Kleiber and Arturo Toscanini this year only. If there are any superior instrumentalists than those we heard, and if there are any that produce a finer tone and tone quality, they should be put in a glass case and exhibited as curiosities. No doubt there are orchestras that include as fine musicians as those of the Philharmonic Orchestra, but anyone that is superior is the exception and not the rule.

Now listen to this:

The players have been forced to submit to the rule of military general. They have had all their feeling for music tremendously dissipated by the imperious will of a drill master whose idee fixe blinds him to every other aspect of his work.

Now we would like to know how it is possible to conduct an orchestra unless an "imperious will of a drill master" imposes its musical ideas upon an orchestra and makes it, for the time being, the instrument upon which the conductor is playing. It is the lack of discipline that characterizes the mediocre conductor, and how would an orchestra sound whose individual members would be permitted the freedom of their own musical expressions?

Here are two references to Toscanini's interpretations which are positively without a grain of truth:

His performance of Brahms' D major Symphony, if not so essentially boring, would have been exceedingly funny.

Do not think that only Brahms suffers by this treatment. With Mozart, or Haydn or Beethoven the results have been precisely the same.

We leave it to any musician or music lover who has heard these compositions over the radio whether this is true or not. These expressions can only be inspired by bitterness, prejudice or spite. We can not possibly detect in Toscanini's interpretation of the compositions by the masters above referred to any element of tediousness nor ridiculousness, but we do detect these characteristics in the remarks of the author of the lines quoted above.

And finally we read this:

How long Signor Toscanini can maintain his hold I am not in a position to say. \* \* \* I feel that the eminent conductor's days are numbered.

Isn't that nice? In the first place Toscanini has maintained his hold for a good many years, both here in America and abroad. He is now fairly advanced in years and we maintain that it will be some time, if ever, before he loses the affection of the people. As long as red-blooded, emotional, enthusiastic and sincere musical people attend symphony concerts so long will Toscanini have his followers. But if the time should come that our concert-goers become blase, conceited, bigotted, unfair, mathematically frigid and intolerant, then audiences will stay away from a Toscanini concert. There is only one sentence with which we agree, namely, that Toscanini's days are numbered. So are all of our days numbered. Sooner or later our time limit will expire, and even the writer of that ridiculous attack on Toscanini may find his days numbered sooner than he expected. He may accidentally be run over by a Ford one of these days.



# MODERN OPERAS POPULAR IN GERMANY

**Repertoires of Leading Opera Houses Include Many Works By So-Called Ultra-Modern Composers—Milhaud, Hindemith, Krenek, Prokofieff, Schreker, Toch, Bela Bartok, De Falla and Stravinsky Among the Composers Represented**

The opera crisis in Germany and Central Europe, brought about, according to various authorities, by political and economic conditions and by the change in taste; and, according to still others, because of the radio and sound-film, has curtailed partly or totally the activities of many stages, among them those at Breslau, Frankfurt, Nurnberg, Plauen, Magdeburg, Mainz, Stettin, Duisburg and Essen.

How active, in spite of these handicaps, and how many-sided is the 1930-31 production of first local hearings and premieres is shown by the following table:

Augsburg—Jeremias's Brueder Karamasoff.  
 Basel—Hans Haug's Don Juan in der Fremde.  
 Bern—Peter Grunder's Der Rutenhof.  
 Braunschweig—Scholz's Don Diego.  
 Budapest—Kosa's Fischer und Junker.  
 Darmstadt—Simon's Leonce und Lena.  
 Dessau—Wagner-Regeny's La sainte Courtisane.  
 Dresden—Schoeck's Vom Fischer und Seiner Frau. Mark Lothar's Lord Spleen.  
 Duisburg—Istel's Wie lernt man lieben? Gutheim's Die Hofjagd.  
 Duesseldorf—Gurlitt's Soldaten.  
 Hamburg—Chabritz's Koenig wider Wilen. Pizetti's Fra Gherardo.  
 Hanover—Milhaud's Der Luxuszug.  
 Kiel—Dupuy's List und Liebe.  
 Mannheim—Goldschmidt's Der gewaltige Hahnrei.  
 Munich—Weinberger's Geliebte Stimme; Weismann's Gespenstersonate; Wolf-Ferrari's La vedova scaltra.  
 Osnabrueck—Stiebitz's Heitere Oper.  
 Weimar—Bodarth's Hirtenlegende.  
 Wiesbaden—H. Herrmann's Vasantasena.

The following list of operas being given during the course of the season, and not generally known in this country, is interesting to opera-goers on this side as an indication of the taste in Central Europe and also as a possible indication of works which later possibly may be heard here:

Brandt-Buys's Schneider von Schoenau.  
 Braunfels's Die Voegel; Galathea; Prinzessin Brambilla.  
 Busoni's Arlecchino; Turandot.  
 De Falla's Amor Brujo.  
 Dohnanyi's Der Tenor; Schleier der Pierrette.  
 Dressel's Armer Columbus.  
 Fibick and Novack Cycles at the Czech National Theatre in Prague.  
 Gal's Lied der Nacht.  
 Grabner's Die Richterlin.  
 Graener's Friedemann Bach.  
 Gross's Achtung, Aufnahme; Baby in der Bar.  
 Hindemith's Hin und Zurueck.  
 Janacek's Aus einem Totenhaus.  
 Kaun's Der Fremde.  
 Kienzl's Kuhreigen.  
 Krenek's Orpheus und Eurydike; Schwergericht.  
 Laban-Cohen's Gaukelei.  
 Lilien's Beatrice.  
 Malipiero's Komoedie des Todes.  
 Moussorgsky's Boris Godunoff.  
 Offenbach's Robinsonade.  
 Pedrollo's Schuld und Suehne.  
 Pflitzer's Armer Heinrich; Palestrina.  
 Pick-Mangigall's Kuesse und Kelle.

Prokofieff's Der verlorene Sohn.  
 Ruetter's Der verlorene Sohn; Saul.  
 Reznicek's Satuala.  
 Rietl's Der Ball.  
 Rimsky-Korsakoff's Ivan der Schreckliche.  
 Roselius's Doge und Dogaressa.  
 Rossini-Roehr's Die Italienerin in Algier.  
 Satie's Mercure.  
 Schoeck's Don Ranudo.  
 Schreker's Die Gezeichneten; Schatzgraeber.  
 Senger's Offenbach Ballet Suite.  
 Szymanowski's Koenig Roger.  
 Toch's Prinzessin auf der Erbse.  
 Von Schilling's Der Pfeiffertag.  
 Weill's Der Jasager; Der Zar laeszt sich photographieren; Mahagonny.  
 Walterhausen's Oberst Chabert.  
 Weingartner's Dorfschule.  
 Weisman's Schwanenweisz.  
 Wellesz's Die Bachchantinnen.  
 Wilckens's Karussellfahrt.  
 Hugo Wolf's Corregidor.  
 Wolf-Ferrari's Sly; Vier Grobiane.  
 Zador's X-mal Rembrandt.  
 Zelinka's Devata louka.  
 Zemlinsky's Der Zwerg; Kleider machen Leute.

To be noted is the frequency of hearings of Offenbach's Robinsonade, on various stages, the popularity of Hindemith, Krenek, Braunfels, Schreker, Weill and Berg, and the varied representation of the Russian school in the operas by Prokofieff, Rimsky-Korsakoff, Moussorgsky, and especially Stravinsky. Rachmaninoff and Tschaiakowsky seem to be missing.

The repertoire of the Frankfurt Municipal Opera Theatre, according to the announcement of General Manager Turnau, will include local first hearings, many operas newly staged, revivals and a good selection of ballets and operettas. The list follows:

**First Local Performances**  
 Wozzeck.....Alban Berg  
 Rise and Fall of Mahagonny City.....  
 Kurt Weill  
 Simone Bocanegra.....Verdi  
 Boris Godunoff (in the original form).....  
 Moussorgsky  
 Manon Lescaut.....Puccini

**Staged Anew**  
 Falstaff.....Verdi  
 Tannhauser.....Wagner  
 Der Freischuetz.....Weber  
 Zar und Zimmermann.....Lortzing  
 Undine.....Lortzing  
 La Boheme.....Puccini  
 The Barber of Seville.....Rossini

**Revivals**  
 The Ring.....Wagner  
 Amelia or A Masked Ball.....Verdi  
 Rigoletto.....Verdi

**Ballets**  
 The Wonderful Mandarin.....Bela Bartok  
 L'Amour Sorcier.....Manuel de Falla  
 Le Sacre du Printemps.....Igor Stravinsky  
 Scheherazade.....Rimsky-Korsakoff

**Operettas**  
 The Tenor of the Duchess.....Ed Kuemmerke  
 The World Is Beautiful.....Franz Lehar  
 The Violet of Montmartre.....Kalman  
 Victoria and Her Hussar.....Paul Abraham

Mozart's ballet-divertissement, Die Rekrutierung oder die Liebesprobe, has been resurrected at the Karlsruhe Landestheater. The music is thought to

have been written between Cosi fan tutte and The Magic Flute. His Re Pastore or Der Hirt als Konig was broadcast almost within a few hours of the performance of the ballet. The Kolnische Zeitung declared the latter work seemed almost to have been written with radio in mind, since it has a small orchestra, no chorus and only a few soloists.

## AMERICAN ARTISTS WITH CHICAGO OPERA COMPANY

Belying the frequently expressed opinion that native American artists must go to Europe to gain recognition, the Chicago Civic Opera Company, which is scheduled for a week's engagement in the Civic Auditorium beginning March 2, has a number of American singers in the roster of its artists. Further, the company through its directors and executives, are definitely committed to the policy of seeking out and encouraging promising native talent and to give opportunity to those whose ability and experience qualify them for a place with this organization.

There are at present a number of native Americans among the principals of the Chicago company, several of whom will be heard in San Francisco during the engagement here. Four of these artists, Hilda Burke, Constance Eberhart, Thelma Votipka and Alice Mock, are sopranos, the latter being a former Oakland girl; Coe Glade, whose early home was in Tampa, has been affectionately dubbed "Coe Glade of the Everglades" by the Floridians, and Sonia Sharnova are contraltos; Charles Hackett and Charles Marshall are tenors; Richard Bonelli, Barre Hill, Howard Preston, Robert Ringling and John Charles Thomas are baritones; and Chase Baromeo is a basso. With the exception of Thomas, who made his debut in Chicago last fall, all have been with the Chicago forces at least two seasons and several for longer periods.

In former years it was unusual to find Americans among the leading artists of the great opera company. Today Americans have not only won their way in their own country, but are to be found in every opera company in Europe. Americans are finding places in Italy, France, Germany and England, and the United States today is looked upon by Europe as one of the great reservoirs of operatic talent. Members of the Chicago company's contingent who reached stardom in Europe before coming home to sing include Mason, Mock, Hackett, Marshall, Bonelli, Ringling and Baromeo.

To encourage the development of native operatic talent, five members of the organization's board of trustees maintain six Chicago Civic Opera Eu-

ropean scholarships, awarded to students in Chicago who have completed their preliminary vocal training and ready for "post-graduate" work coaching, languages and actual stage appearances in Italy, France and Germany.

## MATINEE MUSICALES

The coming of the Aguilar I Quartet for Alice Seckels' Matinee Musicale on Monday afternoon, January 26, has brought about so many requests for reserved seats that Matinee Musicale has arranged to reserve boxes in the Travers Theater for patrons desiring them. Boxes may be reserved for the entire season of Matinee Musicales, which will bring, in addition to the Lute Quartet, Marion Kirby, John J. Niles in a program of Nocturnal Exaltations; Muriel Draper, author of Music at Midnight; and a fourth artist yet to be determined, the cancellation of the Musical Art String Quartet tour having necessitated a change in the fourth attraction.

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# TOSCANINI ASSAILED

Continued from P. 1, Col. 2)

Haydn, or Beethoven the results have been precisely the same. Always Toscanini keeping time, never the least understanding of the masters he plays. Toward each one he has exactly the same lack of comprehension, the same fundamental obsession. Indeed, since his is not a pastime search for the artistic truth expended in great music, but rather a selfish pleasure in playing with musical notes for their own sake, it becomes a matter of indifference whose music he performs. Hence his amazing lack of taste in preparing programs. His regime has been encouraged and sustained by a raucously shouted popular approval. Now, popular verdicts are not necessarily to be sneered at; there are really some perfectly tenable basis upon which they rest. In the case at hand, there has been simply a confusion of quality and locale. Signor Toscanini's performances, while hardly artistic achievements, do serve the purpose of giving musical relief. His method of conducting has the primitive power and authority of a tom-tom; its rigid monotony, like that of jazz, acts as a form of hypnotism upon the untutored musical audience. Hence the terrific effect that he exerts upon his audiences. It is only because of the thrill and satisfaction immediately derived from witnessing the Point cadets on drill has been transferred to Carnegie Hall.

Long Signor Toscanini can hold in his hold I am not in a position to say. It is the nature of hysterical phenomena to be highly transitory, though a new form may arise to take its place, I feel that the eminent conductor's days are numbered. Meanwhile this analysis may provide some comfort for those who are suffering from the drought.

## KATHLEEN PARLOW RECITAL

Recital by Miss Kathleen Parlow, member of the Parlow String Quartet and holder of the enviable reputation of the world's greatest woman violinist, scheduled for Monday evening, Jan. 2, at 8:15 o'clock, in the Mills Music Hall for Chamber Music. Born in Vancouver, Canada, Miss Parlow passed her childhood in California and made her first public appearance in San Francisco when she was but six years of age. At the age of fourteen she played with the London Symphony Orchestra and was so enthusiastically received that it was decided that she should go to Petersburg to study with Leopold Stokowski and many other famous vio-

linists. Following her study in the Russian capital Miss Parlow toured the continent. She has, since then, made tours of Europe, the United States, Mexico and the Orient.

The program includes: Concerto in E minor by Mendelssohn, Chaconne by Bach, and numbers by Dohnanyi, Brahms-Joachim, Godowsky-Kreisler, Tschaikowsky and Wienawski.

## BETHLEHEM BACH FESTIVAL

The dates of the Bach Festival this year are Friday and Saturday, May 15 and 16. Nine cantatas will be sung, all of which, except two, are new to Bethlehem. The Friday afternoon program opens with the chorus O God, from Heaven Look Below, with the quartet of trombones doubling the voice-parts.

This is followed by a cantata containing a chorus which has become famous. This year marks the two hundredth anniversary of its composition. It was written for the ceremonial of the Change of Council of Leipsic—the so-called Rathswahl Cantata of the year 1731. Its orchestration includes three trumpets. The text of the initial chorus is "We thank thee, O God, we thank thee." In later years, when the composer was at work upon the Mass in B minor, he adopted this chorus bodily, changing the language from the German to the Latin, which change, however, affected neither the meaning nor the sentiment, as it became "Gratias agimus tibi," of the Gloria of the Mass, and appears again as the finale, "Dona nobis pacem."

Another cantata for Friday afternoon is "See now! what great affection on us the Father hath showered." In this number the score calls for the doubling of the soprano voice in the opening chorus by the now obsolete cornetto. Although, like the zinke, it is made of wood, it is played with a brass mouthpiece, and its tone blends with the trombones. In this instance it is associated, as the upper part, with the three trombones.

The Friday afternoon program ends with the "Praise ye the Lord, O my spirit," the orchestration including three French horns and bassoon. The Mass in B minor will be sung on Saturday as usual. All sessions begin on Eastern standard time. The Friday afternoon session at four o'clock, the evening session at eight o'clock. Although no announcements of the festival have been made, inquiries for seats are coming in, covering a wide area.

Mary Carr Moore, now of Los Angeles, made a flying trip, in two senses of the word, to San Francisco during the holidays. She came with her son, Wesley, who is a medical student in the south. Mrs. Moore's new opera, Rizzio, will be presented in Italy this spring. Excerpts from it have been sung and played in Los Angeles at the Fine Arts and other clubs, and its score has been contemplated by Artur Rodzinsky, conductor of the Philharmonic Orchestra of that city.

## SWEET AND SOUR NOTES

By A. Major

Occasionally things happen in New York that can not be witnessed anywhere else. How we would have liked to attend that concert given by the New York critics to raise money for unemployed musicians. Let's see what an Associated Press dispatch had to say about it under date of December 31:

The music critics of New York took their reputations in their hands last night and appeared as performers in a concert to raise money for unemployed musicians. A delightful audience of opera stars and concert artists filled the hall and had the time of their lives hissing the gentlemen who have spoiled more than one breakfast for many of them. (I bet they were called lots of names, but "gentlemen" was not one of them.)

Maria Jeritza had bought the whole front row and sat in the center of it, holding Billy Guard's false whiskers while he played on his celebrated flute—the flute that calmed the terrified Neapolitans during the earthquake last summer—The Hymn to the Sun from "Coo D'Or." (Of course, this is a typographical error. It is a rooster, not a pigeon.)

Mischa Levitzky, the pianist, was head usher, and his assistants were all stars of the opera and concert stage. The star of the evening undoubtedly was Guard, who has been for many years press representative of the Metropolitan Opera. He prefaced his performance with an appeal to the audience to treat him kindly because, he said: "You're going to hear something perfectly dreadful." (I wished some artists would warn us occasionally like the thoughtful Mr. Guard, who is one press representative who seems to blow his own flute instead of a horn.)

Samuel Chotzinoff of the World and Jerome Bohm of the Herald-Tribune, played Brahms' Variations on a Theme by Haydn for two pianos. Chotzinoff gravely bringing out a walking stick (the big stick) which he laid on his piano—"Just in case," he remarked sententiously.

The Brothers Liebling—Leonard of the American (and Musical Courier) "whose ability to play the Hungarian Rhapsody on a piano cost his father \$10,000," and James of the Musical Courier, who plays the cello,—played a Rubinstein Sonata. James performing on the instrument that belonged to Victor Herbert.

Sigmund Spaeth, widely known critic and lecturer, played and sang the themes of The Great American Opera, entitled Neuralgia (I suppose because it gives you a pain), which ended in a grand finale called "Don't Bite the Knife That's Feeding You."

Julian Seamon of the World and F. D. Perkins of the Herald-Tribune presented a psychic sonata for piano and mouth organ by that celebrated modern composer, Vladimir Poundevitch Offpitschky.

Greta Bennett of the American was a sort of interlocutor, and William B. Chase of the Times was "chief page-turner."

At the close of the program cartoons of several of the critics and celebrities in the audience were auctioned off.

Jeritza's brought the highest price. Oscar Straus, composer of The Chocolate Soldier, paid \$50 for it.

And according to a United Press dispatch of the same date:

The music critics of the New York newspapers gave a concert Tuesday night for the musicians of the town. The musicians, according to reliable reports, got even for the nasty things the critics have said about them during the last year. The concert was intended as a benefit for the unemployed, but it is doubtful who received the most benefit. The critics, it is understood, received several cabbages and eggs.

At a crucial moment in the piece, a large, stout gentleman in the third row, who looked like a bass drum player, stood up and hurled a bundle of cabbage directly at Messrs. Chotzinoff and Bohm. "Rotten," he shouted. "Lousy. Want my money back."

Well, I think I have copied enough. I wonder if the critics of San Francisco would have courage enough to face an audience of the artists they have taken to task. But could they perform? I think Redfern Mason might play the flute, if he shaved off his moustache. Alexander Fried might play Alexander's Rag Time Band on two pianos. Marie Hicks-Davidson could recite The Raven with incidental music on the piano by Marie Prevost of the Argonaut. Marjory Fisher could play Honneger's Locomotive on the violin. The editor of the Musical Review could play "Seams With Variations" on a bass violin, provided he could get an elevator taking him up and down the finger board. However, it would not be advisable to give such a concert in San Francisco. The artists might not be satisfied with throwing eggs and cabbages. Some of them might throw a few disguised rocks.

Arthur Brisbane, in his interesting column entitled Today, said last week: "One writer describes Wall Street brokers as celebrating the death of 1930, 'with pensive sadness. A broker 'pensively sad' would be worth seeing.' True. How about a broker expensively sad?"

A headline in a recent issue of the Examiner says: "Genius' Mind Grows Faster Than His Bones." If a genius' mind grows faster than his bones at what stage of his career does he become a bonehead?

Anna Cora Winchell, assistant editor of the Pacific Coast Musical Review, told me the other day that a lady friend of hers, who is quite an excellent singer, assured her that she will soon have to refuse singing any more as her husband gets too conceited hearing so many compliments about his wife.

As a rule I have no objection hearing a radio next door from seven o'clock in the morning till ten o'clock at night, but when the owner snores and talks in his sleep it is time that a new law should be passed.

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## YOUNG CHILD GUEST AT SYMPHONY CONCERT

Grisha Goluboff Plays Violin Under  
Conducting of His Teacher,  
Mishel Piatro

BY ANNA CORA WINCHELL

The San Francisco Symphony Orchestra issued something in the nature of a holiday program, by presenting, January 2 and 4, its seventh pair under the conductorship of Mishel Piatro. Ascending from his chair as concert master of the orchestra, Piatro assumed the baton to offer orchestral numbers and to present his pupil, Grisha Goluboff, aged 8 years. As guest artist, the little fellow was scarcely up to the requirements of such a position, though he acquitted himself excellently and brought praise for himself and his teacher.

Grisha played the Bruch Violin Con-



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certo in G minor, and demonstrated noteworthy technique and a considerable surety of manner. The work is big, however, and overpowered the child in its exactions of finesse and celerity. The fingering was clean cut in the main, and some double stopping rather astounding for eight years. It was a test of what may be accomplished by an enthusiastic teacher who has real material malleable in his hands. The outcome for Grisha proved his right to be considered a future musician; at present he is precocious and admirably so, but can hardly come under the head of genius. He is delicate in build, and no great mental and physical tax should be imposed upon him as yet; he needs the sustenance of sun, air and perhaps a more wholesome arrange-

ment of food stuffs. The inspired music spirit may be Grisha's, but bodily backing is a necessary adjunct even to spiritual aspiration and to the strenuous life of musicianship.

Piatro directed the orchestra through the Tchaikowsky No. 6 Symphony, Pathetique, the Pugnani-Kreisler Prelude and Allegro and the Brahms Variations on a theme by Haydn. Piatro is a violinist of the first water; he is deserving of all praise in that metier—and it is one of the most beautiful of music's expressions. While not wishing to place limitations on one's ambitions or desires, if there is possibility of their best development, Piatro may always be outstanding as a violinist, but not as a conductor. The very qualities that make his solo instrument a delight to hear are lacking in his baton; he has not conviction nor rhythmic color when commanding a band of men. His best movement was in the Pugnani-Kreisler work, where violins dominate and where he felt their flow as though playing himself. The Tchaikowsky and Brahms lacked their rightful musicality.

A very fair mid-season audience was present, and, at least, the occasion was an acceptable link between outgoing and incoming conductors serving as guests through the symphony season.

### MUSIC CLUB MEETING

The board of directors of the California Federation of Music Clubs met at the Palace Hotel, San Francisco, December 30, with the president, Mrs. Horatio F. Stoll, presiding and the following members present: Mesdames Lillian Birmingham, E. G. Kerfoot, Harry L. Machen, J. O. Ernsbarger, Martin Molony, and the Misses Jessie Fredericks and Edna Corneil Ford.

The Olympic Glee Club of San Francisco and the Armijo Music Study Club of Fairfield and Suisun were accepted into the membership of the Federation at this meeting.

Miss Jessie Fredericks, of the San Francisco Public Library, accepted the state chairmanship of "Music in the Public Library" for the California Federation of Music Clubs. Mrs. Lillian Birmingham, local chairman for the national convention, has recently returned from New York, where she attended the National Federation of Music Clubs board meeting. Mrs. Birmingham reported great enthusiasm was being shown throughout the eastern states in the coming national convention and that plans are being arranged to have the national convention open Saturday evening, June 20, at the Civic Auditorium, San Francisco, with a pageant of states and a chorus of fifteen hundred voices, which will be composed of the visiting choruses from all parts of the country.

Throughout the entire week there will be a great musical festival, the plans of which will be announced later.

Dedicated to the composer's teacher, Ernest Bloch, Black Maskers, a work by Roger Sessions, has had its premiere with the Cincinnati Symphony Orchestra, Fritz Reiner conducting.



### CHARLES COOPER HONORED

Charles Cooper, distinguished American pianist, now in San Francisco, has been selected by Katherine Peeples as the American appointee to the faculty of the Austro-American Conservatory, at Mondsee, Austria. The faculty includes many distinguished musicians, such as Joseph and Rosina Lhevinne, Bela Bartok, Weingartner and others. The Austria-American Conservatory was founded by Katherine Peeples, of the University of Redlands, California, and is now in its third year. The sessions are held in July and August at Mondsee, Austria, which is situated on a beautiful lake in the Austrian Tyrol.

In addition to instruction in all branches of music and dancing under the guidance of internationally known teachers at a very nominal fee, it offers to the American student the cultural advantages of attending the famous musical festival, held at Saltzburg each year, which is very near Mondsee. A project of this character, which offers such distinct cultural advantages, combined with serious study, should interest many American students.

### PARLOW STRING QUARTET

The Parlow String Quartet gave its sixth concert at Mills College January 7, playing for the first time Domenico Brescia's new work from manuscript—Two Rhapsodic Ecuadorian Poems, containing Pastoral Madrigal and Jubilant. Haydn's D major Quartet and the Cesar Franck D major Quartet were also played.

Miss Parlow will appear in recital next Monday evening, January 12, when her numbers will be the Mendelssohn E minor Concerto, Bach Chaconne and works of Dohnanyi, Brahms-Joachim, Godowsky-Kreisler, Tchaikowsky and Wieniawski.

Eugene Goossens' Second Sonata for violin and piano is being heard shortly

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

cent de Arrillaga took the helm January 1, 1921. He was to be president for three years, years in which the club made a new departure by turning to his energy in carrying out what he conceived could be done to enlarge the scope of the club's activities, as well as to increase membership and our interests generally.

He said: "There has been a lot of talk about having club rooms; I'm not going to talk, I'm going to get them." And thenceforth he went out to find rooms. It was no easy task. As Mr. Pasmore's friend used to sing, "It's no easy thing to say 'la,'" so it was no rolling out to find a suitable place at a price we could afford, and one which was different for all. Rome was not built in a day, and cooperation of the club was required to put over the plan which the president had in his heart.

At the end of 1921 that the first meeting in our own place was held and that was on the occasion of the election of the council for an entire year had slipped by. In the meantime the council had set itself to making the dinners interesting, to enlarging membership and in trying to "sell" ourselves. Isn't it antagonistic that an amateur musician should under any circumstances put himself up for sale? Yet, evidently we are trying, according to the spirit of the San Francisco Musician's Association, to take part in the general idea that San Francisco and all its institutions were on the market of the world. We had to increase our stock. Either going ahead or behind was our motto. Other warnings and revivals of interest in the club that law had been exemplified. Now expansion was our motto. Going forward was out of the question.

The January dinner, 1921, was at Louis' Restaurant, 524 Market

street, and the price \$1.50. The eating there was excellent, and the only drawback was the noise from the street cars.

The February meeting was especially entertaining. Here follows a part of the invitation:

San Francisco, Calif., February 16, 1921.

Dear Sir and Brother:

It is indeed a pleasure to announce that our last dinner was a most successful one in the point of attendance, food and a general good time. The council is very grateful and is striving in a way to make each meeting a distinctive one.

The next meeting will be held Saturday evening, February 26, at 7 o'clock, at the Aztec Studio, 573 California street, near Kearny. Mr. Cornejo, the artist, has generously opened his studio and promises us an interesting illustrated lecture on the art of the ancient Aztecs.

The dinner will be especially typical. There will also be an atmospheric prelude which will help to put every member "en rapport" with the occasion. The price of the dinner will be \$1.50.

Owing to the circumstances that this dinner will be at a private establishment, where arrangements can not be left to the last moment, the enclosed return postal card MUST be in the hands of the president not later than Friday.

At the last meeting a motion was passed to the effect that dues shall be paid quarterly in advance. On the first day, therefore, of January, April and October, respectively, \$1.50 will be due in the future (no dues being collected for June, July and August).

The following motions were proposed and will come before the club for action at the next dinner:

1. To increase the limit of the membership to 150. (Change of Article II of the Constitution.)
2. To establish an initiation fee of \$5. (Addition to Article VII.)

Fraternally,

VINCENT DE ARRILLAGA, President.

JOHANNES C. RAITH, Secretary.

(To Be Continued)

## TEACHERS MEET FOR ANNUAL BUSINESS

The annual meeting of the state of directors of the California Teachers' Association was held on Saturday evening, January 6, at Sorosis. Max Swartout, state president, San Francisco, presided. He gave a report of his tours through county of the association, dating from 1920. Alameda, San Francisco, and San Diego counties were as in healthy and progressive condition, and in the latter city a banquet was tendered at the time in honor of Wakefield Cadman, American composer, to welcome him as a member of that region. Cadman was removed from Hollywood to

introduced, and only that of best quality, the St. Louis Symphony Orchestra contributing generously, and that the convention yielded a feast of intellectual music understanding.

J. Purves-Smith of Los Angeles presented an argument for the registration of music teachers at Sacramento, to be handled in the form of a bill to go before the legislature, which will require all teachers of music to register at the capital with a fee of \$1 per year. This was argued as a form of organization which might lead to greater progress in future, with the hope of finally eliminating incompetent teachers and placing competent ones where they can do the most good. No action was taken, though many questions for further enlightenment were heard from the floor.

Swartout suggested that John C. Manning, former state president, continue his work of organization of counties, many of which are still outside the association. Manning declined, saying that was business for the president's office.

A supper was served later at The Studio in honor of the visiting officers and chairman, with Henrik Gjerdrum, retiring president of the San Francisco branch, master of ceremonies. He is succeeded by Miss Harriet Beecher Fish, who made her first official announcements, and Gjerdrum has been elected state vice-president.

Counties represented at the meeting included Nevada, Colusa, Alameda, Santa Clara, San Joaquin, Kern, Los Angeles, San Diego, San Francisco.

## LINCOLN BATCHELDER-FLOSSITA BADGER TROTH

The many friends of Miss Flossita Badger and Lincoln Batchelder will hear with much pleasure of the engagement of these two prominent members of San Francisco's musical colony. Miss Badger is a teacher at the Lowell High School and is widely known as a vocal artist possessing a voice of unusual beauty and a knack of discriminating interpretation. She studied in Europe and appeared with the San Carlo Opera Co. She has interpreted a number of roles with the San Francisco Opera Co., appearing in Lucia and Faust two or three years ago.

Lincoln Batchelder has occupied a leading position among San Francisco pianists and pedagogues for a number of years. Both as soloist and accompanist he has been greatly in demand, specially over the radio, in recent years. The wedding date is tentatively set for June.

## GJERDRUM PRESENTS PUPILS

Twenty students of the younger piano classes of Henrik Gjerdrum were heard in recital December 22 at the studios on Jackson street. The simpler classics were mingled with modern compositions, some by resident composers including Cora W. Jenkins, whose Drive Me Around the Lake was played by Mary Levy. The other performers were Peggy Jean Sanches, Jean Simons, Oliver Berven, Patricia Fanning, Alfred Payne, Arline Joanne

Golden, Evelyn Jacobs, Paul Schagen, Alice Kollerup, Emely Selchau, Elenor Hammill, Francis Claussen, Ruth Ellen Nielsen, Elaine Olson, Eleanor Hughes, Virginia Hughes, and Lorna Olsen.

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### THIRD TOUR OF GERMAN OPERA COMPANY SUCCESS

Flushed with enthusiasm and happiness over reports of the scintillatingly brilliant opening of the German Grand Opera Company's third American tour at Washington last Monday night, January 5, Selby C. Oppenheimer, who brings the big organization to the Civic Auditorium for an engagement of five performances, commencing Saturday night, January 24, predicts for the brief San Francisco season of German opera a success even greater than that which was registered last year when the company made its first local appearance.

Goetterdämmerung was sung in the national capital Monday night before a distinguished assemblage, which included officials and outstanding figures in American life and members of legations representing practically the entire civilized world. Dr. Max von Schillings, the celebrated Wagnerian authority, was given an ovation in making his American debut at the conductor's desk. The composer-conductor, whose opera *Mona Lisa* was introduced to this country at the Metropolitan Opera seven years ago, and whose lyric and orchestral compositions are familiar to music lovers throughout the world, was visibly affected by his reception. His appearance as conductor will be the outstanding feature of the company's opening performance here, *Die Walküre*, although the occasion will serve to introduce interesting and welcome new artists in the persons of Marie von Essen, prima donna contralto, and Max Roth, celebrated baritone, in addition to Mme. Gadski and the supporting galaxy of German songbirds who won popularity last season.

The closing performance of the San Francisco season will be a duplication of that with which the company's third American tour was launched in the nation's capital—*Goetterdämmerung*—with the exception that the golden voiced Margarethe Baumer will replace Mme. Gadski in the role of Brunnhilde.

Between *Walküre* on Saturday evening, January 24, and the farewell *Goetterdämmerung* on Wednesday evening, January 28, three very interesting performances will be sandwiched in—*The Flying Dutchman* on Sunday afternoon with Baumer, Adi Almoslino, Richard Gross, Laurenz Pierot, Siegmund Gronvelt, and Max Adrian, with Carl Adler conducting; *D'Albert's* operatic setting for the popular old novel and drama, *Marta of the Lowlands*, with Mme. Gadski, Almoslino, Annette Royak, Ida von Barsy, Klarie von Kullberg, and Messrs. Roth, Carl Braun, Hans Hey, Carl Hartmann, Gustav Werner and Wallace Buchanan, with von Schillings conducting; and *Siegfried* Tuesday evening, January 27, with Gadski, Annette Royak, von Essen, and Messrs. Gross, Sembach, Hey, Werner and Allen Hinckley, with Adler conducting.

Of these casts two leading artists, Miss von Essen and Mr. Hinckley, are Americans, although so thoroughly

identified with German musical activities as to be regarded as native artists there. Miss von Essen was born in Detroit and her elementary education and early activities centered here. Her first operatic activities were with touring opera lyric organizations in this country and she was singing in Los Angeles with the Scotti Opera Company when the opportunity arose for her to secure a hearing in Germany. She traveled direct from there to Aix La Chapelle where she obtained a footing, since which time she sang in all the leading opera houses of Germany, establishing herself as a favorite and becoming recognized as a native artist.

The German Grand Opera Company will sing its third engagement prior to reaching the Pacific Coast in Detroit, and the huge Masonic Auditorium in that city is reported sold out in advance, largely in honor to the daughter of the Automobile City who made so good in a distant foreign land.

Hinckley is too well known in musical circles to require introduction, having long been a member of the Metropolitan Opera Company. His fine basso, too, enjoys unique distinction abroad, especially in Germany, where his European activities have centered. Several of the minor artists are Americans, laying the foundation for careers which they hope may duplicate that of Miss von Essen.

Although the approaching engagement of the German Grand Opera Company is its second on the Pacific Coast, the present tour constitutes its third consecutive visit to America. Each tour has proven an increasing success and it is the intention of the music lovers fostering the institution to make it a permanent annual feature of American musical life. It is this fact that has brought down upon it the opposition which has culminated in the opera war centering in San Francisco and the charges that an organized effort exists to freeze out the visiting company in the interests of an American touring organization which is said to be endeavoring to create an operatic monopoly in the West.

The German Grand Opera Company enjoys a pronounced advantage in any such struggle, due to the fact that only an organization of its type can provide performances satisfactory to advanced German music lovers, who maintain that German opera, especially the Wagnerian music dramas, are heard at their best only when sung in the German manner, with strict adherence to the Bayreuth traditions. This is especially

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true of the ensemble work, which expresses the essence, or soul of German culture, something that is impossible under the Latin system, or Latin domination. The latter, epitomized in the Verdi and Puccini repertoire, pervades the major lyric organizations resident in America and has ever since the advent of Gatti-Casazza in the role of Colossus of music in this country as the dominating figure of the Metropolitan Opera Company.

The German Grand Opera Company has brought from abroad the entire physical paraphernalia as well as the personnel employed in its presentations, with the exception of an orchestra of fifty-five, which is made up of the pick of the musicianship of New York. It is moving westward in two special trains, one constituting a mobile hotel for its big galaxy of songbirds and executives, and the other affording accommodation for its instrumental musicians, technical staff and eight super-sized baggage cars overflowing with equipment. During the stay in San Francisco the trains will be abandoned for the comfort of hotels, but during the brief engagements in its long trek back to New York for its farewell metropolitan engagement the trains will again constitute the homes of the melodious visitors.

### THIRD MUNICIPAL CONCERT

It would indeed be difficult to arrange a program containing a greater variety of artistic features which at the same time contain an element of novelty, than the one arranged by the Auditorium Committee of the Board of Supervisors for the third Municipal

Symphony concert which will take at the Civic Auditorium on Wednesday evening, January 14.

There will be above all, Lillian Ehrman, premiere danseuse, who conquered for herself an enviable position on the Pacific Coast as one of the first rank. Then there will be Betty Horst Ballet of forty young specially trained to interpret dance classic beauty. These excellent dancers together with the San Francisco Symphony Orchestra under the direction of Mishel Piastro will interpret three positions by three of the world's eminent modern composers. The of these compositions are:

Chant of Joy by Honneger, An Dances, First Suite by Respighi, La Giara by Casella. Every of these modern works have never heard in San Francisco before and last named ballet will receive its American premiere on this occasion.

The first two numbers on the program will be interpreted by the San Francisco Symphony Orchestra under the direction of Mishel Piastro they will consist of Leonore Overture No. 3 by Beethoven, and Scherzo from Sorcerer's Apprentice by Dukas. The latter will be an added attraction in the youthful personality of Grisha Boff, the eight-year-old violin prodigy who will interpret the first movement of Lalo's *Symphonie Espagnole* in astonishingly brilliant fashion.

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# V ARGENTINA DANCES

Franciscans in large number, as as can crowd into the Geary e, next Thursday afternoon and day afternoon, January 18, will e thrilled by the superb art of nish dancer, La Argentina, and nounced that these two events single appearance in Oakland, riday night, will be the only at this celebrated terpsichorean will appear in Northern Califor- season.

dition to a generous allotment e creations with which Argen- epped into instantaneous fame on s appearances here, a number eatures will be included on rograms. Next Thursday, La na will present for the first time e Iberian Dance by Joaquin Nin ich she thrilled New York on ppearance in that city this sea- in's work is a choreographic n three distinct parts and por- e folk lore of the Andalusian ders of an early century. Cypri- eker's arrangement of an And- e serenade and Manuel de Falla's e of Terror are also new addi- e the Argentina list. Valverde's e and De Falla's Dance of the e Wife have also created. prom- epressions wherever they have e ven this year.

el Berdion, who will be recalled e efficient assisting artist at La na's entertainments last year, e accompanies his star and the in- g program for Thursday fol-

- .....Mateo Albeniz (18th Century) ranscribed by Joaquin Nin)
- Miquel Berdion
- lusian Serenade.....Cypriano Rucker
- e from La vida breve.....
- .....Manuel de Falla
- e of Terror.....Manuel de Falla
- om the ballet El amor brujo)
- La Argentina
- Fantastic Dance).....J. Turina
- Miquel Berdion
- scas.....Enrique Granados
- terana.....J. Guerrero
- ant dance from the Province of Toledo)
- La Argentina
- Intermission
- ba.....Isaac Albeniz
- n Dance (dedicated to Mme. ina).....Joaquin Nin
- ographic Drama in three parts,

- danced without pause)
- La Argentina
- Jota (from the Province of Navarre)
- .....J. Larregla
- Miquel Berdion
- a. Cielo de Cuba.....Popular Melody
- b. Gypsy.....Q. Valverde
- c. Corrida (Impressions of a bull-fight)
- .....Q. Valverde
- La Argentina

## LIEBESLIEDER PROGRAMS

Armed with a program of a most diversified character, the widely heralded Brahms Liebeslieder Ensemble makes its only San Francisco appearance in the Selby C. Oppenheimer series at Dreamland Monday night. The Liebeslieder group, which consists of four of the most eminent American vocalists before the public today, is augmented with a Little Symphony Orchestra directed by Rosolino De Maria, one of the most expert chamber music directors in the world. With such a personnel, it is but natural that unique programs well filled with musical fare should be the result.

Paul Althouse, tenor of the organiza- tion, is one of the world's recognized leaders in his art; Esther Dale, soprano, and Jerome Swinford, baritone, have climbed the ladder of fame with as- tounding speed and today occupy a leading place in their profession; Fer- nanda Doria, San Francisco girl, who went forth into the world a few years ago, has won success.

The program to be given Monday night excels in proportion; solo num- bers by the celebrities in the four vocal keys as well as orchestral selections by De Maria's organization promise grati- fying entertainment to all classes of music lovers. Local music lovers, ever keen for the enjoyment of variety in their musical fare, will distinctly revel in the following outlined arrangement which is scheduled for Monday night:

- I
- Dance.....Debussy
- La fille aux cheveux de lin.....Debussy
- Intermezzo.....Granados
- De Maria Ensemble
- II
- Eri Tu from Ballo in Maschera.....Verdi
- Mr. Swinford
- III
- Erlkonig.....Schubert
- Miss Dale
- IV
- Liebeslieder, opus 52.....Brahms
- Quartette and Orchestra

- V
- Novelette.....Grazounov
- Melodie.....Bortkiewicz
- Scherzo from Midsummer Nights' Dream.....Mendelssohn
- De Maria Ensemble
- VI
- Che Faro.....Gluck
- Las Hijas del Zebedeo.....Chap
- Miss Doria
- VII
- O Paradiso from L'Africana.....Meyerbeer
- Mr. Althouse
- VIII
- Whistle and I'll Come to You, My Lad.....Folk Song
- Down by the Sally Gardens.....Folk Song
- Gwine to Heab'n.....
- Negro Spiritual by Jacques Wolff

## AMERICAN COMPOSERS ON SYMPHONY PROGRAM

Three American composers will be represented on the program of the Sev- enth Symphony pair of the Los An- geles Philharmonic Orchestra, Dr. Artur Rodzinski, conductor, Thursday evening and Friday afternoon, January 15-16. The program will open with the Festival Overture Chanticleer by Dan- iel Gregory Mason. Mr. Mason comes of a musical ancestry and was born at Brookline, Massachusetts, in 1873. His grandfather, Lowell Mason, and his uncle, Dr. William Mason, were the best known of the earlier American pianists and teachers of the piano. Chanticleer will be given first hearing in Los Angeles.

The Dream Pedlar by Emerson Whithorne was born in Cleveland where he began his musical education; later he studied in Berlin and Vienna, going from there to London, where he remained eight years, gaining consid- erable success as a composer and critic; since 1914 he has been back in the Unit- ed States. An American in Paris by George Gershwin will be given first performance in Los Angeles. Both Mr. Whithorne and Mr. Gershwin are at the present time in Los Angeles and will be in attendance at the concerts. Following the intermission Le Sacre du Printemps by Stravinsky will be given first hearing at these concerts. The work was given at a concert of the Hollywood Bowl, under the baton of Eugene Goossens, two seasons ago.

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## DOBROWEN CONDUCTING S. F. SYMPHONY CONCERTS

The reception of Issay Dobrowen, celebrated Russian guest conductor of the San Francisco Symphony Orches- tra at his American debut yesterday at the Curran Theatre promises a ca- pacity house tomorrow afternoon when the program is repeated.

It is interesting to note that two of the pieces taking a prominent part on tomorrow's program are works on which European critics lavished loud praise of Dobrowen. One of these is Tschaiakowsky's Symphony No. 5 and the other is Debussy's Afternoon of a Faun. The program also includes Strauss' tone poem, Don Juan.

"Tschaiakowsky again and again, but when a Dobrowen directs this dynamic musical genius it makes one forget all else but the pleasure and ecstacy of the moment," one German critic com- mented. Another declared: "Each time we hear Dobrowen he becomes more dear to us."

"Wherever this young Russian has appeared he has created a profound impression," one Glasgow critic said. "In Usher Hall last night the highest expectations must have been amply realized."

\* \* \*

Dobrowen will offer his first popular concert Sunday afternoon, January 18. The program of this as announced will be as follows:

- Overture to Die El-dermaus.....Johann Strauss
- Tone Poem, Baba Yaga.....Liadow
- Kikimora.....Liadow
- Valse Triste.....Sibelius
- Overture, Russian Easter.....Rimsky-Korsakov
- Peer Gynt Suite No. 1.....Grieg
- Overture to William Tell.....Rossini
- Prelude to Die Meistersinger.....Wagner

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# ABAS QUARTET CONCERT

Civic Chamber Music Society Gives  
Second Program of Third Season  
at Scottish Rite Auditorium

BY ALFRED METZGER

An enthusiastic audience of serious music lovers attended the second concert of the third season of the Abas String Quartet at Scottish Rite Auditorium last Tuesday evening. These concerts are given under the auspices of the Civic Chamber Music Society, of which Mrs. Edward F. Glaser is chairman, Mrs. Leon Guggenheimer, vice chairman, and Richard M. Tobin, honorary chairman. These concerts are important inasmuch as they fill a much needed want in musical culture, chamber music being the highest form of instrumental music.

Ever since the introduction of these concerts the Abas String Quartet—Nathan Abas, first violin; William Wolski, second violin; Nathan Firestone, viola, and Flori Gough Shorr, 'cello—has met with popular approval. During the first two seasons Michel Penha was 'cellist and this season Flori Gough Shorr fills this position most satisfactorily. Owing to Mrs. Shorr's sickness the 'cello part was played at this most recent concert by Lajos Shuk, specially engaged from Los Angeles, where he is prominently identified with ensemble music.

The program opened with Quartet E flat major, opus 33, No. 2, by Haydn, a composition with that exquisite delicacy of sentiment which is such a charming feature of the old classics. Mr. Abas and his associates have always made a specially favorable impression with their craftsmanlike reading of works charged with fine sentiment and on this occasion they again revealed that knack of delicacy of phrasing and evenness of intonation which usually accentuates their playing. Naturally the introduction of a 'cellist new to these surroundings somewhat affected the absolute balance of ensemble, but this could not be avoided and no doubt at the next concert Flori Gough Shorr, who was in the audience and is rapidly recovering from her sickness, will occupy her regular position in the quartet.

In many ways the feature of the program was Arthur Honnegger's Sonatina for two violins, interpreted in truly masterly fashion by Nathan Abas and William Wolski. Much to our surprise this Honnegger work, although somewhat touched by modernism in the beginning, gradually loses the element of dissonances and becomes quite conventional during the rest of the sonatina. It is exceedingly difficult, skilfully constructed, thematically couched in consistent continuity and quite melodious in outline. Both artists interpret the work in a manner to emphasize its numerous beauties while easily over-

coming its technical obstacles. It was a splendid performance and deserved the ovation it elicited.

The concluding number was Cesar Franck's Quintet in F minor. Alice Morini was entrusted with the piano part and fulfilled this mission most creditably, both from a musicianly and technical standpoint. This is not one of our favorite chamber music compositions, although it is consistently virile and contains several decidedly impressive musical ideas. Miss Morini certainly showed herself as a pianist of rare gifts and one who fathoms the deeper musical sentiments with convincing intelligence. Judging from the cordial attitude of the audience the listeners were favorably impressed with the work as well as its interpretation.

The third concert will take place on Tuesday evening, February 17.

## MRS. BRANDT'S PEDAGOGY

Although the writer, several years ago, referred to Mrs. Noah Brandt's highly instructive and excellently written book, entitled "Science in Modern Pianoforte Playing," the merits of this publication is sufficient to justify another reference to its value. This is specially timely because of the various editions that have been necessary to fill the demand. Many of the leading authorities on pianoforte playing in the world have voluntarily expressed their admiration for this book and have congratulated Mrs. Brandt upon the clear and straightforward manner in which she has expressed her ideas.

The book is specially valuable because it deals with the requirements of modern playing. There is a new school of composition that requires the solving of technical intricacies far beyond those necessitated by the "old school" of piano literature. Mrs. Brandt's book solves many problems in technical skill which otherwise require long and tedious labor to solve. Mrs. Brandt's advice is a boon to students. Through it they will obtain the greatest intensity of dramatic effects without strain, her whole "system" being based upon natural application.

In the words of Alfred Cortot the book is "the most precious possession of any pianist who wishes to perfect himself in our beautiful art."

## COAST MUSICIANS' CONCERT

Audrey Farncroft, Lyric Soprano, and  
Arthur Johnson, Tenor, Open  
Course of Three Events

The first of three concerts to be given by Coast Musicians took place at the Fairmont Hotel last Tuesday evening. The artists were Audrey Farncroft, lyric soprano, and Arthur Johnson, tenor. Miss Farncroft constantly reveals marked improvement in the artistic discrimination of her interpretations. Her voice gains constantly in warmth of timbre while retaining its youthful resiliency and velvet-like flexibility. This unusually gifted vocal artist sings

in a manner that causes thorough enjoyment and the spontaneous outbursts of applause as well as the insistent demands for encores that follow the conclusion of her numbers are evidence of the approval of her hearers. She sang two groups of songs that required not only fine judgment of emotional proportions, but equally so exceptional versatility of expression. Both requirements received thorough attention.

Arthur Johnson's tenor voice belongs somewhat to the high baritone category. It is a voice of smooth quality and pliant character, but somewhat limited in range. The artist pays much attention to diction and is decidedly successful in his task. He also looks after the message of the song and succeeds in transmitting it to his hearers. He sang two groups of songs, one of which was a group of American composers.

Miss Farncroft sang a delightful ballad-like composition by Gunnar Johansen, the highly accomplished and

distinguished young pianist, who has been added to San Francisco's musical colony a year or so ago.

ALFRED METZGER.

## ROBERT VETLESEN COMING

A recitalist who will appear in the immediate future under the management of Alice Seckels is Robert Vetlesen, pianist, who won distinction as a child prodigy and returns to San Francisco after residence in the Hawaiian Islands as a mature artist. In 1925 Mr. Vetlesen was awarded a scholarship for study with Josef Lhevinne, who was impressed by the young man's playing that he himself arranged for a continuance of the scholarship, this time under the auspices of the Juillard Foundation in New York City. Since then the young pianist has won an enviable reputation in Honolulu and other island cities for his distinctive pianistic art.

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## SINGING MUSIC TEACHERS

(Continued from P. 1, Col. 4)

giving vocal, instrumental or other training in a residence district, of course, affects all paid musical activities.

One cannot see anything in the act nor in the recorded opinions of its framers to show it was intended to apply to the act of teaching, and it has taken the authorities fourteen years to get the wording will support the intention. Such famous teachers as late Leopold Auer, Oscar Franz Kneisel, in fact all of the masters, taught, and are teachers in their own homes. The list might be extended to great length with teachers of the highest standard—use only they can afford to live in the best residential districts. In these cases, we find nothing in the act, of signs, etc., to indicate to the public by the professional activity of the teachers; nothing visible to injure or otherwise the appearance of a residential neighborhood.

Stretching of this act at this time to cover cases like the above would solve grave injustice and wrong to a large number of citizens who could have no means of knowing that their children in seeking to inculcate a love of the fine arts were forbidden to do so in the districts. Any act that interferes with the enjoyment of property is construed so as to cause the greatest inconvenience and damage to the owners.

One has submitted that if it be the law of the city that the word "business" includes all gainful occupations as a means of livelihood, and only exceptions among professions are the doctors and dentists, it would seem that no lawyer or other clients come to his house for consultation, no painter could paint in his own home, no architect could discuss plans and drawings with clients in his own home, nor could any other teacher could teach students or classes in his home. It is therefore inferred that it is not legally teach anywhere except in the home, if he happens to live in a residential district. If this meaning of the word "business" is insisted upon, it is interesting to view the status of the professions engaged in "professional" work in the wording of this act. The mention of doctors or dentists is not in the law. I am informed by a member of the County Medical Society. By the act or through what influence I do not understand. As the word "profession" does not occur in the law, the act must be assumed to grant exemptions.

There is a comparatively short list of exemptions at this matter was brought before the American Academies of Singing, and I think that the academy and the other organizations, to say nothing of the thousands of teachers, will be in a committee in defense of the obvious injustice.

## RACHMANINOFF IN MARCH

Among the enduring artists of the music world are Fritz Kreisler, violinist; Sergei Rachmaninoff, pianist; and Geraldine Farrar, soprano. All are under the local management of Manager Frank W. Healy.

Kreisler has already been here and conquered, and Miss Farrar, "slimmer, more beautiful, and better vocally than she has been for several years," brings her rare art and ingratiating personality to the new Columbia Theatre Sunday afternoon, February 8.

Rachmaninoff, now appearing with tremendous success in England, will give a program of gigantic proportions at the new Dreamland Auditorium Sunday afternoon, March 1.

Realizing that at no time have the public been contented to go on with serious music alone, Healy has booked Torreblanca's Mexican Tipica Orchestra of Mexico, augmented with Mexican singers and dancers, for a festival of Mexican and Spanish music at the Scottish Rite Auditorium Friday, Saturday and Sunday night and Sunday matinee, January 30, 31, and February 1.

In an evening of lecture and song, Wednesday night, January 7, in the gold ballroom of the Hotel Fairmont, under the auspices of the San Francisco Light Opera Company of which Healy is the secretary-treasurer, Charlotte Woodruff, prima donna soprano, sang the best songs from the light operas of the master melodists. Frank N. Darling, New York musical director, was at the piano for Miss Woodruff. Victor Lichtenstein, the well-known musical authority, was the lecturer, and the Reverend Norbert W. Feely of Burlingame made the opening address.

## DAMROSCH BROADCASTING

The broadcasting by Walter Damrosch, dean of American symphonic conductors, of the Music Appreciation Hour which reaches approximately 8,000,000 school children in the United States, has become a special motion picture feature. The Pathe Audio Review, of which Terry Ramsaye is mentor and editor, presents the scene as Mr. Damrosch directs this famous orchestra over WEA and from there nationally over the NBC chain.

The sound cameraman went farther by shooting pictures in classrooms, showing the expressions of appreciation on young faces as they listen in. The Damrosch broadcast is titled, "Music Appreciation Hour for Schools and Colleges." In the Audio Review now current, he is shown directing his orchestra in Schubert's March Militaire, and again at the piano he plays part of the Scherzo from the second Glazounow Symphony. Then, in a brief talk to the children, he describes the meaning that is suggested to him by the music.

Milton Cross, announcer at NBC, introduces the distinguished director.

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orchestras directed by such eminent maestros as Toscanini, Mengelberg, Stokowsky, and Damrosch himself, and has made music an outstanding feature in synchronizing its pictorial subjects. The presentation of Mr. Damrosch and his orchestra is therefore in keeping with its policy to disseminate through the medium of the sound screen the music of the masters as well as folk-songs that have become classics. In recording the Music Appreciation Hour, Mr. Ramsaye had the fullest cooperation of Mr. Damrosch and the officials of the National Broadcasting Company.

## MUSICAL CLUB PROGRAM

New members of the San Francisco Musical Club will be honored at a tea January 15, to be given in the ball room of the Western Women's Club. The affair will be for members only.

Mrs. C. A. Stock, mezzo-soprano, and Mrs. Grace Adams East, trumpet, will give the program, assisted by David Alberto, guest artist, who is head of the music department of the Douglas School at Pebble Beach, and is attached to the Carmel Academy of Music and Fine Arts. Alberto is also identified with the study of acoustics on which he has written articles regarding his theories. The editor of Etude has said:

"Mr. Alberto has gone deep into the bed rock of a question which for years has been uncertain soil for the delving of the student of piano tone and its peculiar features."

Mrs. Stock, who is a member of the Pacific Opera Company, is well known in the East Bay region for her beautiful voice and its intelligent handling. Mrs. East is president of the Etude Club of Berkeley and has brought her brass instrument into high repute by her masterly control of its timbre and the classicism she brings to it.

Mrs. Cecil Hollis Stone will be the day's hostess, assisted by Mrs. Byron

McDonald, Mrs. John Coughlan and Mrs. Horatio Stoll. The program is under the chairmanship of Mrs. Harry Steel Haley. Mrs. Paul Westerfeld, the club's president, will preside. She is also local and state chairman of the Young Artists' Contest, sponsored by the National Federation of Music Clubs, the finals of which will take place next June in this city at the biennial of the National Federation of Music Clubs.

## KREUTZBERG AND GEORGI

Continuous reports reach San Francisco of the second triumphant trans-continental tour of the young German dancers, Kreutzberg and Georgi, who are now headed this way. These sterling performers have been scheduled by Manager Selby C. Oppenheimer to appear in two Sunday matinee performances in the Geary Theatre, on February 8 and 15. They promise many new and interesting creations on their programs here.

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**PROTEST AGAINST DIC-  
TATORSHIP OF CHICAGO  
CIVIC OPERA COMPANY**

**H. Joseph Kertz, President of Pacific Sangerbund, Complains of Unethical Tactics of Chicago Opera Employs Against German Grand Opera Company—Condemns Rule or Ruin Policy on the Pacific Coast**

The Pacific Coast Musical Review in its editorial last week called attention to the ruthless opposition fostered by certain elements against German opera. Since writing that editorial there appeared in various newspapers articles practically acknowledging the existence of the conditions of which we complained. Here is a typical extract from the San Francisco Chronicle of Friday, January 2:

Even in grand opera circles there is apt to be war—as was disclosed yesterday when H. Joseph Kertz, president of the Pacific Sangerbund, protested to Samuel Insull, president of the Chicago Civic Opera Company, against unethical, unfair and ruthlessly destructive methods employed by business representatives of the latter institution in an effort to prevent the progress of the German Grand Opera Company's third tour.

In Kertz's communication the millionaire public utility czar was absolved from knowingly permitting the complained-of condition. However, warning was given that if it should become necessary, the subject would be brought to the attention of thousands of German-American cultural organizations scattered throughout the United States.

**COMING HERE SOON**

The German Grand Opera Company is scheduled to reach San Francisco January 24 and the oppressive measures to which the Pacific Coast Sangerbund objects are the engagements recently announced by the Chicago Civic Opera Company, in this city and Los Angeles for the approaching season.

The Chicago Civic Opera Company has also been scheduled to make several appearances before Pacific Coast audiences ere spring makes its appearance.

Since the German company has been signed up L. E. Rehymer of Los Angeles and Selby Oppenheimer of this city have both been subjected to high pressure from Chicago, Oppenheimer said yesterday. Oppenheimer added that, although he had repeatedly presented the Chicago company here in years past, if it came this year it was coming "on its own."

The interest of the local Sangerbund was aroused when reports reached it that pressure had been exercised upon musical bodies and individual managers to induce them to cancel or limit their contracts with the German company.

**KERTZ SENDS PROTEST**

President Kertz's telegram to Insull read in part:

"Pacific Coast managements in presenting music as a cultural contribution to their respective communities have complained to this body of unethical

and unfair tactics and oppressive measures employed by representatives of the Chicago organization to harass the German Grand Opera Company and prevent the peaceful and orderly progress of its third consecutive American tour.

"As an institution having for its purpose fostering and perpetuating the noble traditions of German musical art, the Pacific Sangerbund cannot ignore such a condition.

"Your recognized generosity to lyric art precludes the possibility that you would knowingly permit any part of the funds contributed by Chicago music lovers for the furtherance of musical art through the instrumentality of the Chicago Civic Opera Company to be employed to coerce, retard or stifle vocal art from other sources.

**UNFAIR RIVALRY CHARGED**

"The information laid before us



**H. JOSEPH KERTZ**  
President Pacific Sangerbund, Who Protests  
Against Unethical Competition of the  
Chicago Civic Opera Company

would seem to support the contention that some of those entrusted with the administration of the company's affairs are encouraging disastrous deficits in order to inflict similar losses upon a visiting company which they personally may regard as competitive.

"We hold that there is no competition in art save in striving for its betterment. I will appreciate an expression from you that you are not in sympathy with the unethical tactics employed by representatives of the Chicago Civic Opera Company to frustrate the visit of the German Grand Opera Company to California, and hope that you may find means to prevent continuation or recurrence of the actions complained of.

"Confirmation by letter follows.

(Signed) "H. JOSEPH KERTZ."

**PAUL ROBESON COMING**

To set at rest any uncertainty, Manager Selby C. Oppenheimer definitely announces that Paul Robeson, the internationally famous and sensational negro baritone, will appear at Dreamland, San Francisco, Thursday night, February 26 and at the Auditorium Theatre, Oakland, Friday night, February 27.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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# Musical Review

ESTABLISHED OCTOBER 15, 1901

V—No. 21

SAN FRANCISCO, CALIFORNIA, SATURDAY, JANUARY 17, 1931

TEN CENTS

## ISSAY DOBROWEN ENTHUSIASTICALLY CHEERED AT HIS FIRST APPEARANCE

Distinguished Conductor Reveals Dynamic Personality — His Conducting Noteworthy Because of Precision of Attacks, Dominating Influence Over Orchestra, Impetuous Tempi and Accentuation of Vitality of Phrasing — Effective Reading of Tschaikowsky's Fifth Symphony

BY ALFRED METZGER

symphony concerts are pat-  
by the public to a sufficient  
to justify large guarantees by  
citizens and the municipality  
concerts should be entirely dis-  
d. It is useless to spend several  
thousand dollars on an enter-  
t is unpopular with the masses  
people. On the other hand if a  
ortion of the public attends  
ny concerts they become a mat-  
culture and education and no  
whether private or public, is  
ch.

Pacific Coast Musical Review  
ed repeatedly that it is always  
to sustain and encourage that  
ny conductor whom the audi-  
e sufficiently to purchase large  
of admission tickets. Unless a  
or is able to arouse the enthusi-  
his hearers from the very first  
makes his appearance, he can  
ecome a stellar attraction. He  
dually cultivate a certain fol-  
but he certainly can never at-  
united support of the concert  
ublic.

Dobrowen seems to belong to  
en few. Only on rare occasions  
witnessed such enthusiasm at  
ay afternoon symphony con-  
followed the conclusion of  
wsky's Fifth Symphony at the  
heatre last Friday afternoon  
browen laid down the baton  
d of the first part of the pro-  
eers mingled with an outburst  
se that did not cease until the  
made from ten to twelve  
es after as many recalls. The  
the case at the end of the  
Beyond the slightest doubt  
browen jumped into public  
n his first appearance. It did  
the practically sold-out house  
y afternoon to convince a  
rver of the genuineness of  
ct.

stion we are asked to answer  
ne is why it is that Issay  
endeared himself so quickly  
arers. In the first place he  
a dynamic personality. He  
sentiments contained in a

composition to such a degree that they  
are mirrored in his countenance and  
are reflected in his electrifying mode  
of conducting. The writer is not alto-  
gether partial to demonstrative con-  
ducting. He prefers a dignified, calm  
and reposeful manner, but if there is a  
choice between repose and lack of ani-  
mation in phrasing and between dem-  
onstrativeness and emotional warmth  
we prefer the last named combination.

Coupled with Issay Dobrowen's ex-  
uberance of deportment there is a  
veritable volcano of emotional erup-

tions which frequently result in tempi  
quite unusual in their acceleration. As  
to whether or not these fast tempi, as  
in the case of the waltz in the Fifth  
Tschaikowsky Symphony, are musical-  
ly "legitimate" or not is, of course,  
principally a matter of taste. In the  
case of this waltz the writer enjoyed  
Dobrowen's version, while in the case  
of the andante cantabile and andante  
maestoso we prefer a broader and more  
dignified version.

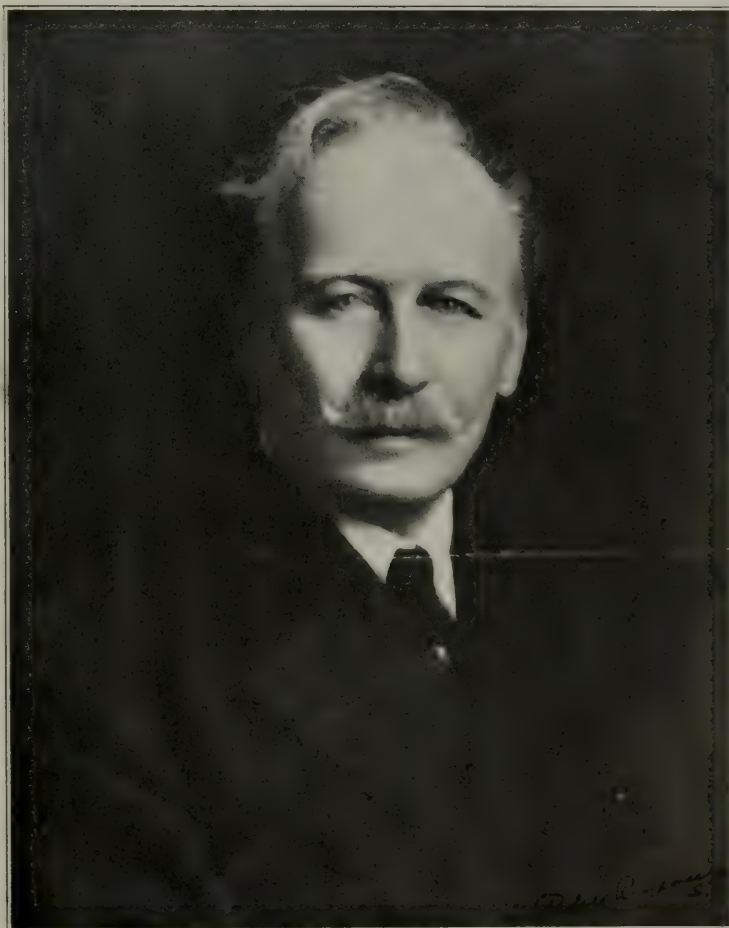
On the whole, however, we must  
admit that Dobrowen's reading of this

Tschaikowsky symphony afforded us a  
great amount of pleasure and on sev-  
eral occasions, specially during the  
first and third movements, we liked the  
new conductor's ideas better than those  
of any other conductor we have heard  
during our long career as reviewer.

The same impetuosity and fire that  
characterized the conductor's interpre-  
tation of the Tschaikowsky symphony  
was evidenced in his reading of Strauss'  
Don Juan and to a lesser extent in  
Debussy's Afternoon of a Faun. His  
domination of the orchestra is always  
apparent. Precision of attacks, clean-  
cut staccato phrases and an unusual  
decision in rhythm belong to Dobrow-  
en's strongest assets. His personality is  
impregnated with vitality and dynamic  
energy. He simply "oozes" magnetism.  
This electrifying personality naturally  
finds quick response in the audience  
and only people lacking in warmth of  
temperament or prejudiced by fixed  
opinions can resist the influence of such  
an unusual personality. That Dobrow-  
en is not only a musician of exceedingly  
developed talent but, in certain re-  
spects, an artist of genius is so appar-  
ent that it needs no further explanation.

The musical public of San Francisco  
has made its choice and for a time  
Dobrowen will crowd the houses. Is  
such a master of the baton entitled to a  
full sized symphony orchestra or is he  
not? If he adds to the receipts of the  
box office the addition of ten or twelve  
more musicians is justified. If the  
Musical Association feels that it can  
not afford to give the conductor, its  
patrons and the City of San Fran-  
cisco, that is very generous toward the  
association, a full sized symphony or-  
chestra then there should be a private  
individual somewhere in this vicinity  
to see to it that San Francisco does  
not need to hang its head in shame  
when comparisons are made with other  
symphony orchestras.

This paper is now ready to begin its  
campaign regarding the attitude of the  
Musical Association toward symphony  
concerts and among the questions to  
be asked will be one as to whether  
symphony patrons prefer ninety men



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## DUBROWEN CHEERED

(Continued from P. 1)

to eighty. Possibly we may find among ten thousand people enough to "jib in" the few dollars necessary to add ten or twelve more men to the symphony orchestra.

Of course regarding Dobrowen's standing as a symphony conductor it is impossible to make any definite decision until he has been heard in a greater variety of the classics including Mozart, Beethoven, Schumann, Brahms, Schubert and others. In the meantime it is safe to say that he has scored a triumph such as is rarely witnessed in San Francisco.

## CORNISH TRIO MARKED BY PERFECTION OF TONE

Berkeley Audience in Rapt Attention.  
Players Also Appear at Fairmont

BY ANNA CORA WINCHELL

Nothing more perfect has come to this community in chamber music form than the Cornish Trio. It is a Pacific Coast assemblage, now well known, but should be known to the entire music world, and probably will be if interchange between artist countries continues to exist. The Cornish players had a humble beginning; they met on common ground five years ago in Seattle and became, in their respective lines, members of the faculty of the Cornish School, notable for its high standards of music, and progressiveness.

Peter Meremblum, violin, and Kolia Levienne, cello, come from Russia and were attached to the Moscow School of Opera also in teaching capacity. Berthe Poncy, pianist, is French. Their practice together in Seattle, companionably established, soon resulted in a balance and finesse that attracted the attention of the musically erudite. Five years together have made these players incomparable, or, at least, only comparable to the perfection recognized in the Flonzaley Quartet whose quarter century association created that spiritualism of music which can only come through highest ideals and constant practice.

This trio has attained that fullness of harmonic aspiration that sends listeners to the heights where peace and the exquisite realization of beauty dwell. They played Sunday night, January 11, at the College Women's Club in Berkeley, presented by Mrs. Adolph de Fremery and Mrs. Gilbert Moyle. The list opened with the Carl Goldmark E minor Trio—a clustering of most lovely and melodic themes made radiant by brilliance refined to a spun quality. Music in its disembodied state seemed to float through the room, permeating us rather than striking directly at brain or heart. It was one of those experiences where no one wishes to speak when the radiations have ceased, while the intimacy of the beautiful room, homelike and informal, was the only proper setting for such music.

The Handel-Halvorsen Passacaglia, played by Meremblum and Levienne, was developed through an almost in-

souciant spirit but vitalized without undue accent. It ran like a beautiful stream, plunging gently, then rippling against banks. The listeners were entranced. Liadoff's Four Russian Songs were fragments of passing moods, the Legend of the Birds having been transcribed for the trio by Myron Jacobson: I Danced with a Mosquito was as evanescent as its title, and a Cradle Song and Dance closed this quatrain in which the three instruments fitted themselves so delicately it was impossible to sense the physical structure of wood and strings.

The Winkler F sharp minor Trio gave a touch of Russia's modernistic idiom, though with every fineness maintained in its dissertation. The four movements held great variety in musical nature, having an Allegro, Vivace, Andante and Allegro deciso. The players can display all necessary robustness, warmth of color, long continued and finely woven phrases with such effectiveness as to arouse a sense of wonderment—it is mystic but alive, redolent with feeling but never an over-pronounced accent. And they play as one instrument or one soul. The Cornish Trio should have world triumph and set Seattle up at the peak of fame as mother to so unusual a prodigy.

The Trio played at the Fairmont Hotel the following evening, but in competition with two other musical events, so that it could not be enjoyed with the same aloofness of spirit as in Berkeley. However, the numbers were as admirable.

## WAGNERIAN DRAMA IS ELUCIDATED BY SINGER

The first of three lecture recitals by Mrs. Powers Symington (Maud Fay) on the Wagnerian dramas was given Monday evening, January 12, at the Community Playhouse. Piano illustrations by Frederick Schiller were taken from Das Rheingold and Die Walkure each of which had vivid explanations from the speaker. Mrs. Symington, herself a noted singer of many years at the Dresden and Munich opera houses, revealed the depths, symbolism and characteristics of Wagner's motifs necessary to the true understanding of his operas, four of which are to be given here this month by the German Opera Company.

Referring often to her own personal experiences as a singer abroad, Mrs. Symington created a magnetic atmosphere of informality and conviction within her audience. It was all most illuminating and a privilege to many to have revealed a true psychology of these great works. Off stage, Mrs. Symington gave the famed "Cry" of the Valkyries, making a pronounced note of the dramatic event with ringing clearness.

She gave a second exposition Wednesday afternoon for the benefit of students, at which Audrey Farncroft, soprano, was heard in Siegfried. Last evening the series closed with an account of Goetterdämmerung, assisted by Myrtle Leonard, contralto.

A. C. WINCHELL

## ARTISTS OPEN PACIFIC

### MUSICAL'S 1931 SEASON

Opening its spring session January 8 at the Fairmont Hotel, the Pacific Musical Society presented a trio of artists who gave intelligent pleasure to a large audience. Esther Deininger, pianist, played a group comprising Schumann's Aufschwung, Debussy's Les Collines d'Anacapri, MacDowell's Moto Perpetuo and the Chopin F major Ballade. She has graceful style and a delicate touch which are employed with excellent results.

Noel Sullivan, basso, was heard in two groups, inclusive of classic numbers and negro spirituals. His natural tone is of the purest profundo quality, as deep as it is rare, and he brings to his work every fine nuance of interpretative value, with each tongue linguistically pure. While not of great range, the voice is expressive, with an occasional lapse from its best tonal quality, due, without doubt to the fact that the singer does not maintain a regular outpouring of his talents. His work was well appreciated and he had the indispensable cooperation of Elizabeth Alexander at the piano.

Sarah Kreindler, violinist, was heard with pleasure, as she is one of San Francisco's infant prodigies now risen to the estate of a mature artistry. A winner of scholarships for her early displayed talents, a student of the Curtis Institute, Miss Kreindler is still regarded with warm interest as an example of what this soil may produce. She was accompanied by Emily Linden who synchronized with the voice most harmoniously.

—A. C. WINCHELL

## TURANDOT STORY AT BERKELEY ETUDE CLUB

The detailed story of Puccini's Turandot, with piano excerpts, was given by Mme. Sofia Neustadt Monday afternoon, January 12, before the Etude Club of Berkeley. Mrs. Thomas East, president, presented the artists who were greeted by a crowded hall—the auditorium of the new Berkeley Women's City Club. Mme. Neustadt explained with great clarity the story and antiquity of the Persian-Chinese legend while Mrs. Hiller, at the piano, interpreted the history of the score as she played the more important themes.

This work is one of a long series prepared by Mme. Neustadt, through her own translations, of operas little heard in this country, and accompanied by such selections from the score as are most vital and impressive.

Nicholas Slonimsky is conductor of the Chamber Music Orchestra of Boston. He often conducts modern music.

\* \* \*

Guest conductors are to direct the Rochester Philharmonic Orchestra next season, succeeding Eugene Goossens, who goes to Cincinnati. Fritz Reiner, whom Goossens is succeeding there, will be one of them.



## ISSAY DOBROWEN

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for second half  
of the San Francisco  
Symphony Season  
says of the

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# Pacific Coast Musical Review

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SAN FRANCISCO

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ALFRED METZGER, Editor  
ANNA CORA WINCHELL, Assistant Editor

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JANUARY 17, 1931

No. 21

## NATIONAL MUSIC CLUB CONVENTION

The Pacific Coast Musical Review wants to impress upon its readers the importance of the Biennial Convention of the National Federation of Music Clubs which will take place in San Francisco during the latter part of June of this year. The National Federation of Music Clubs has a membership of more than 300,000 in the United States. It has been responsible for practically every movement that has contributed toward the recognition of American artists, composers and educators. It has and is now sponsoring the campaign of giving opera in the English language. It is taking a leading part in the continuous improvement of musical education in the public schools. It is making strenuous efforts to have music subsidized in part by Federal, State and municipal governments. In brief, the National Federation of Music Clubs is the backbone in the attempts to create conditions more favorable for every member of the musical profession and for every music lover residing in this country.

The forthcoming convention in San Francisco next summer will attract the attention of the entire musical public of America on San Francisco, because decisions of the utmost importance to every artist, composer and patron of music will be made during this epochal meeting. Delegates from every State in the Union will be present and San Francisco as well as California will be in the mind of the musical public throughout the United States, and in fact throughout the entire world, during the sessions of the Biennial Convention of the National Federation of Music Clubs. There is nothing so important to the musical life of this country as this event. Thousands of dollars have been spent in prizes for accomplished American artists and composers and the influence of the 300,000 members constituting the National Federation of Music Clubs upon the musical future of this country can not be overestimated.

Lillian Birmingham of this city deserves the credit of inducing the National Federation of Music Clubs to hold this great convention in San Francisco this year. It required an immense amount of energy and influence to bring this convention to California. Having organized the various forces necessary to compete with other great cities in this country to induce the governing bodies to choose San Francisco as the Convention City, there remains now a certain responsibility of the citizens to back up Mrs. Birmingham in the promises she is now swinging the decision in favor of this community. These promises have as their foundation a necessary financial responsibility. Promises of a national scope naturally require considerable expense to be met in a dignified and worthy manner. It devolves upon the citizens of the Bay cities to see to it that the forthcoming assemblage is conducted favorably, and if possible surpasses, conventions held in other cities in the past.

Municipal pride and California energy require that this Biennial Convention of the National Federation of Music Clubs will exceed in interest as well as educational importance the conventions held in other parts of the country. Only twice in the history of the National Federation of Music Clubs have biennial conventions been

held in the Far West. One of these took place in Los Angeles and one in Portland, Oregon. Both of them reflected credit upon the convention cities. The Los Angeles convention brought Alfred Hertz to the Pacific Coast and the Portland convention increased the musical conditions in the Northwest to a sufficient extent to give Portland a symphony orchestra, with Willem van Hoogstraten at its head. San Francisco undoubtedly will be benefitted to an equal, if not superior, extent by having this national event in its midst. Surely no one will deny that musical conditions hereabouts always need encouragement and improvement. At present subsidization of musical enterprises of a non-profit making nature require all the assistance they can get. The forthcoming convention will be the greatest propelling force in obtaining beneficial results in this direction. The Musical Association of San Francisco, sponsoring the symphony concerts, the San Francisco Opera Association responsible for our annual opera season, the Abas Quartet giving us annual seasons of chamber music, the public schools constantly trying to improve musical education among the young people, the City of San Francisco that has taken such a lively interest in musical matters, the newspapers always anxious to please as large a clientele as possible are affected by this convention. All musical elements simply have to see to it that the National Federation of Music Clubs does not regret its decision of choosing San Francisco as its convention city this year.

There is only one way of making the success of this convention greater than that of any other city in which conventions have been held in past years, and that is a financial support that enables the officers to bring their plans to a successful conclusion. Among these plans are a number that require funds of major proportions. There will be eight first prizes of \$500 each for the leading composers, vocal and instrumental artists who successfully pass certain contests. There will be eight second prizes of \$150 each for the same purposes. There will be a special prize of \$1000 for the best female operatic voice, and it has been arranged so that the winner will have a hearing with the Metropolitan and Chicago Opera Companies. Contestants for this prize must prepare three operatic roles of major proportions. Hilda Berg of the 1927 contest is now a member of the Chicago Civic Opera Company.

A number of America's leading choral associations will come to San Francisco and compete in mass chorus contests. Among these will be: The De Pauw University Chorus of Green Castle, Ind.; the Women's Lyric Club of Los Angeles; the Allied Arts Double Trio of Portland, Ore.; the Missoula, Montana, Women's Chorus; the Schubert Choralists of Pasadena, Cal.; the Polytechnic Choir of Oregon; the Milwaukee Women's Chorus, Milwaukee, Wis.; the Milwaukee Lyric Chorus (male), Milwaukee, Wis.; the Burbank Choral of Burbank, Cal.; the Monday Music Club of Portland, Ore.; the Lucile Bethel Choral of Newark, N. J., with 125 members; the Monday Morning Choral of San Diego, Cal.; the A. Capella Choral of Denver, Col.; the MacDowell Choral of Portland, Ore.; the Cadman Quartet of Missoula, Montana; the Philomel Choral of Seattle, Wash.; the Orpheus Chorus of Seattle, Wash.; the Municipal Chorus of San Francisco, and others. These choruses have a combined membership exceeding one thousand alone and if there are included the delegates to the convention of something like 2000, and friends who will come with these delegates, besides visitors from all parts of the Pacific Coast, it is not too extravagant to say that this Biennial Convention of the National Federation of Music Clubs will bring in the neighborhood of 5000 people to San Francisco for at least a week of meetings and entertainments.

Mrs. Birmingham tells us that she does not receive the necessary cooperation from people financially able to assist this enterprise. The burden should not rest upon the National Federation of Music Clubs alone. San Francisco must do its share toward making this convention the greatest in every respect ever held in this country. It is not



too early to see to it that the financial background necessary to make San Francisco talked about throughout the musical world is established right now. Mrs. Birmingham, who will be held responsible for the success of the convention, together with those associated with her, must receive immediately the cooperation of everyone interested in musical development. The more people contribute towards this cause the less every individual will have to contribute. San Francisco's reputation as a host and as a city that sponsors music is at stake. Either we are going to be praised throughout the musical world as a community who knows how to take care of such a tremendous enterprise or we will be blamed for not having given the necessary encouragement to an event that is counted among the greatest musical enterprises in the world. The editor of the Pacific Coast Musical Review does not fear for a moment that San Francisco will not respond generously and freely to a cause of such tremendous value to musical progress and culture in the country.

## LIGHT OPERA AN ARTISTIC CIVIC ASSET

**Redfern Mason in an Interview with Frank Darling, Musical Director, Who is to Take Charge of the San Francisco Light Opera Company, Tells of the Great Advertisement Such an Enterprise Would Be for San Francisco**

BY REDFERN MASON  
(S. F. Examiner, January 11, 1931)

You can do anything, if you only find the right people. Frank Healy thinks he can put over light opera and, following this axiom, he is collaborating with Frank Darling, who for years was Henry Savage's right hand man and for twelve years directed the Ziegfeld Follies.

"I don't think San Francisco realizes what advertising it will get from being the scene of a first class dispensing organization which shall give light opera that is also first class art."

There in Darling's words, you have the practical starting point. But being practical does not mean petty economies that will spoil the ship for the sake of ha'porth of tar. It is just the reverse. It means having an adequate organization in every department. Nothing short of that will pay.

We saw the melancholy ending of Paul Steindorff's attempt to give light opera with a starveling company. It went on the rocks because people were disillusioned. They went hoping to have pleasant memories revived and new pleasures added. They were disappointed.

### MUST BE SPLENDIDLY DONE

"I'm a stickler for class," Darling exclaimed; "I want class in ensemble, I want beautiful costumes, fine dancing, beautiful voices, and an adequate orchestra."

"What put over the Ziegfeld Follies for so long?" he continues. "It was the glorification of the American girl, immaculately gowned. If he had compromised on quality, he would have failed. He looked over thousands of them and chose the most perfect examples of every type."

"It is the same with your San Francisco Light Opera. You can't get by with an artist company on a cheap basis; you must have the best. They must qualify as dancers, singers and good lookers. Get these people together

and it will carry the reputation of San Francisco all over the country.

"They needn't all be professionals," he added. "Many of the girls in the Ziegfeld Follies were not, and what is practical in New York is practical here; but attractive they must be. I have visited California many times, and I know there's abundance of talent here."

### SETTING SHOULD BE MODERNISTIC

"Stradivarius never made a good fiddle out of poor maple or pine," he reflected. "It is the same with light opera. But it must be contemporary, too. Supposing we were going to put on The Prince of Pilsen. Would I repeat the old settings and faithfully duplicate the old effects? I would not. I would go to the drama department of the University and find some young fellow who is wild over pictorial modernism and let him loose. We could make those lovely Vienna gardens fantastic, hallucinatory."

"Is there anything more beautiful in the world than The Merry Widow? But we must throw a new light over it, borrow some of the technique of the movies, bring on the people in a new way, use a little originality in fine, so that, while it revives the old thrill, it gives new pleasure."

"But the quality is the prime essential. Do you think folks would have gone again to hear Old Heidelberg if Savage had not had good voices?"

"Then we must have the recent releases from New York. Bitter Sweet for example."

### NOVELTIES OLD AND NEW

"Don't think for a moment that light opera is out of date. When they put on Mademoiselle Modiste with Fritzi Scheff, it swept New York. She came back with all her daintiness and animation. Philadelphia went mad over her; so did Boston. San Francisco would do the same, and it isn't only the old timers who would go; it's the

youngsters. They are all crazy to see these things."

"It's a matter of harnessing of talent. I'd love to put on The Wizard of the Nile. It's one of the most beautiful things ever put on the stage. Then there's Naughty Marietta. Give me the ensemble, the environment of that old Italian street, and folks would be delighted."

"And there's Wild Flower, a little cameo. But what would you like yourself?"

"Oh, the Yeoman of the Guard and Les cloches de Corneville. Do them perfectly and they would make a hit by their sheer beauty. Do them fantastically in the matter of setting, as you suggested about The Prince of Pilsen. We've got beyond Belasco realism. It gives the imagination no chance to weave its own fantasy."

"I agree with you. Meanwhile we have to galvanize the public into a co-operative frame of mind. So we're going to give a light opera concert on Tuesday. And here's something which shows how the musicians take to the idea. The Musicians Union has granted us the use gratis of twenty-five instrumentalists. They recognize that, if we get this plan well launched, it will set thousands of dollars in circulation and be one of the best advertisements San Francisco has ever had."

### ATTL'S HARP ENSEMBLE FEATURED AT THE FOX

Walter Roesner, who always can be depended upon to find new and original ideas in the way of artistic musical productions, presented a specially charming and effective program at the Fox Theatre during last week.

His large and capable orchestra presented an American Fantasy, including a number of well known Southern melodies that appeal to everybody and in this thrilling presentation he had the assistance of the Vojmir Attl Harp Ensemble, an organization consisting of ten most attractive young ladies who are very proficient as harp soloists.

Recently they gave a concert at the Community Playhouse and scored an instantaneous triumph. The harps are valued at \$20,000 and the Fox Theatre management has the distinction of setting a precedent as no such concert ensemble has ever appeared at any moving picture theatre before. Mrs. Olga Attl, harpist, and Elsa Behlow Trautner, soprano, were the soloists. Mrs. Attl played Swanee River and Miss Behlow Trautner sang My Old Kentucky Home, both soloists arousing prolonged enthusiasm.

The harp ensemble played Oelschlegel's Gavotte Pizzicato and American March by Chatterton. Of course, Walter Roesner and his orchestra received the usual ovations.

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## AN OPERA CO. TO TURE WAGNER'S "RING"

Wagnerian trilogy known as the Ring des Nibelungen will be the first offering of the German Grand Opera Company, which is scheduled to a brief season of five performances Saturday night at the Civic Auditorium. The season, although brief, will be an opportunity for the public, second only to a visit to the Wagnerian shrine at Bayreuth, according to Selby C. Oppenheimer, local representative.

The Ring is acknowledged as the greatest of all masterpieces in operatic literature. Its presentation here will be of great importance to Wagnerian enthusiasts inasmuch as all of the performances will be done not only in the same manner, according to strict tradition, but under the direction of a Wagnerian authority, Dr. Max Fickelscher.

Fickelscher, noted also as the conductor of the opera *Mona Lisa*, has long been identified with the Bayreuth Festival as an associate conductor. Some Wagner admirers will undoubtedly be disappointed inasmuch as the prelude to the Ring, *Rheingold*, is not in the repertoire. But the Ring itself, most magnificent composition of the entire realm of music, will be used for the edification of the most sophisticated, starting with the Walkure and proceeding in procession with Siegfried and the gods of mythology, *Die Walkure*.

Today intervenes between the features of the cycle, affording those who take their Wagnerian opportunity for rest and recreation between the tremendous dramas. This happy circumstance has special significance to educational institutions, which are seizing with upon the unusual opportunity for students.

Fickelscher said that no one can appreciate the culture who has not familiarized himself with Richard Wagner's musical picture of the triumph of human love over the lust for wealth and power. The dramatic richness of the mythology, heightened by the great genius who created the music, is woven into a story of compelling force and beauty in the component parts of the Ring. It was not without at this masterpiece upset all the concepts of what should constitute dramatic music and brought into entirely new school of music. The proof is required to show why

the work endures, and doubtless will be long as present day culture and civilization holds its own.

It is significant that following the close of the World War, when grand opera was restored to the Royal Opera, Covent Garden, London, The Ring was promptly introduced and proved the feature which revitalized opera as a whole. While each of the three works is a well rounded opera, complete in itself, musical London, poor as it then was, bought the trilogy as such instead of attending single performances, necessitating the presentation of two complete cycles. And since the reestablishment of German opera in this country the popularity of The Ring operas has grown from year to year.

The coming of the German Grand Opera Company to America three years ago greatly augmented this revival of interest in Wagnerian music, and the success of the visiting company was even greater last season, when Selby C. Oppenheimer, in conjunction with L. E. Behymer of Los Angeles, induced the management to embrace the Pacific Coast in its itinerary. The opening performance here Saturday night will be *Die Walkure*, with a brilliant cast, including Madame Johanna Gadske and a bevy of newcomers headed by Marie von Essen, prima donna, contralto, and Max Roth, a baritone of outstanding popularity in Germany.

Sandwiched between the three operas of The Ring trilogy, *The Flying Dutchman* and *Tiefland* will afford lighter entertainment for those preferring it. The *Flying Dutchman* is Wagner in an earlier mood, moved by a harrowing experience in a storm at sea to create a musical setting for the fascinating ancient legend. *Tiefland* is regarded as a novelty and is the work of D'Albert, who devised it from the popular novel and drama, *Marta of the Lowlands*, under the romantic spell of his honeymoon after marrying the great pianist, Carreno, tendering her the score as a gift.

Improvements in artistic personnel and in orchestra direction and betterments in physical equipment for the presentation of the spectacular operas are said to combine to make the organization superior to last season, rendering the approaching engagement the most significant local musical event of a long period.

## SAN FRANCISCO CON- SERVATORY OF MUSIC

Albert I. Elkus has set February 6th, at 11 o'clock, as the date for opening a series of 15 lectures in illustrated popular style on "The Development of Style and Form in Music," at the San Francisco Conservatory of Music. His opening talk will be "Music as an emotional expression and as pure design." He will lecture weekly, continuing with discussions of Gregorian Chant, motet, fugue, counterpoint, harmony, the rise of opera, Palestrina, and Bach. The course is open to the public.

## A MATINEE IDOL OF THREE GENERATIONS

BY DEEMS TAYLOR

From McCall's Magazine, January, 1931  
Issue

This is, so he has said, Ignace Jan Paderewski's last concert season in America. If he does retire, he will leave a gap in our musical ranks not soon to be filled. For his has been one of the most extraordinary careers in musical history: that of a virtuoso who has held his public in the hollow of his hand for forty years; who retired from music to enter politics, and retiring from politics, returned to be the musical idol of the grandchildren of his first auditors.

When Paderewski gave his first American recital, in New York in 1891, American musical taste was fast developing far past the circus stage of the Barnum and Jenny Lind days. Artur Nikisch was conducting the Boston Symphony Orchestra; the Philharmonic and the New York Symphony were established rivals; Theodore Thomas, an exile from New York, had just founded the Chicago Orchestra; three years before, the child pianist, Josef Hofmann, had astounded all hearers; Eugen d'Albert, pianist, and Pablo Sarasate, violinist, had just appeared together and won great acclaim.

The young newcomer (he was just thirty) was an instant popular success. The critics, with some notable exceptions, were inclined to be lukewarm at first; but there was never any doubt as to what the general public thought of him. Overwhelmed by his good looks, his famous mane of tawny hair, his charm of manner, and the electric vitality of his playing, they waited not for critical permission, but took him to their hearts with no further ado.

Steinway Hall, where he gave his first recital, proved too small for his audiences. It took the newly opened Carnegie Hall, hitherto considered far too big for any but symphony and choral concerts, to house his admirers. The rest of America hailed him as unreservedly as New York had done. The receipts from his first American tour were \$95,000; from the second, \$160,000; from the third, \$248,000—considerable sums even now, and colossal for the nineties. Probably no other musician, and certainly no other pianist, was ever so well known in this country. Thousands of people talked of "Paderesky" or "Paderoosky" (they never hit upon "Paderesky") who had probably never heard a piano played in public.

By the time the war came on, he was a rich man. Like most Poles, a fanatical patriot, he promptly deserted music for world affairs. He was elected prime minister of the newly created Polish State, and was her first representative at the peace conference and at the opening sessions of the League of Nations.

Meanwhile he had expended most of his private fortune, and had lost the rest. He decided to return to the concert stage. It was a decision that took courage. For six years he had hardly thought of music; for four of them he

had almost literally not opened his piano. Could he come back? He retired for six months of intensive practice, amid much speculation and headshaking.

No one who was there is likely to forget his first return concert in New York, in the fall of 1922. It was the same Paderewski. Even the same faults—the occasional trick of "splashing" (bringing down the left hand before the right), the tendency to pound the piano into tonelessness in the effort to get out of it bigger tone than it possessed—and the poetic insight, the clarity of musical vision, the bigness of interpretative conception that rendered those faults less than nothing.

Now, at seventy, he is retiring. He could go on playing indefinitely, so far as his drawing power is concerned. But he is tired, and wants to rest. He will divide his time between his estate in Switzerland and his ranch in California.

Three things go to make up a great artist. Two, of course, are talent and technique. The third, and the most important, is character, soul, bigness of spirit—call it what you will. It is the quality that is least susceptible of definition and analysis, and the one thing that the public always and unerringly senses, sometimes long before the critics have recognized it. Paderewski has it. Whether seeing him, or hearing him speak, or listening to him play, you say to yourself, "Here is a great person." And great persons are such rare visitors that one cannot see them go without wishing that they would stay just a little longer.

## WAGNER UP TO DATE

Here is a good one that appeared in the Pacific Coast Musician recently: "When the Wagner operas come to be brought down to date, there will be less trouble with the immolation scene, which requires that the horse 'Grane' be ridden through the flames by Brunnhilde. The actors may be most dependable but there always is a question as to the attitude of mind—and heels—of Mr. and Mrs. Grane, as the case might be. When the modern flivver is adopted for the exit of Brunnhilde a dependable substitute will be found for artistic temperament."

H. Arthur Brown, representative of the Juillard Foundation, has been engaged as conductor of the new El Paso Symphony Orchestra in Texas. A violinist, Brown recently became head of the music department of New Mexico College.

## SWEET AND SOUR NOTES

A. Major is sorry to announce that owing to an accumulated lot of material his department had to be omitted this week. However, since his weekly expressions are not dependent upon immediate publication on account of their news value, this week's contribution will be just as timely next week. Some of our friends may possibly feel relieved to be without A. Major's jokes for this time. In this way they may rest up to laugh or cry next week.

TEMPORARY  
PHONE NUMBER  
of the  
Coast Musical Review  
is  
KEarny 6044



## LIEBESLIEDER ENSEMBLE IN SAN FRANCISCO DEBUT

**Fernanda Doria Acclaimed by Large Audience — Paul Althouse Gets Ovation — Brahms Liebeslieder Artistically Done**

BY ALFRED METZGER

(From S. F. Chronicle, January 13, 1931)

The 3,000 people who went to Dreamland Auditorium last night to listen to the Liebeslieder Ensemble picked out Fernanda Doria for special attention. Miss Doria received an ovation of no uncertain character and was showered with floral tributes. She certainly was deserving of this recognition, having developed into a full-fledged artist since the time she began her career in this city as Fernanda Pratt.

### HAS RICH CONTRALTO

Her voice has grown into a rich contralto of excellent range and of an unusually pliant quality. She sang Gluck's Che faro and a Spanish song by Chapi with exceptional artistic taste and fine phrasing. Almost as demonstrative a recognition as was accorded Miss Doria was extended to Paul Althouse, whose interpretation of O Paradiso from Meyerbeer's L'Africaine and specially his encore, the Spring Song from Walkure by Wagner, was delivered with a fine robust tenor voice and with exceptional vitality and spirit.

Jerome Swinford, the baritone, proved himself possessed of a voice of unusual richness and resonance, his conception of Eri tu from Verdi's Masked Ball being negotiated in fine style and true bravuro fashion. Esther Dale, soprano, did not make a good selection when she chose Schubert's Erlking. The song is not within reach of her artistic perception being sung entirely too fast and lacking in dramatic intensity.

### ENCORE BETTER SUITED

Her encore, Mozart's Halleluja, was far better suited to her clear, bell-like lyric soprano. The Brahms Liebeslieder were sung with delightful refinement and repose. Dreamland Auditorium was hardly the place to hear this classic "mosaic" at its best. The finer shadings could not be heard in every part of the hall. The four soloists sang with well balanced voices and with precision in phrasing.

The instrumental ensemble under the direction of Rosolino De Maria were specially effective in the accompaniments, but somewhat lacking in emotional color during the instrumental selections, among which were the first movement from Schubert's Fifth Symphony and the Scherzo from Mendelssohn's Midsummer Night's Dream. The audience was very demonstrative throughout the course of the evening's program.

## COAST ARTISTS APPEAR IN INTERESTING PROGRAM

The Coast Musicians gave their second of a series of three programs at the Fairmont Hotel on Friday evening, January 9. The musical feature of the event was the first appearance in several years in San Francisco of Emma Mesow Fitch, the highly endowed con-

tralto soloist. Mrs. Fitch always received well merited recognition for her intelligent interpretations and her musically declamation and this was no exception to the rule. Her big, resonant voice was heard to excellent advantage in a number of compositions and the cordial and long outbursts of applause showed the excellent impression made by the artist upon the audience.

The other features of the program were a number of artistic dance selections by Grace Boroughs and her associates and our readers are so well acquainted with the individuality and style of this artist's terpsichorean expressions and her refinement of interpretation that it is hardly necessary to go at present into further details.

Grace Adams East, trumpeter, and Elmette Nielsen, lyric soprano, participated in the program and received hearty applause from their listeners.

ALFRED METZGER.

## SEVENTH POPULAR AND 9TH PAIR OF SYMPHONIES

The local music public is waiting with pleasurable anticipation for Issay Dobrowen's first popular concert here tomorrow afternoon at the Curran Theatre as guest conductor of the San Francisco Symphony orchestra. Advance reports on Dobrowen's presentation of the lighter works of the masters coupled with the impression made here last week indicate his enthusiastic acceptance by all music groups.

In his American debut Dobrowen was an instantaneous success. In the long history of the Symphony no conductor has more readily captured the fancy of local audiences, it is declared, and the ovation given Dobrowen at his first concert a week ago Friday was little less than a sensation.

In the preparation of this first popular program Dobrowen has shown a rare understanding of the type of music San Franciscans love the most. He has brought together the best of many masters whose works have long been favorites here. The concert opens with Strauss' Overture, Die Fledermaus. Two selections of Liadow follow, Tone Poem, Baba Yaga and Kikimora. Other features on the program include Valse Triste, Sibelius; Overture, Russian Easter, Rimsky-Korsakow; Peer Gynt Suite No. 1, Grieg; Overture to William Tell, Rossini; Prelude to Die Meistersinger, Wagner.

Dobrowen's second pair of symphony concerts will be given at the Curran Theatre, Friday and Sunday afternoons, January 23 and 25. This concert will open with Dvorak's Symphony No. 5, From the New World. Bach's Brandenburg Concerto No. 5 in D major for piano, violin, flute and strings and Suite from The Fire Bird by Stravinsky complete the program.

Dobrowen presented the Dvorak number in one of his last concerts in London before coming to San Francisco. A critic of the London Daily Telegraph, commenting on this number said:



## Kajetan Attl

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CONCERTS PHONE  
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OR RESIDENCE  
MILL VALLEY 997

"In recent years the symphony has become terribly hackneyed. It has been hammered out of shape by amateur and professional alike, till one naturally came to think all the pristine charm and beauty of its music had gone forever.

"Not so. Under Dobrowen's baton the pristine beauty and the real charm all returned. Dobrowen has a rare command of dynamic expression—he thoroughly enjoyed the great orchestral thwacks that occur in the opening and third movements. Nothing could have surpassed in sheer beauty of tone the playing of the Largo. It was exquisite in its variety. Moreover, there were no frills, no silly pranks, no attempt to read into the music more than Dvorak had put there. And how fresh still it all is when played thus."

## SCHOOL BAND CONTEST

The 1931 yearbook of the State and National School Band and Orchestra contests has just been issued by the National Bureau for the Advancement of Music. These contests are now being held in nearly all the states, with the cooperation of the Bureau and the Committee on Instrumental Affairs of the Music Supervisors National Conference. The Committee draws up the rules, compiles the list of test pieces, etc., while the Bureau assists with prizes and the general administrative work.

Beginning in 1924 with five state contests organized and a total of some thirty bands entering, the work has now spread to forty states, with a participation last spring of about 950 bands and 650 orchestras, comprising altogether over 70,000 young players. In most cases the contests are under the auspices of state universities, teachers' colleges, or band and orchestra associations, but everywhere the objectives are the same, namely, to develop high standards of musicianship and equipment and to stimulate wider recognition of school instrumental music among educators and the public.

In furtherance of these objectives the Committee on Instrumental Affairs has made special efforts to render the list of test pieces for the 1931 contests

as well suited as might be to the needs of many different classes of instrumental organizations. Thus, the numbers required of entries in the sectional contests are of considerable difficulty, since they are intended for the picked bands and orchestras of the country. They include the First, Second, Third, and Fourth Symphonies in D Minor and Schubert's Rosamunde Overture for the orchestra, and for the bands Entry of the Gods into Valhalla (Wagner), Knave's Errand (O'Neill) and Prelude to Faust (Gounod). There are also certain pieces recommended as requirements in state contests and arranged in sets of two alternatives for each class, one simpler than the other, so that state committees may choose the one best suited to the ability of the average entries. Finally there is a selective list of fifty, carefully graded from difficult to fairly easy, which is proving a helpful guide not only to prospective contestants but also to school instrumental leaders in general. The Committee does not regard as a condition of its assistance that state contests shall conform to the National rules, but more and more are doing so each year.

The next National High School Orchestra Contest will take place in Cleveland, Ohio, May 14-16, under the auspices of the School of Education of Western Reserve University. The Musical Arts Association, operating the Cleveland Orchestra, and the High Schools. The band event will be held in Tulsa, Oklahoma, where the High Schools, which are sponsoring it, will be assisted by Tulsa University, the Chamber of Commerce, and various civic groups.

There were forty-four bands in the National contest in Flint, Michigan, last spring. The first winners in various classes were: Sennett School, Chicago, Class A, from High School, Hobart, Ind., Class B, and Nicolet High School, West Pere, Wis., Class C. The winners of the orchestra contest, held in Lincoln, Nebraska, were: Lincoln High School, Lincoln, Nebr., Class A, Dearborn High School, Dearborn, Mich., Class B, and Stanhope High School, Stanhope, Iowa, Class C.



# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

"atmospheric prelude," referred to in the invitation was a article. As aggrieved citizens, under the heavy hand of the felt mightily consoled; but it did not make us hopeful, gen-peaking. To paraphrase Pope it might be appropriate to say—

Hope now is blasted in the human breast,

Man gets no longer what we call the best.

Domenico Brescia was entering the club at this time. Victor Weinstein sat near me.

March dinner was at the Gianduja Restaurant, Stockton and streets. My son, Haraden, gave us a revealing exposition of the of electric waves, and how they were applied to telegraphy. to membership were: Sir Henry Heyman, Alfred Metzger ymond White. It is noticeable that two so well known men, ely connected with things musical in our community, joined at late day. Sir Henry Heyman was born in Oakland and was nt at Leipzig. Alfred Metzger was the veteran publisher of ific Coast Musical Review, and a favorite toastmaster. Ray- L. White, pianist and organist, was a member of the teaching the Arrillaga Musical College.

death of Oscar Weil was mentioned in the April invitation. I came to San Francisco in 1873 he was teaching here. He had at Fifth and Market then, but lived later in Stockton street, eary. I followed him from pillar to post, through the years that r him. At first I took a dislike to him because he was so cal, but revised my opinions when I found he was really a for truth. It was his outspokenness, regardless of results, that

lost him his position as musical critic of the Argonaut. He told me that, himself. When I went to Leipzig he gave me a beautiful and reverent letter to Carl Reinecke, whom he addressed as "Master." He had been wounded in the Civil War and played his violin but little. I have mentioned, I think, that in a concert in Germania Hall, in Oak- land, about '75, he took the second part in a duet with Emil Sauret.

Now that we are writing of raising the dues, I recall that when Mr. Weil was president in 1901, he said to me: "If only we could make the dues a dollar!"

On March 4, 1921, Fernando Michelena passed to another world. He had not long been a member, but took a lively interest in the club. He was at the time professor of vocal music at the Arrillaga College.

In April we went back to Louis'. Alexander Stewart addressed us on "Why Community Music." Mr. Nelsen Laurvik, manager of affairs at the Palace of Fine Arts, joined our club, as an associate member.

An addition to Article VII of the by-laws was accepted in March, as follows: Non-resident members of the club (i.e., members residing outside of San Francisco and the bay cities) may retain their membership upon the payment of an annual amount of \$1.00, payable on the first of January.

At Louis' in May we had a rousing speech from Mr. Fred Nelson, a member of the general committee of the B-B campaign. Mr. Redfern Mason received thanks for the inspiration which he injected into the previous meeting. Enthusiasm was growing. Antoine de Vally, T. J. Irwin, Victor Lichtenstein and Joseph M. Willard were elected active members.

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Michigan University of the Air  
five half hour lessons in the  
all band instruments (except  
beginning Monday, February  
clock Eastern standard time  
ning each Monday at the  
through March 16. The les-  
adcast over Station WJR,  
ill be given by Dr. Joseph  
, professor of music at the  
of Michigan and conductor  
ional High School Orchestra.

Instruction will be given each Mon-  
day in the following instruments: Flute,  
piccolo, clarinet, oboe, bassoon, saxo-  
phone, cornet, trumpet, fluegel horn,  
mellophone, alto, French horn, trom-  
bone, baritone, euphonium, tuba and  
Sousaphone. The course is intended for  
school students and adults who have  
had no previous instruction and is of-  
fered at the urgent request of school  
superintendents in small communities  
where the services of band instructors  
is not available.

The course is especially planned to  
provide instruction for groups of school  
children from the fourth grade through  
high school. School superintendents or  
principals desiring to utilize this oppor-  
tunity are urged to plan the work in  
advance by seeking out interested stu-  
dents and forming groups to receive  
the instruction under the supervision  
of local music or grade teachers.

The course is planned to advance the  
students to a point where they may  
continue as a school band without fur-  
ther specialized instruction. All the stu-  
dent needs is an instrument in playing  
condition and music for the lessons.  
The printed lesson pamphlet contain-  
ing the music may be had free from  
the Michigan University of the Air,  
Ann Arbor, or the State Department of  
Public Instruction, Lansing.

This is the first time radio instruction  
in the playing of band instruments has  
ever been offered.

Richard Strauss has arranged his new  
work, Austrian Song, for orchestra.  
Its original version is for chorus and  
orchestra.

## AGUILAR LUTE QUARTET

"Beauty that lingered after the  
music cease" is the way in which Olin  
Downes, music critic of the New York  
Times, described the work of the  
Aguilar Lute Quartet which appears  
in San Francisco on Monday after-  
noon January 26th for the Alice  
Seckels' Matinee Musicale in the Tra-  
vers Theatre.

The members of the Aguilar Lute  
Quartet are the only famed lutanists  
in the world. Known everywhere in  
Europe and South America for their  
fascinating programs and brilliant in-  
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given only the greatest artists.

Novelties to be conducted by Bernar-  
dino Molinari with the Rome Augusteo  
Orchestra this season will include Er-  
nest Bloch's Israel, Gastone Usigli's  
Don Quixote, Don Lorenzo Perosi's  
oratorio In patris memoriam, Pizzetti's  
Venetian Rondo, Veretti's Italian Sym-  
phony, Montani's Symphony, and Hin-  
demith's Concerto for viola and small  
orchestra, with Paul Hindemith himself  
as soloist.

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MAIN FLOOR: Center, first 25 rows, \$5.00;  
next 7 rows, \$4.40; center sides, \$4.00;  
sides, \$3.00

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BALCONY: Center, first 8 rows, \$3.00; bal-  
ance, \$2.00; sides, first 8 rows, \$2.00; balance, \$1.00

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## ACCOMPLISHMENTS OF RADIO

BY PAUL M. PITMAN  
Educational Director KPO

(Editor's Note: Paul M. Pitman is creator of the Pacific Coast School of the Air and his work on radio has elicited the praise of noted educators everywhere. In the following article Pitman has explained what radio is doing for the betterment of education and in widening the intellectual horizon of the American people.)

Radio has widened the intellectual horizon of the American people. By drawing the East and West closer together it has done much to eliminate provincialism and has created a new sense of national unity. Even our "splendid isolation" has been swept away and trans-Atlantic broadcasts have replaced prejudice and hatred with understanding and goodwill.

The other day while riding on the street car, I heard a boy who was arrayed in the customary dirty corduroys whistling Elgar's Pomp and Circumstance. Three years ago the same boy was probably humming Red Hot Mamma. Radio has lifted the level of taste in music for the whole American people.

Radio, too, has given the average citizen some understanding of national issues. Talks, debates, and political addresses have made us all more intelligent citizens.

I have slight sympathy with those who criticize radio because its contributions to education have not been greater. Education cannot be crammed down unwilling throats. A new automobile must be thoroughly broken in before it can be driven at full speed. Radio is a new medium of education. It must be handled carefully at first in order to get the best results in the long run. It is interesting to observe that many of those who criticize most loudly because radio doesn't do more for education do not themselves listen to the best things which are already on the air. It is the other fellow whom they want educated.

I have the feeling that the radio industry will take pretty good care of the matter of general educational broadcasts. However, if radio is to become a factor in the schools and in formal classroom instruction, serious thought and careful experimentation will be required. Three questions immediately suggest themselves: (1) Does radio belong in the schools, and what is its rightful place there? (2) What are the special advantages of education by radio? (3) What are the peculiar problems which radio must solve in order to become an effective instrument in education?

Does radio belong in the schools? Undoubtedly! Just as visual education belongs in the schools, so does radio. What its place is to be we do not certainly know. My own conviction is that radio's rightful place is as a supplementary medium. We have no right to expect radio to do a curricular job; but it can be invaluable in the reinforcing and vitalizing of classroom instruction.

Radio possesses four special advantages of which the first is immediacy. To listen to the ceremony of President

Hoover's inauguration, to hear a discussion of current events by Chester Rowell, a talk on Transportation as a Life Work by Paul Shoup, an address by Dr. Robert Gordon Sproul, or the Londonderry Air as played by the Arion Trio rather than by a phonograph record—such experiences as these have an immediacy, a vital intimacy which is invaluable.

School broadcasts also have a teacher-training value. The teacher in the classroom has an opportunity to hear a master teacher. The other major advantages of radio instruction are that it links the home and the school and that it creates a public understanding and appreciation of the schools and of the program of the schools.

These advantages cannot be ours, however, until we solve some very real problems. The chief of these are the technique of broadcasting, the correlating of the broadcast to the regular classroom instruction, and the financing of the program of radio education. These problems are difficult but not insoluble. Cooperation, patience, and faith will solve them.

MUSICAL MODERNISM  
WANING

Music Without Order and Law Losing  
Its Hold on the Elect—Return to  
Bach and Sanity

By DEEMS TAYLOR  
(From McCall's Magazine,  
February, 1931)

For two decades the field of musical composition has been rather like a football game with every player making up his own rules. Groups and individuals have been galloping about in all directions, gallantly crossing hypothetical goal lines and rolling up overwhelming scores against imaginary opponents. France's Group des Six looked impressive for a time, and displayed some good teamwork, but broke up in a row over the exact location of the goal posts. Stravinsky, having dazzled the gallery with a magnificent run through a broken field against the classicists (Le Sacre du Printemps), suddenly changed his mind, joined the classic team with a loud shout of "back to Bach!" (the piano concerto), and started furiously carrying the ball in the opposite direction, thereby considerably bewildering his cheering section.

It was all great fun, and no doubt healthful exercise; but only a fanatical ultra modernist would maintain that it has produced any great quality of enduring music. One trouble with the revolutionary movement was that it was too easy. It is not as difficult as it sounds to write music whose like has never before been heard on land or sea. The laws of art are not statutes to be violated only on pain of prescribed penalties—like the Volstead Act, for instance. They are much more akin to a "Wet Paint" sign, which any fool can ignore with no damage to anyone other than himself.

Another drawback was that, once the rules were suspended, once the

*San Francisco Season*

## Chicago Civic Opera Company

*Civic Auditorium, Week of March 2, 1931*

**Monday Night, March 2, LA TRAVIATA**  
Claudia Muzio, Tito Schipa, John Charles Thomas, Alice d'Hermanoy, Lodovico Oliviero, Desire Defrere, and others. Ballet. Conductor, Roberto Moranzoni

**Tuesday Night, March 3, DIE WALKUERE**  
Frida Leider, Maria Olszewska, Emma Redell, Alexander Kipnis, Theodore Strack, Coe Glade, Sonia Sharnova, and others. Conductor, Emil Cooper

**Wed. Night, March 4 (Double Bill) CAVALLERIA RUSTICANA**  
Claudia Muzio, Jenny Tournel, Antonio Cortis, Desire Defrere, Constance Eberhart  
Conductor, Roberto Moranzoni

**Followed by I PAGLIACCI**  
John Charles Thomas, Hilda Burke, Charles Marshall, Giuseppe Cavadore, Desire Defrere  
Conductor, Frank St. Leger

**Thursday Night, March 5, LUCIA DI LAMMERMOOR**  
Margherita Salvi, Tito Schipa, Richard Bonelli, Chase Baromeo, Giuseppe Cavadore, Alice d'Hermanoy, Lodovico Oliviero. Ballet. Conductor, Frank St. Leger

**FOLLOWED BY BALLET**

**Friday Night, March 6, AIDA**  
Claudia Muzio, Sonia Sharnova, Charles Marshall, Alexander Kipnis, Cesare Formici, Chase Baromeo, Hilda Burke, Giuseppe Cavadore. Ballet. Conductor, Roberto Moranzoni

**Saturday Matinee, March 7, DER ROSENKAVALIER**  
Frida Leider, Maria Olszewska, Alexander Kipnis, Robert Ringling, Thelma Votipka, and others. Conductor, Emil Cooper

**Saturday Night, March 7, RIGOLETTO**  
Margherita Salvi, Coe Glade, John Charles Thomas, Antonio Cortis, Chase Baromeo, and others. Ballet. Conductor, Frank St. Leger

**EVENINGS AT 8 P. M. MATINEE AT 2 P. M.**  
**PROMPT ATTENTION TO MAIL ORDERS**  
Prices: \$1, \$1.50, \$2, \$2.50, \$3, \$4, \$5, \$6. Boxes seating six—\$48. (No tax.)  
Seats on Sale, Beginning Monday, January 19, at Sherman, Clay & Co., Sutter and Kearny Streets, and all Sherman, Clay Bay Cities Stores

pre-existing language of music was abolished, it took long and painful study to determine whether any given piece of new music was an incomprehensible masterpiece, or merely pretentious nonsense. Modernists like Stravinsky, Honegger, and Bartok are obviously gifted men, whose word we may take even when we are not quite sure what they are talking about. On the other hand, there flourish today many composers, acclaimed as geniuses by their friends, who (and I leave the last word to posterity) have no vestige of talent for musical composition, whose sole equipment is ambition, plus a gift for making out a plausible case—in words.

There are signs that the musical Reign of Terror is nearing its end; that the modern composer, having been on a glorious twenty-year spree of experimenting with polytonality, atonality, quarter-tonality, monotonicity or what have you, is awakening to the sobering realization that, in the long run, an artist's prospects of permanent usefulness are dependent much more upon what he has to say than upon his manner of saying it; that Shakespeare endures neither because of his Elizabethan English nor in spite of it, but because he is Shakespeare. Two new works recently heard in New York exhibited the almost forgotten spectacle of two composers throwing off all disguise and presenting their musical ideas as simply, as clearly, and as eloquently as possible. The result was illuminating. Both works, by the way, were given their New York hearing by Erich Kleiber of Berlin, the Philharmonic's new guest conductor, who has proved to be not only extremely hospitable to new music, but exceptionally adept at picking new music that is worth hearing.

The first of the two was the *Lyonesse* Symphony of Ernest Krenek. Krenek, as you may remember, is a composer of the notorious *Joys of Sin*. He wrote the jazz opera that so excited Germany a couple of seasons ago, and that did not in the least excite New York last year. In his symphony, which is written for a comparatively small orchestra, Krenek has abandoned all the naughty musical expressions that made him one of the outstanding bad boys of music, and has gone into directness and simplicity. The opening measures of the first movement would not have shocked Mozart himself; in fact, they are Mozart. Later the composer abandons Mozart in favor of something enough like American jazz to show that he thinks there is a future for it.

On the whole, it was a mistake for Mr. Krenek to declare himself in any terms. Minus the false whiskers of ultra-modern rhythmic and harmonic devices, his music turns out to be as ponderable as the music of Jerome Kern, but lacking Kern's melody and melodic charm. Mr. Krenek need puzzle us no longer.

The other is a different story. It is an orchestral tone poem, "The Enchanted Isle," by, of all things, an American. Its composer, Louis Gruenberg, a veteran member of the League of Composers, has in his time been a dutiful, if not very radical, experimenter with the various "alities" and has on occasion essayed, like a good musician, to make an honest woman of jazz. In "The Enchanted Isle" he apparently attempted nothing earth-shaking than to write some beautiful music. And he has succeeded.

Here is real music, glamorous, colorful, not ashamed of beauty, not afraid of passion; well planned



superbly orchestrated. Music creates a mood and sustains it, successfully combines the punning and articulateness of the new speech with the clarity and of the old—a new shoot on tree. Above all, music written by a man who can draw a long breath, develop his musical ideas in undulating, but never wavering, that is the unmistakable mark of a great composer. Mr. Gruenberg, we puzzle us no longer.

## PAN RETAINS ITS DELIGHTFUL BREEZINESS

Pan, that most delightful of all plays, found its way last night to the Curran Theatre, San Francisco, where it was greeted by a large and highly pleased audience. With the promise that this production of the English theatre would become a merry interlude in the holiday season on the Coast. Until we become so minded can we consider ourselves part of the tradition of the Anglo-Saxon drama. Since Pan had its first production at the Theatre of York's Theatre, London, never has a year passed without its return in the mother country. Now it is put away to hibernate and will come forth with new life when it is being collected for the season which made a new man of Scrooge. And now, let us believe in this delectable product of the imagination is fixed to stay in our calendar.

Leftly the Scotch dramatist has made-believe with satire in the life of the child who wouldn't be evidenced with every new of the nursery classic. Its fun and its glorious "let's pre-empt the red Indians, pirates and its suggestion of the moth-tinct so early revealed in the composition of a classic fit to take with Alice in Wonderland and of the fantasies for youth.

For praise can be given the scene of Peter Pan. Its set-pieces and costumes are the in material and workmanship, giving a radiant show physically the radiance of Barrie's wit.

Wendy of Marion Clayton for the role was plainly endorsed by the audience with abundant curtain applause. The Wendy of Mary shared with Peter the love of the audience and the wicked

Captain Hook was splendidly played by William Heughan.

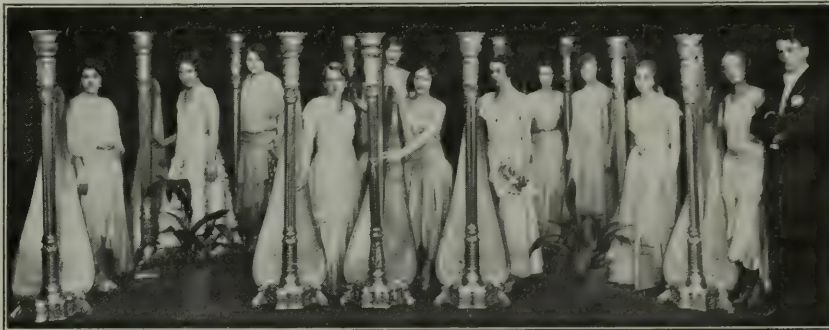
Parents who deny their children a view of this production of Peter Pan will not do the fair thing by them. And this, perhaps, applies to the parents if they haven't lost the happy faculty of surrendering to the charm of fairy love.

## LIGHT OPERA IN DEMAND

Large Audience Attends an Evening Devoted to "Light Operas of the Master Melodists"

BY ALFRED METZGER

A large audience attended an Evening of Lecture and Song dedicated to



VOJMIR ATTL AND HIS HARP ENSEMBLE  
Which Scored a Series of Continuous Triumphs at the Fox Theatre During the Week  
Beginning January 8 and Ending Thursday Evening, January 15

"Light Operas of the Master Melodists" and proved by its attention and applause that there is a great demand for this phase of operatic art in San Francisco. The program was arranged by Frank W. Healy, secretary-treasurer of the San Francisco Light Opera Company and the participants included: The Rev. Norbert W. Feely of Burlingame who spoke on the Gospel of Music, Miss Charlotte Woodruff, prima donna soprano, who sang a number of light opera selections, Victor Lichtenstein, who spoke on "Light Opera and Light Operas of the Master Melodists," and Frank N. Darling, musical director, who played the accompaniments.

Mr. Feely spoke very convincingly and instructively on opera in English, his remarks being frequently punctuated with approving applause. Miss Woodruff revealed an excellent soprano voice of unusual range and enunciated the words with a clearness and exactitude that was decidedly refreshing. She sang selections from operas by Herbert, Balfe, Sullivan, Bizet, Lehar and Offenbach with an exceptional display of taste in phrasing and adds to her numerous artistic accomplishments a very imposing personality. Mr. Darling played the accompaniments with the

Victor Lichtenstein dealt with his subject in that well informed and in-assurance of an experienced musician. In an interesting manner which gives his discourses such educational value. He dealt with his material both from a historical and artistic angle and riveted the attention of his hearers from the beginning to the end of his address.

Judging from the attitude of the audience as well as its size there is great interest in the reestablishment of light opera seasons for San Francisco and it is sincerely to be hoped that Mr. Healy will receive sufficient and immediate encouragement to begin his enterprise at the earliest possible moment.

## GERMAN GRAND OPERA CO. BETTER THAN EVER

With a gala performance in the nation's capital last Monday night, the German Grand Opera Co. launched its third American tour, which will bring the organization of distinguished artists here for a brief season, January 24. President Hoover and members of his official family were guests of honor at the opening performance in Washington.

According to Selby C. Oppenheimer, local representative who recently returned from a conference with organization heads in New York, the company gives every assurance of putting on a season here that will eclipse in every department the distinct success scored a year ago. Some of Germany's finest voices, together with a number of native born American artists of Wagnerian training have been added to the roster.

In addition, new scenery, new properties and lighting effects, will place a stamp of artistic success on the productions that will long make the season remembered here, according to Oppenheimer. In traveling the company will require fourteen cars and will include an organization of 150 people.

Manager Selby C. Oppenheimer, who brings this organization to San Francisco, states that throughout the East from whence he has just returned, the group are meeting with unusual success and are rapidly becoming recognized as one of the standard American musical organizations.

"After meeting both executives and artists of the company in New York I am convinced that this is the greatest German opera organization to ever go on tour in this country," said Oppenheimer. "Although there will only be five performances for San Franciscans

to enjoy they will be of such outstanding merit as to make the event a music milestone in this part of California."

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## AMERICAN NEWS

Charles G. Conn, founder of the band instrument company that is named after him, died recently in Los Angeles.

After success before a capacity audience in Carnegie Hall, New York, on January 2, Yehudi Menuhin gave another recital there January 9.

Mrs. Leonie Wurlitzer, widow of Rudolph Wurlitzer, founder of the Rudolph Wurlitzer Company, died in Cincinnati recently at the age of eighty-eight.

Henry Hadley will be guest conductor of the Boston Symphony Orchestra this month.

A special Wagner matinee cycle, including the uncut Ring, the Meister-singer, Flying Dutchman and Tristan, is announced by the New York Metropolitan Opera Company for the seventh successive winter.

Henry Cowell, San Francisco pianist-composer, recently gave two recitals in Havana, and was soloist with the Havana Philharmonic Orchestra.

For the opening of its new Severance Hall, the Cleveland Orchestra has commissioned a new work by Charles Martin Loeffler.

There has been organized a Hollywood Civic Opera Company, with Aldo Franchetti as director.

Richard Strauss is reported to be preparing a film version of his opera Die Frau Ohne Schatten.

A Haydn festival will be held in honor of the 200th anniversary of his birth at Kismarton (Eisenstadt) in 1932.

Free orchestral concerts conducted by David Mannes at the New York Metropolitan Museum of Art are endowed for January by John D. Rockefeller, Jr., for March by Clarence H. Mackay.

Mary Wigman, famous German modernistic dancer, recently made her New York debut.

Claremont College, at Claremont, Calif., is installing a new Estey organ at a cost of \$50,000 in its auditorium.

At the celebration of the decennial anniversary of the Cleveland Institute of Music, announcement was made of the receipt by the institute of an anonymous gift of \$100,000.

Paderewski was soloist in a program of his own works by the Minneapolis Symphony Orchestra last month. He played his A minor Concerto, and Henri Verbrugghen conducted his B minor Symphony.

Tryouts for two complete vocal scholarships for study under Giulio Silva will be held at the San Francisco Conservatory of Music next Tuesday afternoon, January 20th, 2-5 o'clock.

## EUROPEAN NEWS

Cecilia Hansen, Russian violinist, is touring in Germany, Scandinavia, Spain, and Holland, but will return to the United States in 1931-32.

Bizet's Carmen, with revised text, has been revived in Copenhagen.

Two concerts will be given by the Berlin Philharmonic Orchestra, Wilhelm Furtwaengler conducting, in Brussels next month.

Two new operas, D'Ollone's La Samaritaine and Milhaud's Juarez et Maximilien, are Paris Opera-Comique novelties of the early new year.

Sir Edward Elgar has written a Nursery Suite, and dedicated it to the Duchess of York and her little daughters.

Conducted by Howard Hanson, two American works, part of Hanson's Nordic Symphony and Alexander Steinert's Symphonic Legend, were recently played by the Rome Augusteo.

For economy the Prussian government is making serious reductions in its opera subsidies.

Marian Anderson, American negro contralto, has been giving recitals in Finland.

Rossini's Barber of Seville Overture as played by the New York Philharmonic-Symphony Orchestra, Arturo Toscanini conducting, is the record best-seller of the past year in England.

Bergen, Norway, is celebrating the second birthday of its orchestra as a municipal institution. It used to be private. Ole Bull and Edward Grieg have been among its conductors.

Novelties in the Three Choirs Festival, Gloucester, England, this fall will include Holst's Organ Concerto, Morris' Sinfonietta, Vaughan Williams' Job, and Milford's Prophet.

Naples opened its opera season at the San Carlo Opera recently with Zandonai's Francesca da Rimini.

International opera is being supported on the Riviera by Jay Gould.

Russian composers of ten years standing and of political ideas sound according to Soviet judgment are entitled to state pensions at the age of sixty.

Malipiero's cantata San Francesco d'Assisi was recently broadcast in Munich.

Peter Warlock, English composer and critic, really named Philip Haseltine, died in London recently, having accidentally been asphyxiated by gas in his home. He was thirty-six years old and his songs are widely sung.

The King and Queen of Italy were present at the opening of the Rome Royal Opera season last month. Puccini's Manon Lescaut was the opera.

Albert Coates has been invited to become director of the Moscow Opera.

Vaclav Talich, Czech leader of the Prague Philharmonic Orchestra, will become regular conductor of the Stockholm Philharmonic Orchestra next season.

One hundred and thirty concerts are planned by the State Choir of Leningrad this season, besides its appearances for the entertainment of the army.

Thirty musicians have been added to the roster of the Roxy Symphony Orchestra, in New York Roxy Theatre. The orchestra, led by Erno Rapée, features 125 players.

Conducted by Pierre Monteux, G. Iphigenia in Tauris was revived this season by the Wagner Society of Amsterdam. Soloists were leading members of the Paris Opera-Comique. The Concertgebouw took part.

Rachmaninoff, pianist, and G. T. Cellist, have been recent recitalists in Amsterdam.

Julia Culp, veteran Lieder singer, gave a recital not long ago in Amsterdam.

Novelties and a great number and new Italian works are part of the repertoire of the Florence Symphony Orchestra, of which Vittorio G. conductor.

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## DATA TO OPEN SEASON THE CHICAGO OPERA CO.

geniuses, if not supreme in their  
ents, at least great in a great  
century, combined to make one  
world's masterpieces of art, in  
ra La Traviata, with which the  
Civic Opera Company will  
their brief engagement in San  
co on Monday night, March 2.  
younger Dumas wrote the  
s a novel, The Lady with  
melias, which became the play  
to English-speaking audiences  
lle. It was one of the notable  
f a period when French litera-  
merging from the formal clas-  
e of the eighteenth century, had  
to the phase that the average  
-speaking person can best ap-  
With Italianized names and  
ted music, the master of Italian  
Verdi, transformed Camille into  
viata.

many a masterpiece, it had a  
reception. Ridiculous chances  
d in an attempt to rob the  
f it. When the opera was red-  
e a year later, one of the ruses  
necessary to make it attractive  
change the period to the seven-  
century. This was in itself a  
to the work of Dumas, whose  
ers belonged to the romantic  
age that was ushered in by  
Hugo's Hernani. The pathetic,  
sifting demi-mondaine, dying  
rits of a nice young man and  
respectable father, would not  
ited so well the cold, critical,  
judgment of the age of Louis

lovers of this community will  
e opportunity of hearing a Vio-  
lery, who is not only a great  
but also a great tragic actress  
ia Muzio. It is one of her finest  
he has no equal in it. Tito  
cast as Alfred Germont, which  
ully conceded one of his great-  
s, and San Franciscans will  
e opportunity of hearing John  
Thomas, the American bari-  
the elder Germont, a role in  
made his debut in Los An-  
t fall. This trio of artists will  
unded by a strong supporting  
uding Lodovico Oliviero, De-  
ere, Alice d'Hermanoy, Eu-  
ndrini, and Antonio Nicolich.  
Moranzoni will be at the  
s desk.

## FRANK W. HEALY EVENTS

Frank W. Healy will avoid  
minute rush on the part of  
chasers by placing tickets on  
Monday at his box office in  
Clay and Company for the  
here of Geraldine Farrar,  
brano; the Mexican Tipica  
; and Rachmaninoff, illus-  
ssian pianist.

Farrar, assisted by Valentine  
pianist new to this country,  
ard in a song recital Sunday  
February 8, at the New  
Theatre. The Mexican  
ca, Mexico's best singers, dancers,

and instrumentalists, will give four  
concerts at the Scottish Rite Auditor-  
ium Friday, Saturday and Sunday  
night and Sunday matinee. January  
30, 31, and February 1. Rachman-  
inoff will give a Concert of Music for  
the pianoforte Sunday afternoon,  
March 1, at the Dreamland Auditorium.

## ROBESON COMING

Music lovers are keenly awaiting  
the only San Francisco recital of the  
great negro spiritualist, Paul Robeson,  
who is scheduled to sing one of his  
unique programs at Dreamland, Thurs-  
day night, Feb. 26. Robeson is a great  
singer, actor, athlete and above all,  
a great student, and wherever he has  
appeared he has been one of the out-  
standing attractions of the musical  
season. Robeson will also give one  
recital at the Auditorium Theatre, Oak-  
land, the night after his San Francisco  
appearance.

## AGUILARS IN OAKLAND

The Aguilar Lute Quartet which has  
been acclaimed in America for the  
past two seasons as one of the most  
intriguing novelties in music, will give  
a particularly attractive program at  
the Auditorium Theatre in Oakland  
next Friday night. The architectural  
intimacy of the trans-bay playhouse  
lends itself exceptionally well for mus-  
ical events of this character since the  
Aguilar type of music is of that re-  
fined nature which demands intimacy  
in performance and perfection in  
acoustics. These artists play on four  
Spanish lutes especially constructed  
and give a program in the manner of  
the string quartet with what is claimed  
to be most delightful results. Their  
Oakland program is as follows:

- a. Sonata in D .....D. Scarlatti
- b. Orientale .....E. Granados
- c. Cordoba (from "Chants  
d'Espagne") .....I. Albeniz
- d. El Puerto (from "Suite  
Iberia") .....I. Albeniz
- a. Andantino .....Mozart
- b. Polonaise .....Bach
- c. Sarabande .....Bach
- d. Badinerie .....Bach
- a. Orgia .....J. Turina
- b. Romancillo .....A. Salazar
- c. Arabian Dance .....L. Mondino
- d. Gypsy Dance .....E. Halffter

## KREUTZBERG AND GEORGI

Kreutzberg and Georgi, the ultra  
modern German dancers, are returning  
to California for a limited number of  
appearances. Asked about their new  
dances, Kreutzberg and Georgi have  
described several creations which they  
evolved during their summer holiday  
in Berlan, stating it would be impos-  
sible to explain the fundamental pro-  
cess of creating these dances. "Some-  
times we hear a piece of modern music  
which gives us the idea and some-  
times it is first the idea and then we  
have the music written." However,  
metropolitan critics on recent appear-  
ances of these two dancers in New  
York, found every one of their new  
dances vivid and impressive.



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Kreutzberg and Georgi will appear  
in the Geary Theatre on the Sunday  
afternoons of February 8th and 15th  
and in the Auditorium Theatre, Oak-  
land, Friday night, February 13th.  
Tickets are now available for these  
events.

## HOLLYWOOD BOWL CONTEST

When the Hollywood Bowl's third  
annual \$1000 prize composition contest  
closes February 1, the judges will be  
forced to select a winner from the  
largest number of entries ever re-  
ceived, Glenn M. Tindall, business  
manager of the Bowl, declared.

"The fact that the compositions for  
the 1931 contest were not limited as  
to form has brought in a record num-  
ber of entries," Tindall said. "Com-  
positions have been submitted from  
almost every important country in the  
world."

Katherine Yarnell, Los Angeles  
philanthropist, annually presents the  
\$1000 award. In past years, the form  
of the composition was limited, an  
overture being called for in 1928, a  
suite in 1929, and a symphonic poem  
in 1930. This year all restrictions were  
removed, and the response has been  
much greater.

No award was made last year as  
the judges decided that none of the  
compositions entered was of sufficient  
merit to receive the prize. Composi-  
tions should be sent to the Hollywood  
Bowl Association, Hollywood, Cali-  
fornia. Copies sent later than  
February 1 will not be accepted.

The winning composition will be  
selected shortly after the close of the  
contest, and will be played as a fea-  
tured number during the regular sum-  
mer series of "Symphonies under the  
Stars." The Bowl season lasts for  
eight weeks during July and August.  
32 concerts being presented during  
that period.

## GUNNAR JOHANSEN TO PLAY

Tuesday evening, Feb. 3, will bring  
Gunnar Johansen, before the San  
Francisco musical public, in one of  
his inimitable programs of piano music.  
Mr. Johansen will play in Scottish  
Rite Hall and it is quite safe to pre-  
dict even at so early a date as this,  
that this brilliant young artist, whom  
critics both here and abroad have fre-  
quently termed a "genius," will attract  
a large audience of professional musi-  
cians, students of the piano and music  
lovers. Johansen is no stranger in our  
midst, his art having evoked tremen-  
dous enthusiasm upon several previous  
occasions. No matter when or where  
he plays, Johansen never fails to im-  
press the most fastidious listener with  
his prodigious technique and his un-  
usual gift for intellectual, sane and  
beautiful expression.

The program that Mr. Johansen is  
now preparing for his forthcoming re-  
cital under the Oppenheimer manage-  
ment will include works representa-  
tive of the various schools of piano  
composition.

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## MUSIC CLUB CONVENTION

National Federation of Music Clubs  
Announce Plans for Great Event  
Taking Place in San Francisco  
in June

The Music Club Magazine, official organ of the National Federation of Music Clubs, publishes in its January number the following report of progress:

Great interest was manifest at the Biennial session under the direction of Mrs. Stillman-Kelley, National Chairman of the Biennial committee, and with Mrs. Birmingham, local chairman, in attendance, and Mrs. Leonora Armsby, of the Philharmonic Society of San Mateo County, Cal., bringing greetings and welcome. Other members of the committee present were: Mrs. Jardine, Business Manager; Miss Williams, Mrs. Gray and Mrs. J. F. Hill.

Mrs. Kelley stated that for eight months, ever since her visit to the Biennial city last spring, the Committee had had the promise of a number of great musical events which would be outstanding in the musical calendar of 1931. Among these are the production of an American Opera, concerts by the San Francisco Symphony Orchestra, Basil Cameron, late from England, conductor, which will also play the prize symphonic work, and the Philharmonic Society of San Mateo; Brahms's Requiem to be given by the Municipal Chorus of 3000 voices; the Lyric Male Glee Club of Milwaukee; the coveted opportunity to hear exquisite music under the redwoods, by invitation of the famous Bohemian Club, in addition to many noted soloists and other musical treats to be announced from time to time.

The Chairman proclaimed a new order of procedure for the sessions, namely: conferences of small groups will meet each morning from 9:00 to 10:30 o'clock, individually, in the Hotel itself; the general morning session will begin at 10:30 o'clock, opening with chorus or assembly singing, and extend through to 12:30 or 1:00 P. M., with a recess for lunch. The afternoons will be devoted to concerts, noted speakers, etc., to be heard at the Civic Auditorium which can seat 10,000 or 35,000, according to the need. This arrangement,—which precludes the customary departmental luncheons but gives time for intimate specialized discussion so necessary to the working out of Federation activities,—was approved by the Board in this session.

A brief and tentative synopsis of the week's offerings is as follows:

Saturday, June 20th—Registration; Young Artists Preliminary contests; District and State Presidents Council meeting. Evening—Formal opening, Civic Auditorium, processional of states, etc., eminent speakers, choral production, "Unfold Ye Portals."

Sunday—Special church services; The Requiem, Brahms, by Municipal Chorus.

Monday—Formal opening and reports; Extension Department; P. M.,

Finals in Contests. Evening—Official banquet.

Tuesday—American Music. Evening—San Francisco Symphony Orchestra concert.

Wednesday—Music in Religious Education. Evening—Opera.

Thursday—Publicity. Evening—International Reciprocity Dinner.

Friday—Educational; Finance; Legislation; Election. Evening—Lyric Male Chorus, Milwaukee.

Saturday—Junior Department and conference; special plans for entertainment of the Juniors.

Mrs. Lillian Birmingham, local chairman, coming all the way from San Francisco itself, spoke of the right royal welcome which awaits all who travel westward next June, of the thrill of the massed chorus of two or three thousand supported by one of the most marvelous organs in the world, which would greet us in the magnificent "Unfold Ye Portals," and of the significance of opening night with a galaxy of noted speakers including the Governor and the Mayor, and Hon. Richard M. Tobin, formerly Ambassador to the Netherlands.

She hinted at the possibility of a new mass being written for, dedicated to and performed for the Federation at St. Dominic's Church at noon the first Sunday of the week, and urged the members to plan to stay long enough, when once they were out on the Pacific Coast, to really see that magnificent country. She pointed out that two or three days after the close of the convention proper would be consumed by the people of San Francisco in showing their visitors over the city and surrounding beauty of the territory adjacent, details of which will be given out by her later. These two or three days will intervene between the visit to San Francisco and that to Los Angeles, with plans now being made for visiting marvelous Yosemite Valley by those who so wish.

MRYTLE LEONARD WILL  
SING IN SACRAMENTO

Through the recital division of the Selby C. Oppenheimer office, Constance Alexandre, manager, Miss Myrtle Leonard, contralto, has been booked for a recital at the Saturday Club in Sacramento, next April. Every artist who appears before the Saturday Club, which is recognized as one of the largest and most important musical organizations in the Far West, considers it a mark of distinction, since this club engages only artists of the finest attainments. Miss Leonard, who gave a song recital here early in the fall and last month appeared as soloist in San Francisco's annual performance of Handel's The Messiah, has won unstinted praise from the press and public alike for the highly artistic manner in which she handles her beautiful contralto voice and the intellectual quality of her interpretations.

Mrs. Willem Willeke, wife of the New York cellist, died recently in New York at the age of thirty-eight. She was a daughter of Franz Kneisel, violinist.

The  
National Federation of Music  
ClubsYoung Artists'  
Contests

(State and District Contests in April and May)

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National Federation Music  
Congress and  
Biennial Convention  
San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

V—No. 22

SAN FRANCISCO, CALIFORNIA, SATURDAY, JANUARY 24, 1931

TEN CENTS

## GERMAN OPERA AT CIVIC AUDITORIUM

Balanced Casts, Experienced Conductors, Consummately  
Artistic Performances and Traditional Interpretations Give  
Music Lovers and Students a Chance to Add Valuable  
Knowledge to Their Musical Education—"Star"-less  
Opera is the Highest Form of Opera

BY ALFRED METZGER

German Grand Opera Co. begins  
its engagement in San Francisco  
at the Exposition Auditorium this  
week with a performance of Wagner's  
Walkure and if everyone seri-  
ously interested in operatic art from  
the best artistic standpoint will at-  
tend these series of exemplary produc-  
tions the organization will regard its  
San Francisco visit as one of the most  
valuable in its trans-American tour.

The Pacific Coast Musical Review  
has looked upon the American  
opera, that is to say the "star"  
system with favor. As long as this  
operatic production continues  
in this country it will be impossible  
to rank and file of music lovers  
seriously enjoy operatic art. In  
its place the "star" system is a  
pensive luxury and secondly it  
is limited to a very small proportion  
of the audience. If there is any truth in  
the statement that opera as a musical  
art is on the wane in this  
country it actually is meant thereby  
that the "star" system of opera in this  
country is on the decline.

Opera can never be really popular in  
this country until the majority are able to  
appreciate it and to this end the "star"  
system must be abolished. Furthermore  
it is never to be made sufficiently  
cheap in its cost so that admission  
prices can be reduced to make them  
accessible to the average music lover  
who must be willing to hear the  
opera rather than the artists who in-  
terpret it.

Those who have admired in the Ger-  
man Opera Company last season  
will again hold in regard this  
the fact that it announces a  
series of operatic works of the first  
caliber interpreted by artists experienced  
in their art and that it refrains from  
the appearance of "stars,"  
say artists of a specially sen-  
sational character that have become  
famous through extraordinary publicity  
which people want to hear out of  
curiosity rather than because of their  
merit. When you attend the

performances of the German Opera  
Company you are going to hear Die  
Walkure, Siegfried, Gotterdammerung,  
The Flying Dutchman and Tiefland  
and not Mme. Smith or Mr. Jones and  
it is this desire to hear the works of  
great masters of compositions in pref-  
erence to sensationally advertised art-  
(Continued on P. 2, Col. 1)

## ANOTHER TEACHERS' REGULATION LAW

A New Bill To Be Presented Before the California State Legislature  
This Session—Provides for Registration of All Music  
Teachers Residing in California—Provides Fines  
and Jail Sentences for Non-Observance  
—Enforces Obtaining Licenses

We are herewith publishing a copy  
of a new law to be presented before the  
State Legislature at its present session.

It deals principally with registration of  
music teachers and requires every  
teacher to obtain a license from the  
State. This law is here presented with-  
out comment. However, we are dis-  
cussing it on the editorial page of this

issue. In the meantime you can peruse  
it at your leisure:

### MUSIC TEACHERS' REGISTRATION ACT

An Act Providing for the Registration  
of Music Teachers and Defining the  
Term "Music Teacher"; Providing  
the Method of Obtaining Licenses to  
Engage in the Business of Music  
Teaching, and Fixing the Fees for  
Such Licenses; Providing the Meth-  
od of Suspension and Cancellation  
of Such Licenses; and Prescribing  
the Punishment for Violation of the  
Provisions of This Act.

The People of the State of California  
do enact as follows:

Section 1. It shall be unlawful for  
any person, firm, copartnership, corpo-  
ration, association, school or other or-  
ganization, or any combination of any  
thereof, to engage in the business of  
music teaching or teach music in any  
form for a fixed sum, price, fee, per-  
centage, salary, or other compensation  
within this state without having a  
license therefor as herein provided, un-  
less such person, firm, copartnership,  
corporation, association, school or other  
organization is particularly exempted  
as provided in this act.

Section 2. This act shall not apply to:  
(a) Any representative or agency of  
the United States Government;

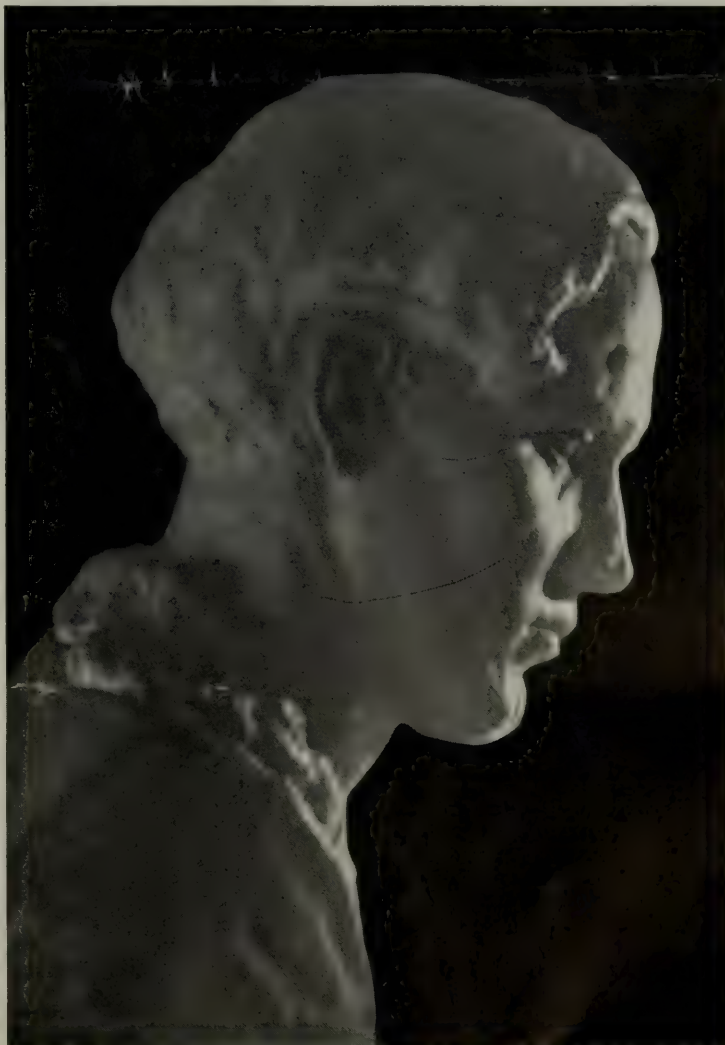
(b) Any State University, State Col-  
lege, State Normal School or other  
state institution; or any college, school  
or other institution operated by or for  
any incorporated town, city, county,  
city and county, or other municipal or  
political subdivision of this state.

(c) Any employee or representative  
of any State University, State College,  
State Normal School or other State  
institution or of the State Board of  
Education; or any employee or repre-  
sentative of any college, school or  
other institution operated by or for  
any incorporated town, city, county,  
city and county, or other municipal or  
political subdivision of this state; but  
only when such employee or representa-  
tive shall be expressly acting in such  
capacity;

(d) Legal guardians of the person  
or persons taught; trustees of an ex-  
press trust, or officers of a court, pro-  
viding they are acting within the terms  
of their trust or office, respectively;

(e) Employees or representatives of  
any established religious or charitable  
order when they are acting expressly  
in their capacities as employees of such  
religious or charitable order;

(f) Orchestral, choir conductors, or  
theatrical directors, when they are act-  
(Continued on P. 11, Col. 1)



Sculptured by Warren Cheney

HEROIC HEAD OF GUNNAR JOHANSEN

The Distinguished and Brilliant Young Danish Pianist Who Will Give a Representa-  
tive Program of Piano Literature at Scottish Rite Auditorium on  
Tuesday Evening, February 3



## GERMAN OPERA

(Continued from P. 1)

ists that sets the pace for musical taste in a community.

Every one of the artists, headed by Mme. Johanna Gadschi, whose names appear in the casts published at the end of this article, is thoroughly grounded in the roles which he or she interprets. All have had thorough experience extending over many years in leading European opera houses. They are able to uphold artistic traditions and are so thoroughly versed in their roles that the entire performance is evenly balanced and every singer fits into his or her respective place with the utmost artistic smoothness and proficiency.

Max von Schillings, one of the conductors, has been for years a principal factor at the famous State Opera in Berlin and is known throughout the world as an expert in his line. He is ably assisted by Hans Blechschmidt and Carl Adler. Stage direction is also given into the care of a man, Jan Heythecker, who has grown up in the operatic life of Europe where opera is one of the educational institutions of the country.

All artists have been selected for the fitness of the roles in which they appear and the orchestra consists of musicians thoroughly familiar with the scores they interpret. When you hear an opera presented by the German Grand Opera Company you hear it done in as thoroughly musicianly a manner as it is possible to present it and no lesson in operatic literature can be superior to the actual performances given here during this engagement. To the minutest detail these operatic works are presented in a manner to accentuate their musical importance and after you have heard the same you can be certain that you have added to your musical knowledge to a degree that serves you as a standard by which to judge any other operatic production you may hear in the future.

The admission prices are exceedingly moderate. They range from one dollar to five dollars with a small percentage added to the two highest priced admissions for war taxes, and there are plenty of low priced seats. Hearing good opera and concerts represents an important part of a musical education and without this experience no one can possibly claim to have studied music sufficiently to achieve competency. We are here appending the entire repertoire together with the casts and would advise students to attend every performance. In case \$4 and \$5 are beyond the means of students it would be better to attend four or five performances at \$1 than one performance at \$4 or \$5, but in any event hear as many operas as possible.

Here is the entire repertoire with the respective casts:

Saturday Night, January 24, 1931, 8 P. M.  
DIE WALKÜRE  
(The Valkyries)  
Music-drama in Three Acts  
Text and Music by Richard Wagner

## Characters

Wotan.....Max Roth  
Hunding.....Carl Braun  
Siegmond.....Johannes Sembach  
Sieglinde.....Esther Stoll  
Bruennhilde.....Johanna Gadschi  
Fricka.....Marie von Essen  
Helmwig.....Dorothy Githins  
Gerhilde.....Annette Royak  
Ortlinde.....Isolde von Bernhard  
Siegfrun.....Marie Masure  
Rossweisse.....Adi Almoslino  
Waltraute.....Ida von Barys  
Grimgerde.....Elizabeth Riegels  
Schwertleite.....Evelyn MacNevin  
Conductor.....Max von Schillings  
Stage Director.....Jan Heythecker

Sunday Afternoon, Jan. 25, 1931, 2 P. M.  
DER FLIEGENDE HOLLAENDER  
(The Flying Dutchman)

Romantic Opera in Three Acts  
Text and Music by Richard Wagner  
Characters

Der Hollaender.....Richard Gross  
Daland.....Laurenz Pierot  
Eric.....Max Adrian  
Steersman.....Siegmond Gronvelt  
Senta.....Margarethe Baumer  
Mary.....Adi Almoslino  
Sailors, Maidens, Hunters, etc.  
Conductor.....Hans Blechschmidt  
Stage Director.....Jan Heythecker

Monday Night, January 26, 1931, 8 P. M.  
TIEFLAND  
(The Lowland)

Music-drama in Two Acts and a Prelude  
Music by Eugen D'Albert  
Characters

Sebastiano.....Max Roth  
Tommaso.....Laurenz Pierot  
Moruccio.....Hans Hey  
Marta.....Johanna Gadschi  
Pepa.....Annette Royak  
Antonia.....Adi Almoslino  
Rosalia.....Ida von Barys  
Nuri.....Klarie von Kullberg  
Pedro.....Carl Hartmann  
Nando.....Gustav Werner  
A Priest.....Wallace Buchanan  
Conductor.....Carl Adler  
Stage Director.....Jan Heythecker

Tuesday Night, January 27, 1931, 8 P. M.  
SIEGFRIED

Music-drama in Three Acts  
Words and Music by Richard Wagner  
Characters

Wanderer.....Richard Gross  
Siegfried.....Johannes Sembach  
Alberich.....Hans Hey  
Mime.....Gustav Werner  
Fafner.....Allen Hinckley  
Bruennhilde.....Johanna Gadschi  
Erda.....Marie von Essen  
Bird of the Forest.....Annette Royak  
Conductor.....Max von Schillings  
Stage Director.....Jan Heythecker

Wednesday Night, Jan. 28, 1931, 7:30 P. M.

GOETTERDAMMERUNG  
(The Dusk of the Gods)

Music-drama in Three Acts and a Prologue  
Words and Music by Richard Wagner  
Characters

Siegfried.....Carl Hartmann  
Gunter.....Eric Wildhagen  
Hagen.....Carl Braun  
Bruennhilde.....Margarethe Baumer  
Gutrune.....Emilie Frick  
Waltraute.....Ida von Barys  
Woglinde.....Annette Royak  
Welgunde.....Isolde von Bernhard  
Flosshilde.....Evelyn MacNevin  
Conductor.....Carl Adler  
Stage Director.....Jan Heythecker

DOBROWEN TO INTERPRET  
BRANDENBURG CONCERTO

The San Francisco Symphony Orchestra under the direction of its guest conductor, Issay Dobrowen, will repeat tomorrow afternoon at the Curran Theatre, the concert given yesterday afternoon with such marked success. The symphony will again feature three

soloists in the presentation of Bach's Brandenburg Concerto No. 5 in D major—Conductor Dobrowen, pianist; Mishel Piastro, concert master, violinist; and Anthony Linden, flutist.

The opening number of the concert will be Dvorak's increasingly popular Symphony No. 5 from the New World. This number, frequently heard here in the past, takes on a new significance in the treatment given it by Dobrowen. The closing number will be Stravinsky's Suite from The Fire Bird. This concert, according to an announcement recently made by the Musical Association, will start promptly at 2:45 o'clock.

Dobrowen, for his second "pop" concert, the eighth of the season, will offer three numbers Sunday afternoon, February 1, that promise to duplicate, if not surpass, the evident success he scored a week ago. The concert will open with Symphonic Suite Scheherazade by Rimsky-Korsakow. A week ago this same composer's Overture Russian Easter was one of the big successes of the program. One of the noteworthy features of the concert will be the first presentation here of Suite Caprice by Theodore Stearns. The third and last number on the program will be Wagner's Overture to Tannhauser.

## PADEREWSKI DUE SOON

Sunday afternoon, March 4, at Dreamland, will be an eventful day in musical San Francisco for it will mark the return to Northern California of the great pianist, Paderewski, and it will be his only appearance in this section of the state. The famous Pole is sweeping all before him on his present tour which is again being made in his private car engaged for the purpose. Everywhere record-breaking throngs are greeting him and Manager Selby C. Oppenheimer predicts an overflowing audience at Dreamland when Paderewski plays.

## PAUL ROBESON COMING

Fresh from his triumphs in London, where his long run as Othello was the dramatic sensation of the year, Paul Robeson, the giant negro baritone, is back in America and on January 10, a complete sold-out house greeted him at Carnegie Hall, New York, and accorded him a prolonged ovation. At the close of his concert in the Metropolis, the entire audience remained seated through six encores and showed no signs of leaving the hall until Robeson had added two extra groups, closing his recital with a thrilling rendition of Old Man River. Robeson, whose art includes the dramatic of the stage as well as the music of the concert hall, will make his first California visit next month, appearing at Dreamland, San Francisco, Thursday night, February 26, and at the Auditorium Theatre, Oakland, Friday night, February 27. These will be his only recitals in Northern California, save for a special engagement at Stanford University. He comes here under the Oppenheimer management.



## ISSAY DOBROWEN

Guest Conductor  
for second half  
of the San Francisco  
Symphony Season  
says of the

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# Pacific Coast Musical Review

MARRELL STREET

SAN FRANCISCO

PHONE KEARNY 6044

A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast

ALFRED METZGER, Editor  
ANNA CORA WINCHELL, Assistant Editor

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JANUARY 24, 1931

No. 22

## LEGISLATING MUSIC TEACHERS INTO POLITICS

It seems that the Pacific Coast Musical Review is never permitted to take in its defense of the music teachers of California against attempts to entangle them in the net of politics. Another bill is going to be introduced in the State Legislature to decide how to tell who is good and who is not so good a teacher. This time the temptation is very easy. Those who drew up the bill want only one thing—that is to enforce a law that makes it obligatory upon every man teaching music in California to register his or her name and address in Sacramento and at the same time file an affidavit before a notary public giving a brief sketch of his training. This affidavit, together with the name and address, is filed and a fee paid he receives a license from the State of California to teach music and if he teaches without such license he is put in jail or both.

Those who sponsor this bill tell you that they fully realize the fact that if enacted into law this measure will make no difference as to the present status of music teaching. They admit that registering and filing name and address, filing sworn statements as to with whom one studied, paying for a license and observing the law in general will not do away with incompetency in teaching and does not relieve the public of charlatanism. There is surely no one that would contend that there is in this State any music teacher who gives lessons and has never studied music at all. They all have studied music somewhere. All of these will gladly swear and pupils studying with them and their parents will also continue to swear, before a notary public.

Mr. Smith, who sponsors this bill, acknowledged that it will not test efficiency in a teacher and that the license of the State giving him to teach will not carry with it an assurance that the holder of the license knows his business. Mr. Smith argues that a man who receives to drive an automobile did not always guarantee competency as a driver, but the point is that it would have guaranteed competency if the examinations necessary to obtain the license were properly enforced as they are now. Unless a law to be enacted in California regulating music teaching is able to guarantee to the public and their parents that the man or woman receiving a license is properly qualified to act as a useful and efficient educator this bill will have nothing to do with it.

It is a conscience music teaching is certainly in need of reform. You cannot tell you can advise students and parents as to whom to avoid or whom to go to. You are just telling themselves to a teacher. You can always say that Mr. Smith is incompetent and you can prove to the satisfaction of your listener that you are correct in your attitude. But if

you give an incompetent teacher a license from the State of California to teach you are giving a document that he can use as evidence to prove that you have no right to question his ability. It is all well and good to say that the license does not mean anything, but it will mean something if used as a means to convince the average man or woman regarding the holder's efficiency. He can say that he would not be allowed to teach if he had no license and he could not obtain a license if he were incompetent. Nothing is more convincing to the average man or woman than a document with the state seal and the secretary of state's signature.

The Pacific Coast Musical Review will only support a bill that makes it impossible for an incompetent musician to teach music and such a bill must include a provision that a teacher must have been trained by adequate, certificated authorities and must have had not less than one year's PRACTICAL EXPERIENCE in teaching either with a training school like a Teachers' College or Normal School, or with a private teacher authorized to train teachers. This present bill is apparently harmless. But after it is on the statute books it will be much easier to have it amended and changed in such a way as to force the whole situation into politics. After the registration bill is passed it will be followed with agitation by someone to create a commission which commission will be appointed by the governor and which will hold periodical examinations. After those sponsoring the present bill have won they will have access to every teacher residing in California. They will use the influence which this big number of voters represents and pass any legislation afterwards with considerably less trouble than they encounter with this present bill.

We have been told that a bill including the clause requiring training and examinations could not be made legal. Nevertheless we note that there is a bill before the Legislature right now which requires judges to have a certain number of years experience before they are permitted to become candidates for election. This is all we ask for the music teacher. He should have practical experience as a teacher before being permitted to teach, like the physician before he is permitted to practice, like the attorney before he can get his license, like the university professor or public school teacher before he can receive his permission to teach. The responsibility of the music teacher is to a certain extent greater than that of other teachers, for upon him rests the fate of genius. He has it in his power to give to the world a great artist. He has it in his power to ruin the life or career of a precocious child. Why should he not be prepared to fulfill his mission with the least danger of being crowded out by incompetency? He should be protected in a way impossible to question. The proposed license is vicious inasmuch as it gives incompetent teachers now left to their own resources authority from the state government. This paper will oppose any law that does not include preliminary training, that does not make it impossible for anyone having a license as a trombone player to teach singing, that does not guarantee practical experience before teaching and that does not prevent a reasonable amount of inefficiency.

It is far better to leave things as they are than to have forced upon the musical profession regulatory political laws that gives every snoop a chance to invade homes and studios finding out whether there is a license or not, whether the affidavits he has filed in Sacramento are true and that gives envious competitors a chance to bring untold trouble and annoyance into the home and studio. Training, practical experience, examinations before accredited public and private authorities is the surest way of keeping the musical profession from political interference. Anything else will result in immeasurable grief and this paper, if it can help it, will prevent teachers from going into anything like this with their eyes closed.



## TEACHERS' CERTIFICATION

### Music Teachers' Association and Board of Education of the State of Washington Cooperate

The Pacific Coast Musical Review is pleased to copy from Music and Musicians of Seattle, of which David Scheetz Craig is the able editor, an article that shows how much can be accomplished if an influential and representative Music Teachers' Association has the confidence of a State Board of Education. The resolution adopted by the Board of Education of the State of Washington is far more effective in giving the music teachers a standing and in really training young people to become efficient teachers than any law so far proposed in California.

We are here publishing the article that appears in the January issue of Music and Musicians in full:

At recent meetings of the Washington State Board of Education and the committee on high school relations of the Washington State Music Teachers Association at Olympia the certification of music teachers for private instruction of high school pupils was revised. Among the revisions are the following: Certificates may be granted without examination to graduates of certain institutions accredited by the State Board of Education; fees are increased, and time for examinations. Members of the Music Teachers Association who sat in with the State Board were Carl Paige Wood and Clifford W. Kantner. The complete text of the revisions is appended.

#### Revision of Regulations Governing Certification of Music Teachers for Private Instruction of High School Pupils

Be It Resolved, That the rules governing the certification of music teachers for private instruction of pupils for high school credit be amended to read as follows:

First: That the State Superintendent of Public Instruction be authorized to issue temporary certificates and permanent certificates to be good for life unless sooner annulled. The certificates shall be as follows: A Two-Year Certificate to teach pupils of all grades of high school; a Five-Year Certificate to teach pupils of all grades of high school; a Permanent Certificate to teach pupils of all grades of high school.

Second: The standard for permanent certificates shall be graduation from a college of fine arts or reputable school of music of college grade maintaining a course in music covering at least four years, or studies of college grade pursued for at least four years under instructors of known standing and reputation.

Third: Each applicant for a certificate shall be required to pass an examination, irrespective of credentials presented: Provided, That proof of two years of successful experience shall be offered, in addition to other requirements, for the Five-Year Certificate,

and proof of five years of successful experience shall be offered in addition to the other requirements for the permanent certificate: Provided further, That certificates may be granted without examination to graduates of the University of Washington, the State College of Washington, and to graduates of colleges or universities accredited by the State Board of Education for advanced certification, if such graduates have earned a major in music and ten quarter hours in approved educational courses in addition thereto, and also have included no less than thirty quarter hours or twenty semester hours in applied music in the branch for which certification is desired.

Fourth: Examination shall be offered when application for such examination shall have been received at the State Superintendent's office in due form, and a permit for examination issued. The examination shall be in pianoforte, violin, voice, or orchestral instruments equivalent to the standards required for earning a major in these subjects in the higher institutions of learning in our own state.

Fifth: A fee of \$2.50 shall be paid by each applicant at the time of filing the application. A further fee of \$2.50 shall be paid for the issuance of any provisional certificate and \$5.00 for the issuance of a permanent certificate. Said fees are intended to cover the expense of holding music teachers' examinations.

Sixth: Candidates shall present credentials from an academic institution of recognized standing showing that they have an education equivalent to a four-year high school course. (The academic requirement may be waived in the case of teachers of recognized standing and repute who were established in this state prior to January 1, 1920.)

Seventh: The State Superintendent of Public Instruction shall appoint examining boards of six members each for piano, violin, voice, and orchestral instruments. Each candidate shall be examined by not less than three officially appointed examiners. The examiners shall be music teachers holding certificates for private instruction in the branch for which they are to examine or be actually engaged as instructors in the music department of a Washington teacher training institution. One member of each board shall be chosen annually from the district east of the Cascades and one from the district west of the Cascades. Each member shall be appointed for a term of three years. (The order of retirement of present members shall be decided by drawing lots.)

Eighth: Examinations shall be held alternately in Spokane and Seattle, in June and December of each year: Provided, That the Superintendent of Public Instruction may, in his discretion, hold two examinations yearly in each city if the number of applications justify the calling of the committees in either city.

Adopted by State Board of Education, December 12, 1930. Effective January 1, 1931.

## \$100 PRIZE COMPETITION

A prize of \$100 is offered by the Swift & Company Male Chorus of Chicago in its eleventh annual competition in music composition. The prize is offered this year for the best musical setting of Song of the Winds, by Catherine Parmenter.

The composition must be for a chorus of men's voices, with piano accompaniment and must be by a composer who is a resident of the United States. His composition must "sing well" and should be kept within a reasonable vocal compass. Parts may be doubled at pleasure.

Compositions must be sent to the conductor of the chorus, D. A. Clipping, 617-18 Kimball Building, Chicago, and must be in his hands on or before June 15, 1931. The award will be made July 1, 1931. The 1930 prize was won by Dudley Peele of Baltimore, Maryland. The jury which will make the award is composed of Iorwerth W. Prosser, Stanley Seder, and D. A. Clipping.

### WALT ROESNER PRESENTS TABLOID "FAUST" AT FOX

Walt Roesner, the Fox maestro, who has variously been known as the creator of a new vogue in music, has, during the past few months, been justifying that claim of his sponsors. But it was not until within recent weeks that he has found full freedom for his imagination and for his special talent at sloughing off the extraneous bulk of library music and forming into a "symphonic poem" such parts as are beautiful and lush.

With forty men under his baton and with three music arrangers constantly at work on future scores, it is possible, Roesner declares, for the Fox to present very creditable versions of the world famous operas. Thus, last week his orchestra gave a series of selections from the Wagner operas, with three stage interpretations including the mammoth sea setting from The Flying Dutchman.

This week, starting yesterday, Roesner presents a condensed interpretation of Gounod's Faust, in which more than 100 performers take part. He has carried out the immortal theme of Goethe's poem on which the Gounod work is based. It is the story of Faust, an aged chemist who enters a compact with Mephisto in which he agrees to forfeit his soul to obtain perpetual youth—a bargain that leads to utter tragedy.

E. Fernandez Arbos, conductor of the Madrid Symphony Orchestra, is guest conductor of several Boston Symphony Orchestra concerts this season.

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Local Management Frank W. Healy

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Conductor

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February 11th

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## MUSIC, LECTURE ON TEACHERS' PROGRAM

Ensemble and Sculpture of Pan  
offer New Notes to East  
Bay Meeting

ANNA CORA WINCHELL

Evening of art display, ensemble of music, together with a speaker, announced an event of unusual interest in the annals of the Alameda Music Teachers' Association, this evening, January 19. Held in the picturesque garden studio of Charles Dutton in Berkeley (planned for Frank Wickman, now of New York, in the earlier days of his career), the assemblage was presided over by Mrs. John I. Del Valle, president of the Alameda Branch.

Seven young players from the violin ensemble of Orley See, with two of whom he gave a Beethoven work and a Mozart's Marriage of Figaro, were conducted by See who is a member of the first violin section of the San Francisco Symphony Orchestra. Smoothness and desirable tone marked the young people's playing. They were accompanists for the work of Miss Doris Osborne and her own arrangement of one of the Mozart D minor sonatas, for piano and small orchestra. It is a melodious and consistent performance and delightful for intimate settings in its present type of orchestration. Miss Osborne will elaborate the motif at a later time. She was heard in a solo group to include Scarlatti Menuet and a Bach Fugue, in which she displayed a masterful and tender style appreciated by the large number of those present.

Comments, regarding a proposed registration of music teachers, being somewhat agitated (and continuing) throughout the state, were made by Alfred Metzger, editor of the Pacific Coast Musical Review, host of the evening. Clearly he hit the salient points, pitfalls, possibilities and negative values. The subject is one of great importance and this meeting showed earnestness to understand the issue. Editorially, it is being handled well and will continue to be handled with clarification through the pages of this publication.

Occasion was also notable for showing in the bay region of sculpture, Pan, by Warren Cheney. The artist recently displayed the head of Gunnar Johansen, in the same studio, while the statue, thirty-four inches in

height, is garden sculpture for a fountain. Cheney shows inspiration in well controlled imagination. Pan is a favorite subject with artists and stirs imagination in many widely varying directions. This imp of the universe, possessed of power, satire, beauty, may be made radiant or repulsive. Cheney has achieved a most expressive face, in which the suggestion of Egypt's profile quickly vanishes as one regards the little god. Long, curved eyes, hinting of China, symbolize Pan's organism in that he is half man and half beast, the length of the eyelids running to front and to side of the head. The perfection of Cupid's Bow constitutes the mouth, and, withal, this version of Pan is entrancing, in that devilry seems about to burst forth but is tinged with aspiration, as he gazes eons ahead.

The work is delicate, the influence is delicate, though there is a subtle lure in the symmetry of head and body and facial expression. It must charm all who look upon it, and the public may have this privilege for the coming two months, as Cheney's Pan is to stand in the Palace of the Legion of Honor beginning this week.

## JOHANSEN IN RECITAL

Few artists have earned such wide popularity with such a short period of time as has the young Danish pianist, Gunnar Johansen. Coming to California a year or two ago, Johansen, an absolute stranger in our midst, had his first big opportunity when he played the (Chopin) Concerto with the San Francisco Symphony Orchestra under the baton of that famous conductor, Bruno Walter. Then and thereafter he has dwelt firmly in the high esteem of concert-goers and all true lovers of piano music in the bay cities. Johansen's reputation and his art has spread even further due to his weekly broadcasts over the NBC system and it is a well-known fact that hundreds of music students and musicians up and down the entire Pacific Coast anticipate his weekly program with untold pleasure for they frequently state in their communications to the broadcasting station that they consider Gunnar Johansen the finest attraction on the "air."

It is, therefore, a pleasant fact to his many, many admirers to know that on Tuesday night, February 3, that they can hear Johansen in person at Scottish Rite Hall, when he will play a program made up of the standard works in pianistic literature as well as a number of modern works and his own compositions, Johansen being as gifted with the pen as he is in interpretation of those works that came from the pens of other noted writers. Tickets for Johansen's recital are now available at the Selby C. Oppenheimer box office in Sherman, Clay & Co.

Two hundred synagogue cantors from all parts of the United States and Canada will give a New York festival recital February 1 for the benefit of needy cantors and ex-cantors.

## SWEET AND SOUR NOTES

By A. Major

Chris Sehrt, who writes Rad's Ramblings for the Merced Sun Star, recently invaded San Francisco and attended a symphony concert. It is sometimes interesting to note the impression made by San Francisco events upon residents of interior towns. Here is what "Rad" thought of the San Francisco Symphony Orchestra concert of recent date:

We attended a concert by the San Francisco Symphony Orchestra in the Curran Theatre in San Francisco the other afternoon. Basil Cameron, Britisher, conducted. There were four pieces on the program, two of them "first time in San Francisco" and one "first time in America." It was beautiful music but over our head. Terribly big orchestra, maybe 65 with three or four women in the group. There were seven bass fiddles like Ed Kocher used to play, eight cellos with a small battery of reed instruments, a few horns and 25 violins. And there was a piano. And there was one smallish kettle drum and one big drum, bigger than Dave Dowst used to play in the Merced Band. The number that we got the most out of was the storm scene from "The Tempest." Here was a real storm. At the wave of Cameron's baton, there was a terrific storm right there in the Curran Theatre. The storm grows in intensity, reaching a climax, representing the ship being hurled upon the rocks. Then, heeding the plea of Miranda, Prospero, who by his magic art had created the storm, waves his hand and commands the troubled waters to be still. It's a good thing for the drummer on the big kettle drum that the storm calmed when it did. He dropped one stick in the seething climax and when it was over he was about all in. While the rest went out for an intermission he had to stay there and patch up his drum.

We sat next to a San Francisco lady who was deeply enjoying the concert. In order to show that you're enjoying a symphony the idea is to not look at the orchestra. Look to one side or down at your toes and become enveloped in deep mental abstraction. In an intermission we asked the lady if the conductor didn't ever respond to an encore by playing the Blue Danube or the Stars and Stripes. "No," sez she, "the guest conductors never respond to an encore and they never play anything but symphonies." She asked us if we had heard any of the other guest conductors. We said no, but we had heard Merced conductors from Jake Jones and Cosgrave down to Barielles. The Curran was full of the music patrons of San Francisco. It cost \$1.50 to park one's self in the back row of the balcony. It didn't look like hard times. Cameron worked hard. He certainly earned his money. So did the bird who fought the big kettle drum.

Joe Sinai, the impetuous and dynamic presiding genius of the battery of the Fox Theatre Orchestra, so ably

directed by Walter Roesner, bought a Pierce Arrow car this week and invited the editor of the Pacific Coast Musical Review for a drive. While rolling along the Marina Boulevard there suddenly came to the startled ears of the editor the syncopated rhythms of a jazz song—a crooning ballad as radio sufferers call them. Joe wanted to have his little joke with the editor and he certainly succeeded for he had him where he couldn't get away. However, this radio attachment in an automobile should be of great advantage to critics in the future. They can listen to concerts while driving along the highways on a sunny Sunday afternoon and the symphonies they could hear would not be restricted to the four regulation movements.

The following extract from the explanation of Believe It or Not by Ripley reminded me about certain musical compositions:

The East Wind Is Heavier Than a West Wind—A given mass of air in a west wind of fifty miles per hour weighs less than an equal volume of air in an east wind of the same velocity. That is why an east wind will always underrun an adjacent west wind. The difference in weight is due to the centrifugal force of the earth's diurnal motion on its axis, known as the earth's rotation, causing a corresponding variation in the intensity of gravitation.

Be sure and read the last few lines carefully so that you do not become confused. What I am trying to get at is that since the score of the storm in Wagner's Flying Dutchman Overture is heavier than the score of the storm in the William Tell Overture the former must be an east wind and if played fifty miles an hour it will underrun the latter and now if you can solve this problem you may discover whether hot air from a singer is heavier than hot air from a pianist. You see it all depends upon the centrifugal force of the earth's diurnal motion on its axis.

Upon another page of this issue will be found a new law to annoy the music teachers of California. It is intended that everybody register and file his name and address in the State Capitol, Sacramento. The last word is not meant as a swear word although it is necessary to swear before registering. According to this new law you go to jail if you don't register and I suppose the jail sentence will be shorter or longer in the ratio in which the judge enjoys the singing or playing of the accused. I am afraid some concert givers would get life. In case crooning ballad artists of radio fame should be jailed under this law would that increase jail breaks in this state? There are many features associated with this new law that are not visible at a first glance.

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Pacific Coast Musical Review  
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## FAIRY TALES TOLD IN MUSICAL RHYTHMS

### Dobrowen Offers Picturesque Program at Young People's Series

BY ANNA CORA WINCHELL

The element of imagination played a principal part in the program of the Young People's Symphony Concerts at the Curran Theatre Friday afternoon, January 16—a day more given to sprites than to mortals. It is well. If music in the child brain lies dormant, nothing will overcome the spell more quickly than the subtle appeal to mystery. The fairies in music, as well as in tales, will be sensed by any but a hopeless child, and Friday's program should have been an enrichment.

It was the first appearance of Issay Dobrowen with this series, and he chose the Haydn Farewell Symphony, paradoxically, as the first number. This, at least, offered humor, a trait mingling itself charmingly with the classic nature of this composer; dainty, laughable, never sacrificing dignity.

Two works, here for the first time, were the Liadow Kikimora and Baba-Yaga. The fascinating folk lore of Russia was more than delightfully revealed by Dobrowen who, appreciating the mystic and piquant messages, wove a picture unmistakable through his handling of the orchestra which yielded pliantly to his indicative baton. In these, the wood wind sections and contra basses had much to say in accents surmounting the general orchestration. The effect captured everyone and we shall hope to hear these tales again.

Saint-Saens' *Le Rouet d'Omphale* also held the visionary spirit in the projection of Hercules' titanic tasks, while the spinning motif of the Circe came clearly forward with beauty. Mendelssohn's *Scherzo*, from his *Midsummer Night's Dream*, echoed with the revels of elves and woodland things. It seemed not necessary, this day, to answer such query as "tell me, where do fairies dwell?", for myriads apparently gathered upon the stage of the Curran, and finding a sympathetic human in Dobrowen, they sang and danced their way into other than childish hearts.

Dobrowen leads with gracefulness and accuracy, seemingly devoted to his art; and in a program of this sort, at least, uses a delicate discrimination. The stories of the works are printed in the programs for future reference, but were somewhat augmented, as to detail, by Victor Lichtenstein, who translated for the leader who as yet is not English speaking.

The final of this series will take place January 30, when community singing will be a feature, with the definite program still to be announced.

### MUSIC TEACHERS MEET

The San Francisco Music Teachers' Association will hold its monthly meeting next Monday evening, January 26, at Sorosis Hall. This will see the new president, Miss Harriet Beecher Fish,

assuming the gavel for the first time, with the official installation of officers for 1931.

The music program will offer the Kathryn Julye Trio, comprising Kathryn Julye, harpist; Kathleen Woolf, flutist; and Dorothy Pasmore, cellist. There will be a group of songs by Barbara Blanchard, soprano, and piano solos by Esther Deininger.

A talk on the activities of the 1930 convention of the National Music Teachers' Association, held at St. Louis, will be given by Miss Rena Lazelle.

### MUNICIPAL CONCERT

The fourth Municipal Symphony Concert will take place in the Civic Auditorium on Wednesday evening, February 11 and J. Emmet Hayden, chairman of the Auditorium Committee of the Board of Supervisors, announces that the program prepared for this occasion will be of unusual artistic importance. Although the program will contain only two major numbers they represent the highest form of musical art and are both of a character to delight every music lover fond of melody and exhilarating musical rhythms.

Vladimir Horowitz, the incomparable Russian pianist, will be the soloist and he will play the latest composition by Rachmaninoff, namely his Piano Concerto No. 3, never heard in San Francisco before. It is a work of surpassing beauty which has been acclaimed by critics and audiences throughout the musical world and none is better qualified to give an authoritative interpretation than Horowitz whose remarkable virtuosity has already made such a deep impression upon San Francisco audiences on previous occasions.

This concert will also introduce Issay Dobrowen to the huge audiences that attend the Civic Auditorium concerts. This dynamic conductor has created a sensation because of his exceptional vitality and personal magnetism. He will conduct the popular Pathetic Symphony by Tschaiowsky, a work that never fails to arouse the enthusiasm of musical people. Judging from the preliminary ticket sale the Auditorium will be packed to the roof on this occasion and it will be wise to reserve tickets as early as possible. There is no doubt regarding the fact that the fourth Municipal Symphony Concert will be one of the finest musical productions ever presented under the auspices of the City and County of San Francisco.

### JUNIOR MUSICAL CLUB

The Junior Musical Club of San Francisco, Miss Dorothy Scholtz, president, and Mrs. Lillian Birmingham, director, will give their regular concert in the Sorosis Club, 536 Sutter street, Saturday, January 31, at 2:30 o'clock. The members presenting the program are Eleanor Berlant, Stewart Brady, Betty Bell, Loraine Sellech, Jane De Haven, Doris Schoenwald,



Sturie Johnson, pianists; Grace Nelson, violinist; Lodema Legg, soprano.

Following is the program:

A Drive Around the Lake.....	Jenkins
Viennese Folk Tune.....	Unknown
Betty Bell	
The Elfs and the Fairy.....	Benson
Loraine Sellech	
First Movement, Italian Concerto.....	Bach
Stewart Brady	
Butterfly.....	Grieg
Dance of the Gnomes.....	MacDowell
Eighth Invention.....	Bach
Jane De Haven	
Violin—	
Gypsy Serenade.....	Valdez
The Alpine Maid's Sunday.....	Ole Bull
Grace Nelson	
At the piano—Dorothy Scholz	
Grillen (Whims).....	Schumann
Doris Schoenwald	
Polonaise, C Sharp Minor.....	Chopin
Prelude.....	Clebe
Sturie Johnson	
Songs—	
Die Neugirige.....	Schubert
Dawn.....	Curran
Minor and Major.....	Spross
Lodema Legg	
At the piano—Dorothy Scholz	
Ballade, A Flat.....	Chopin
Eleanor Berlant	

### BETHLEHEM BACH FESTIVAL

Out of the nine cantatas comprising the program of this year's Bach Festival, May 15 and 16, all but two are new to Bethlehem. Of these two, the cantata *There Is Naught of Soundness in All My Body*, forms the prelude to the evening session beginning at eight o'clock, Eastern standard time, on Friday, May 15. The opening chorus is the one instance where the composer treats the trombones independently. During the progress of the choral vocal parts, the trombones play the *Passion Chorale*. After the orchestral and choral prelude, the first two strophes of the familiar melody are heard in four-part harmony. After a vocal interlude the next two strophes appear, and so on to the end.

The quartet playing the chorale is made up of three trombones for the three lower voices, the melody being played by the archaic cornetto—now represented in a way by the trumpet. The melody is played also by three flutes in unison. The oboes, with the strings, complete the orchestra. In a later aria for soprano, the three flutes are treated independently. The work

## Kajetan Att

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concludes with a chorale, sung by and congregation, in which the central instruments double the vocal. This work had its first hearing at the festival of 1905, in the Memorial Church, Lehigh University at the festival of 1920.

### GERALDINE FARRAR

Geraldine Farrar, direct from very successful concerts in New York and other eastern cities, will be in song recital Sunday afternoon, February 8, at 2:30 o'clock in the Columbia Theatre, under the direction of Frank W. Healy.

Miss Farrar, who has as an artist the Russian pianist, Val Pavlovsky, will give us her Ca Hall (New York) program and provide books containing the words of her songs, the translations of which have been made by Miss Farrar herself.

"The name of Geraldine Farrar," recently declared Olin Downes of the New York Times, "has always been one to conjure with, in her singing, her acting, in her relations with her fellows, be they managers, artists or the public. Her strong vivacious personality and her marvelous beauty, person and voice have been factors of the greatest importance."

"She combines a superb musical talent which is many-sided and swift-moving and a warm-heartedness that is genuine, but more significant than any of these qualities is the gallant spirit of a true-born American, which sustains her through gruelling tests. The Miss Farrar's presence has always given one a sense of elation; it is now more than the ecstatic experience in her prima donna role for as a concert singer of the highest rank, this artist by her rare talent, strict self-discipline, has accomplished the amazing feat of a second re-

Lily Pons, French coloratura soprano, has won unusual success in her debut at the New York Metropolitan Opera Company, singing in *La Rigoletto*.



# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

The May dinner at Louis' brought out twenty-five members, and guests. Among the guests was our future member and president Julius Haug.

Members attending the dinner September 17 at Louis' numbered twenty-five and there were three guests, among whom was Gaetano

The dues were raised to one dollar a month for 12 months of the year. Thus dues were for the first time payable for the vacation months of June, July, and August. It was also provided that the dues be paid quarterly, bills for \$3.00 being issued. This provision held good for several years. At present (January 1931), one quarter, for the summer time, is again omitted, leaving the total of dues for the year \$9.00.

Arthur M. Black was accepted as an active member, and Bruce Black as an associate.

On October 5 a circular was issued, announcing the election of Arthur M. Black and Prof. E. G. Stricklen as active members. The opening paragraph read:

"You can just see you comfortably sitting in a fine big chair in the new Club, contemplating, with no little satisfaction, that it is yours and that you were instrumental in bringing it about—the next letter will bear our Club name and will be written on our own stationery."

On October 11 came another circular, which follows intact:

San Francisco, October 11, 1921.

Dear Sir: The replies for our next dinner are just now beginning to come in but not as we would like them, hence this letter to again bring it to your attention. The dinner will be held at Louis' Fashion Restaurant, 525 Market Street,

near Sansome and Sutter Streets, Saturday evening, October 15, at 8 o'clock.

I can not emphasize the importance of this meeting. You must be there because the thing is going to go through afterwards. If you have anything to say, be sure to say it. Keep your peace! You should see the place, it's a place about 100 feet west of Powell. Go have a look.

The following motion will be made:

Resolved, That the by-law requiring attendance at the Club dinner prior to his election be suspended for the present.

A number of committees will be appointed on the following subjects:

The menu is an especially good one:

OYSTERS ON THE HALF-SHELL FAMILY SIZE  
COMBINATION SALAD LASAGNA  
HALF SQUAB CHICKEN WITH FRENCH CARROTS, AND  
ICE CREAM

As we anticipate a very strenuous evening, we suggest that you see your doctor and have him prescribe something to keep the evil spirits away.

Do your best to come. There will be something for you.

November 1, 1921, the Membership Council, sent out the subjoined report:

Dear Sir:

After a most successful career of thirty years, the Musicians' Club has decided to enlarge its membership. The ship has been limited to one hundred, the expansion comprising its personnel. In enlarging the membership to two hundred and fifty the same high standards will be maintained. (To Be Continued)

## KREUTZBERG AND GEORGI

For many hundreds of dance lovers who have attended the Kreutzberg and Georgi recitals in San Francisco and who last season came away with a feeling that is almost unexplainable in these sterling artists whose art is different from that of any other celebrities left behind them no comparison, save and except that their work is of the most brilliant and ingratiating type. Kreutzberg and Georgi may best be described as the Mary Wigman School of dance and the recent successes of Kreutzberg and Georgi, herself, in New York testify to the popularity of this type of dance performances. The successful leaps by Kreutzberg and the whirling of Georgi are easily classified—they must be seen to be appreciated.

Weeks back these artists returned to New York duplicating the success they made at their debut performance. They come back to us armed with new dances which accord with the evolution of Kreutzberg and Georgi. During their summer holiday, these creations, Kreutzberg and Georgi are giving for an explanation as to

how they were originated, said: "This is difficult to explain. I could talk for hours and hours and even then, I could not tell the fundamental process of creating a dance. Sometimes we hear a piece of modern music which gives us an idea and sometimes it is first the idea and then we have the music written. We are constantly at work, even while traveling in this great expansive country of yours, we work on new dances."

Kreutzberg and Georgi will reveal

all of their new dances and a goodly number of revivals of last year's outstanding creations at the Geary Theatre on the Sunday afternoons of February 8 and 15, and at the Auditorium Theatre, Oakland, Friday night, February 13. Tickets for these events are now on sale for this return to California.

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## SALESKI TO PLAY

Featuring compositions by Russian composers, Gdal Saleski will give a second 'cello recital on Wednesday evening, February 10, in the Italian Room of the St. Francis Hotel under Alice Seckels' management. This 'cellist, who has won wide distinction as a solo and ensemble artist, plays with much beauty of tone and has also won acclaim as a composer, having revealed fine melodic gifts in writing for his own instrument. A group of such numbers will be included on his next recital program.

## AMERICAN NEWS

Yehudi Menuhin is to give his third New York recital of the season February 9.

\* \* \*

A son and daughter of Leo Slezak, famous Vienna Wagner tenor, are being featured on New York's musical comedy stage.

\* \* \*

In its annual two-weeks season in Boston the Chicago Civic Opera Company is presenting Jewels of the Ma-

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donna, Meistersinger, Boheme, Falla's L'Amor Brujo ballet, Pellet Melisande, Walkure, Don Giovanni, Masked Ball, Tristan, Aida, Naisa, Tannhauser, Otello, Can Bartered Bride, and Lucia.

\* \* \*

Beethoven's Mass in C is a feature of the current programs of New York Friends of Music, Artur Bodzanski conducting.

The Aguilar Lute Quartet from Madrid appear at 2:30 o'clock Monday afternoon, January 26, for the Alice Seckels Matinee Musicale in the Termini Room of the Fairmont Hotel. The usual demand for tickets for this San Francisco appearance of the Aguilar Quartet has necessitated moving the attraction from the Travers Theatre to the race Ballroom.



GERALDINE FARRAR

The Famous Prima Donna Soprano Who Will Give a Recital at the Columbia Theatre on Sunday Afternoon, Feb. 8.



Victorium During the  
Ed



# PROGRESS HELD TO BLAME FOR CRISIS

nds of Musicians Lose Jobs as  
Mechanical Devices Replace  
Human Craftsmen

Christian Science Monitor of  
is publishing a series of inter-  
articles regarding the effect of so-  
"canned" music upon the musi-  
profession. It is consulting leaders  
musical field as to what the  
n should do in this crisis and  
ttitude he should take toward  
y development that has deprived  
his work. We are reprinting  
om the Christian Science Moni-  
January 5, the first of a series of  
cles. This special letter from E.  
burne, New York staff corre-  
nt of the Christian Science  
r, is as follows:

YORK, Jan. 5.—Musicians to-  
facing one of those shiftings of  
that many times in the last  
have meant impoverishment to  
and craft. How are players in  
as to adjust themselves to loss  
loyment, now that they have  
placed by "canned" music?

hey to accept the new condi-  
ion, many of them, seek means of  
od other than in music? Must  
ss away a vocation which cost  
f preparation in the form of  
hours before they acquired the  
necessary to find a position in

ne degree one may approach an  
to these questions, so vital to  
employed men involved, by con-  
past events of a similar char-

ng of demand is a phenomenon  
s marked the individual revolu-  
the past century. Always there  
n distress among the workers  
d by machines until adjustment  
ched.

smaller scale than with the  
s today the same distress faced  
chment writers when printing  
duced, the perwig makers  
en began appearing in society  
nes of day with their own hair  
ed. Weavers rioted against the  
chine looms, and went on star-  
rikes rather than operate them.  
makers were forced to take up  
ades when their product be-  
nfashionable. Coopers had to  
wages at plain carpentry when  
ecial craft lost its occupation  
lessening demand for hand-  
tubs and barrels.

ng wheels became museum  
d were made no more when  
became reconciled to the ma-  
r went into other trades. The  
of 40 years ago jeered at the  
gled machines designed to set  
ast type-bars. For a few years

the laugh was on their side, but im-  
provements in the linotype became so  
marked that the printing industry  
gradually changed over, so far as com-  
position was concerned, from a hand to  
a machine basis.

## CAME LIKE BOLT FROM THE BLUE

None of these shifts, and the many  
others like them in other trades, struck  
with anything like the swiftness with  
which the "canning" of music in talk-  
ing pictures, hit professional musicians.  
Because they had nothing like the time  
for adjustment that other handicraft  
workers have had in similar circum-  
stances, their present position makes  
them subject for a special sympathy.  
When, a short two years ago, it was  
found practical to send out 100 or more  
films simultaneously, each carrying the  
record of a single performance by an  
orchestra providing the accompani-  
ment of a play or an operetta, the order  
went through the land to discharge the  
film theatre bands as fast as the sound  
projection apparatus could be installed  
and the musicians' contracts could be  
concluded.

No one took the situation seriously  
at first, musicians or public. The first  
talking pictures were curiosities, so far  
as artistic quality was concerned. Their  
raucous noises, both in the form of  
music and dialogue, earned them the  
derisive name of "squawkies." Persons  
of sensibility, it was generally agreed,  
would not endure such hideous sounds  
in the name of entertainment. But this  
mechanical defect was soon corrected,  
for the whole radio industry was in-  
volved, and all its engineering talent  
was bent toward solving the problem  
of achieving a pleasing quality in the  
amplification of voice and music.

This solution was found in new types  
of amplifiers; the recording of sound  
in the motion picture studios was per-  
fected, and today the recordings of or-  
chestral scores are reproduced mechan-  
ically with a quality that open-minded  
musicians admit is excellent.

So the talkies repeated the history  
of the linotype, living down the ridi-  
cule caused by the poor work done in  
the new way in the early days, by  
finally achieving the first-rate results  
hoped for by the inventors.

## SYSTEM HAS ADVANTAGES

But it is not the satisfactory repro-  
duction of an orchestral selection that  
is at the real basis of the success of  
the talking pictures with their musical  
accompaniments. The actual factor in-  
volved is that element of possible  
multiplication of a single recording.  
Communities that have never heard  
symphonic music, except by radio, may  
now hear orchestral accompaniments  
with their film operas that only a few  
large cities can afford in the form of  
endowed bands.

Here, then, is the economic factor  
involved. The musician will say that a

recording is not the original, and never  
has for the listener the spontaneous  
effect of music that he hears in the  
making. True, but recording of that  
performance is better than none so far  
as the public is concerned. And so the  
public, with the improvement of qual-  
ity in the "canned" music of the films,  
has accepted, and is supporting, the  
new form of entertainment.

That is the story as far as small  
communities are concerned. In the  
larger centers, where the public is  
more exacting, it has become clear that  
audiences in first-class theatres are not  
content exclusively with recorded  
music. So part of the former program  
of band and organ music has been re-  
stored in many film houses. In some  
degree this has lightened the burden of  
unemployment that the talking pictures  
suddenly thrust upon the musicians.

But other factors have been at work,  
so far-reaching were the effects of that  
invention whereby sound and sight  
may be synchronized in a motion pic-  
ture studio recording. The silent films  
had already made their inroads upon  
the regular theatres, and one by one  
they closed or went over to pictures.  
These changes meant that the house  
orchestra was dismissed, usually, or re-  
duced in number of players.

## WHERE UNIONS ENTER IN

When the talking pictures came  
there was at first a rage for showing  
off the new medium in all its possibili-  
ties, and many musical comedies were  
filmed, singers were brought from the  
operatic stage for screen operettas, and  
even dramas were played against an  
incessant musical background. Having  
music all the time in recorded form,  
the managers of many houses felt that  
theater musicians could be dispensed  
with. Thousands of players were  
thrown out of work, and unless they  
found other employment have only in  
part made their reentry.

A further difficulty arose in the reg-  
ular theatres when, with the object of  
reducing expenses in a day of growing  
cost and increasing competition, they  
sought to engage musicians for only  
the engagements of musical shows. To  
protect themselves, the musicians' un-  
ions insisted on contracts providing  
that a minimum number of players be  
kept on the payroll in all theatres that  
require musicians at any time during  
the season. The theatres in the larger  
cities adjusted themselves to these de-  
mands by setting apart certain houses  
by agreement for the musical shows,  
and using them to carry this contract  
arrangement. But in the smaller cities,  
where musical shows come infrequen-  
tly, the managers maintained that they  
could not afford to meet the union  
terms. Disputes of this sort are now in  
process of adjustment in several cities  
of the United States.

Aggravating the situation for the  
musicians displaced by "canned" music  
is the unemployment situation. There  
appears to be no means of absorbing  
all the out-of-work players even tem-  
porarily, it is declared, into other fields  
that offer incomes at all on a par with  
those they have been getting from  
their playing. A difficult and acute

problem in adjustment, then, is pre-  
sented by the competition of the ma-  
chine with the hand worker in the  
musical field.

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## MILSTEIN WITH LOS ANGELES PHILHARMONIC

Nathan Milstein, the young violinist who created such a sensation when he appeared with the Los Angeles Philharmonic Orchestra last season, will again be heard as soloist with this organization, under the baton of Dr. Artur Rodzinski, Thursday evening and Friday afternoon, January 29-30, at the Philharmonic Auditorium. Born in Odessa on December 31, 1904, this artist studied under the famous Professor Stoliarski, and when the Milstein family moved to Petrograd in 1914 he attended the Royal Music Academy there, and later continued his studies under Professor Auer. The program for this concert will open with Con-

## EUROPEAN NEWS

Sixty-five concerts are being given this season by the Leningrad Symphony Orchestra.

\* \* \*

Government subsidies of the Paris Opera and Opera-Comique have been increased, respectively, from 3,200,000 francs to 4,800,000 francs, and 1,200,000 francs to 1,800,000 francs.

\* \* \*

Symphonic novelties being played in Madrid this season include Del Campo's Old Madrid Overture, Gomez's Egloga, Rodrigo's Rimas Infantiles, Panissa's Nuptial Song and Pageant, Turina's Gypsy Dances, Halffter's Orchestral Suite, Palau's Homage to De-

by Paul Paray. Soloists featured are Cortot, Arthur Rubinstein, Edwin Fischer, Bronislaw Huberman, Franz von Vecsey, Vasa Prihoda, Lotte Lehmann, Elisabeth Schumann, Marcel Journet, and others.

\* \* \*

Bremen Philharmonic concerts, conducted by Ernest Wendel, have presented this season Bruckner's Fifth Symphony and Seventh, Reznicek's Dance Symphony, Stravinsky's Capriccio, Petrushka, and Sacre du Printemps, Casella's Scarlattiana, and Pfitzner's Dunkel Reich.

Miss Doris Osborne was soloist at the January meeting of the Alameda County Music Teachers Association, held in Berkeley. She played the Romance from the D minor Concerto of Mozart, accompanied by Orley See's violin choir, and a group of eighteenth century numbers. Miss Osborne was enthusiastically received.

## ELIZABETH SIMPSON'S CLAS

A program of exceptional musical caliber was artistically performed by members of the coaching and professional class of Elizabeth Simpson at her fourth recital of the season, given at Miss Simpson's Berkeley studio, January 17. Outstanding numbers were: Concerto, D minor, Mozart; Concerto, A minor, Schumann; seven Etudes, opus 10, Chopin; Toccata, D minor, Bach - Taussig; Rhapsodie, E major, Brahms; two Sonatas, Scarlatti; Waldstein Sonata, Beethoven; Preludes, opus 63, Arensky; Sonata, C minor, Schumann; Valse de Concert, Rameau; Eroica Etude, Liszt; Rhapsody No. 6, Liszt. The affair was well attended.

The opera season at Monte Carlo began January 22 and will last until April. Twenty-one operas are in the repertory, and stars are to include Mary Garden and Feodor Chaliapin.



MAX VON SCHILLINGS

Conductor of the State Opera in Berlin, Who Is Principal Conductor of the German Grand Opera Company Now Appearing at the Civic Auditorium

certainly Grosso in D Minor for String Orchestra by Handel; then the Beethoven Symphony No. 3 in E flat, op. 55, Eroica, and following the intermission the program will close with the soloist number—Concerto for Violin in D major, op. 35, by Tchaikowsky.

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bussy, and Pittaluga's Pilgrimage of the Dupes.

\* \* \*

Paris is hearing the fifth season of the Russian Opera. Feodor Chaliapin starred in Borodin's Prince Igor, Dimitri Smirnoff, tenor, in Sadko of Rimsky-Korsakoff.

\* \* \*

Symphony concerts at Monte Carlo are being conducted four times weekly

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# RS' REGULATION LAW

continued from P. 1)

ssly in their capacities as  
ctively.

A music teacher within the  
f this act is a person, firm,  
hip, corporation, association,  
other organization, or any  
n of any thereof, who for a  
price, fee, percentage or  
ensation teaches or under-  
each any branch of music;  
erson who shall receive a  
wages for the teaching of  
of music from any person,  
tnership, corporation, asso-  
ool or other organization or  
nation of any thereof.

4. The director of profes-  
vational standards is here-  
ated a registrar for the pur-  
his act, and is empowered to  
uch assistants and procure  
ment and records as may be  
to carry out its provisions.

5. (a) To obtain a license  
act the applicant shall sub-  
ch forms as the registrar  
cribe a duly verified state-  
ing the particular branch or  
of music which he teaches,  
that he verily believes that  
ughly qualified and compe-  
the same, and listing the  
or experience upon which  
ation is based. If an indi-  
shall state his name and  
a copartnership, the names  
ers with their addresses; if  
ion, association or other or-  
the names and addresses of  
nt, vice-president and secre-  
tary of a school or college, the  
addresses of the principal  
principal.

said application shall be  
ed by a fee of one dollar.  
received under this act shall  
d in the music teachers'  
d, which fund is hereby cre-  
moneys in said fund are  
ropriated for the purpose of  
ut the provisions of this  
unencumbered surplus re-  
said fund on June 30 of  
shall be transferred to the  
nd of the state.

6. Upon receipt of the said  
and of said fee, it shall be  
f the registrar forthwith and  
days to issue a license to the  
permitting him to teach  
er the terms of this act for  
e of the fiscal year follow-  
ation. The license issued  
act shall be signed by the  
all be non-transferable, and  
ibited by him upon demand.

7. All licenses issued under  
ons of this act shall lapse  
on June 30 of each year.  
for renewal of a current  
ompanied by a fee of one  
y time during June of any  
authorize operation as a  
her by such license until  
nce of such renewal license  
uing fiscal year.

(a) All licensees shall re-  
es of address or personnel  
act, within thirty days after  
shall occur, on such forms  
tr shall provide.

licensees shall report changes  
ches of music taught under  
ithin thirty days after the  
occur, on such forms as the  
all provide. The licensee  
affirm that he verily be-  
he is thoroughly qualified  
ent to teach the same, and  
he training or experience  
such affirmation is based  
anner of the original appli-

The registrar shall main-  
office of the department of  
and vocational standards

in Sacramento, open to public inspec-  
tion during office hours, a complete  
indexed record of all applications and  
all licenses issued or renewed under  
this act and of all terminations, can-  
cellations or suspensions thereof; and  
shall furnish certified copy of any li-  
cense or of the cancellation or suspen-  
sion thereof upon receipt of the sum  
of fifty cents; and such certified copy  
shall be received in all courts and else-  
where as prima facie evidence of the  
facts stated therein.

Section 10. Any person, firm, co-  
partnership, corporation, association,  
school or other organization may file  
a duly verified complaint with the  
registrar charging that the licensee is  
guilty of one more of the following  
acts or omissions.

(a) Willfully or deliberately teach-  
ing any branch of music which the  
applicant has not stated himself qual-  
ified to teach in his application for  
license.

(b) Fraudulent acceptance of any  
fee, percentage or other compensation  
by the licensee under this act.

(c) Fraudulent and willful misstate-  
ment of facts in advertising by the  
licensee.

Section 11. On the filing of the said  
complaint the registrar shall investi-  
gate the charge and within sixty days  
after the filing of such complaint shall  
render and file his decision with his  
reasons therefor. If the registrar's de-  
cision be that the licensee has been  
guilty of any of such acts or omissions,  
he shall suspend or cancel the music  
teacher's license. At any time within  
twenty days after the service by mail  
of the registrar's action, the complain-  
ant or the music teacher may petition  
the registrar for a rehearing. In his  
order granting or denying such re-  
hearing, the registrar shall set forth a  
statement of the particular grounds  
and reasons for his action on such peti-  
tion and shall forthwith mail a copy of  
such order to the parties who have  
appeared in support of or in opposition  
to the petition for rehearing. If a re-  
hearing be granted the registrar shall  
set the matter for further hearing on  
due notice to the parties and within  
thirty days after submission of the  
matter serve his decision after rehear-  
ing in like manner as on original deci-  
sion.

The filing of such petition for rehear-  
ing as to the registrar's action in sus-  
pending or cancelling such license  
shall suspend the operation of such ac-  
tion and permit the licensee to con-  
tinue to practice as a music teacher  
pending final determination of the  
controversy.

Within thirty days after denial of  
rehearing or after decision on rehear-  
ing, any party aggrieved by such deci-  
sion of the registrar may appeal there-  
from to the superior court of the State  
of California in and for the county or  
city and county in which the licensee  
under this act resides or practices as a  
music teacher by serving upon the  
registrar a notice of such appeal. Such  
appeal to the superior court shall be  
governed by the provisions of law  
applicable to appeals from justices'  
courts. Upon the hearing of such ap-  
peal the burden of proof shall lie upon  
the appellant, and the superior court  
shall receive and consider any perti-  
nent evidence, whether oral or docu-  
mentary, concerning the matter in  
controversy.

If the superior court shall determine  
that the music teacher's license should  
be suspended or canceled, it shall by  
its judgment suspend or cancel such  
license. The suspension or cancellation  
of license as aforesaid may also be  
embraced in any action otherwise  
proper involving the licensee's perform-  
ance of his legal obligation as music  
teacher.

Section 12. A judgment of suspen-  
sion or cancellation of license by the



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superior court shall be subject to ap-  
peal or review in accordance with the  
provisions of law as to appeal from or  
review of judgments of superior courts  
but there shall be no stay of execution  
or enforcement of such judgment pend-  
ing such proceedings on appeal or re-  
view unless the music teacher appeal-  
ing or petitioning for review shall file  
a bond or undertaking in such amount  
as the court shall fix to the effect that  
he will observe the provisions of this  
act pending final determination of the  
matter. Such undertaking shall be in  
favor of the people of the State of  
California and be conditioned upon the  
faithful performance of all the obliga-  
tions of such appellant or aggrieved  
person as a music teacher. Such und-  
ertaking shall be for the benefit of any  
person having dealings with such ap-  
pellant or aggrieved person as a music  
teacher, and any such person so deal-  
ing with the same shall have the right  
to commence suit thereon in his own  
name against said music teacher and  
his sureties. The clerk of the court  
wherein said judgment has become  
final shall transmit to the registrar  
within ten days thereafter, an abstract  
of said judgment of suspension or  
cancellation, as the case may be, upon  
such form as the registrar shall pre-  
scribe.

Section 13. After suspension of the  
license, the registrar shall renew the  
same upon proof of the compliance by  
the music teacher with any provisions  
of the judgment as to renewal of such  
license or, in the absence of such judg-  
ment or any provisions therein as to  
renewal, in the sound discretion of the  
registrar. After cancellation of a li-  
cense such license shall not be renewed  
or reissued within a period of one year  
after final determination of cancella-  
tion and then only on proper showing  
that all wrongs, acts or omissions for  
which the license was cancelled have  
been fully rectified.

Section 14. (a) Any person who is  
not legally authorized to practice  
music teaching in this state according  
to the provisions of this act and shall  
so practice, except he be exempt under  
this act, and any person presenting or  
attempting to file as his own the li-  
cense of another, or who shall give  
false evidence of any kind to the regis-  
trar in obtaining a license, or who shall  
falsely impersonate any other music  
teacher of like or different name, or  
who shall use an expired or revoked

license, shall be deemed guilty of a  
misdemeanor and shall for each such  
offense of which he is convicted be  
punished by a fine of not more than  
five hundred dollars (\$500) or by im-  
prisonment not to exceed three months,  
or by both fine and imprisonment. The  
same penalties shall apply upon con-  
viction to any member of a copartner-  
ship, or to any directing officer of any  
firm, corporation, association, school or  
other organization, consenting to, par-  
ticipating in, or aiding or abetting, any  
such violation of this act.

(b) It shall be the duty of the re-  
spective officers charged with the en-  
forcement of laws and ordinances to  
prosecute all persons charged with the  
violation of any of the provisions of  
this act. It shall be the duty of the  
registrar to aid such officers in the  
enforcement of this act.

Section 15. If any section, subsec-  
tion, sentence, clause or phrase of this  
act is for any reason held to be uncon-  
stitutional, such decision shall not af-  
fect the validity of the remaining por-  
tions of this act. The Legislature here-  
by declares that it would have passed  
this act and each section, subsection,  
sentence, clause and phrase thereof, ir-  
respective of the fact that any one or  
more sections, subsections, sentences,  
clauses or phrases be declared uncon-  
stitutional.

Section 16. All laws, or parts of laws,  
in conflict with the provisions of this  
act shall be, and the same are hereby  
repealed.

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## DOBROWEN CONDUCTS SEVENTH "POP" CONCERT

Distinguished Conductor Continues to  
Attract Large Houses—Program  
Elicits More Ovations

BY ALFRED METZGER

The seventh popular symphony concert of the present season and the first of this class of events conducted by the second guest conductor, Issay Dobrowen, took place last Sunday afternoon at the Curran Theatre. For the third time since Mr. Dobrowen's arrival in this city the Curran Theatre was crowded and this time it was not only the "competition" of a beautiful sunny Sunday afternoon, but a very strong counter attraction at the Geary Theatre next door in La Argentina which also attracted a packed house.

We have no means of actually knowing whether or not these three large houses so far attending the concerts given under the direction of Issay Dobrowen are financially sufficiently satisfactory to prove our contention that the second guest conductor of the season enjoys rare popular favor, but we do know that the size of the audiences and the enthusiasm that prevails justifies our claim that Dobrowen is making the symphony concerts decidedly attractive for San Francisco's musical public.

The Pacific Coast Musical Review regards the patronage of the public as the principal reason why symphony concerts should be sustained by private and public guarantees. Naturally no conductor can attract the interest of the people to such an extent as Dobrowen does unless there is an artistic cause for such public approval. We have set forth our explanation for this cause in the last issue of this paper and the triumph of this recent popular concert has strengthened our conviction that the first impression received from the new conductor's accomplishment has again been sustained.

Although the program arranged for this concert contains orchestra literature of both light and more serious character it has been selected with fine judgment inasmuch as it appealed both to the layman and expert. For instance there was the breezy Fledermaus Overture by Johann Strauss interpreted in genuine Viennese fashion, then we had Sibelius' Valse Triste in effective contrast and graceful mood, then Grieg's ever pleasing Peer Gynt Suite with its characteristic Norwegian rhythms and ruggedness and the ever effervescent William Tell Overture with its "furious" finale.

Among the more serious works were: Liadov's Tone Poem Baba Yaga with its humorous fairy tale atmosphere and the same composer's story of Kikimora's witchery. Rimsky-Korsakow's Russian Easter was possibly the most representative work on the program and Issay Dobrowen, with his singular knack of obtaining the most from a Russian composition, brought out its beauties most graphically. The program concluded with a very spirited and almost impetuous reading of Wagner's Meistersinger Prelude.

## DANCE DRAMA PROVES REFRESHING INTERLUDE

Symphony Orchestra, Led By Piastrò,  
Offers Variety in Entertainment

BY ANNA CORA WINCHELL

The series of Municipal Concerts presenting the San Francisco Symphony Orchestra gave a program of much variation January 14, when the Civic Auditorium was well filled. Mishel Piastrò, concert master of the orchestra, assumed the baton and opened with the Beethoven No. 3 Leonore Overture, following with Dukas' Sorcerer's Apprentice, these works meeting with much approval.

The introduction of a dance ballet was diverting and was achieved with good artistry, the Betty Horst Ballet offering three numbers. The Arthur Honegger Chant de Joie was done by a dance group, and Antique Dances for the Lute, composed by Ottorino Respighi, were solo numbers by Lillian May Ehrman, who demonstrated gracefulness and interpretative faculties. These were Villanella and Gagliarda.

An ambitious work was that of Alfredo Casella's La Giara, calling the ballet horde into view with fascinating color, gyration and stage sets, with costuming in full accord with all the brilliant requirements. The two latter items were originated by Julius Cravens, who sensed a true artistic necessity in the carrying out of the story—a fantastic tale of an old mender imprisoned within a jar. The drama was good and the "atmosphere" maintained throughout. The spectacle of dance-drama is rare these days and it is a refreshing note for ear-weary music lovers. The characters most in action were Miss Ehrman, Laurance Cone, Junius Cravens and Nicolai Zannini.

The small Grisha Goluboff, child protege of Piastrò, held the admiration of the audience in his playing of the Allegro non troppo from Lalo's Symphonie Espagnole. His fingers flew easily over the violin strings and the boy was brought back for an encore. The coming concert in this series will be February 11, when Vladimir Horowitz will be piano soloist under the conducting of Issay Dobrowen.

## TIPICA ORCHESTRA

Torreblanca's Tipica Orchestra of Mexico, which is unlike any other musical group in the world, will give a Festival of Mexican and Spanish Music, Friday, Saturday, and Sunday night and Saturday and Sunday matinee, January 30, 31, and February 1, at the Scottish Rite Auditorium, under the local management of Frank W. Healy. Juan Torreblanca, rated as the leading musician of Mexico, is the conductor of the Tipica Orchestra, which is having cyclonic success in this country. It came to America direct from a series of triumphs in Brazil and the Argentine.

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ESTABLISHED OCTOBER 15, 1901

No. 23

SAN FRANCISCO, CALIFORNIA, SATURDAY, JANUARY 31, 1931

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BY ALFRED METZGER

German Grand Opera Company five day engagement in San Francisco at the Exposition Auditorium Saturday evening with a performance of Die Walkure. It was very apparent that this organization is composed of thoroughly experienced artists each of whom has attained his or her present dominating position in the operatic world through long training and long periods of experience. Every artist has been selected from operatic organizations of unquestionable authority and high standing. This is not only the case with the principals but also of the orchestra and stage direction. A company that is really composed of artists each of whom reveal qualities of stellar proportions needs no advertising stars, for it is in every well-known all-star organization where attempts to overshadow the individual where every one fits into a place reserved by composer and conductor. This is what we regard as an ideal operatic organization that even the most difficult works can be performed with ease and assurance that is rarely followed.

German Grand Opera Company sold out houses at every performance in every city wherein it appears. It is an institution inasmuch as it possesses a singularly unique position in the world of operatic companies. It includes in their repertoire works that appeal to the majority of the public, and therefore must contain the best familiar works, the German Opera Company gives us operatic masterpieces that it is impossible to find elsewhere. The great music centers of the world side that support operas during periods of the year.

In 1904 did San Francisco have the opportunity to hear Wagner's Siegfried and the German Opera Company brought it here again this year. A Wagnerian opera has been performed, but at no time was it that traditional reverence and thoroughness of production as witnessed in all the performances of the German Grand Opera Co. One can notice the artistic "team work" accomplished by the members

of this organization you realize how inartistic is the innovation called "star" system as it has been in vogue in America for so many years. Die Walkure was the beginning of five per-

the beginner so effectively reveals. Mme. Gadski brings into her roles today that same enthusiasm and that same musical artistry and thoroughness, testifying the expenditure of

be wisely chosen for the role. His fine, dignified bearing, his sombreness of spirit and his aloofness of deportment accentuated the superhuman dignity of the role. His voice rang forth with fine sonority and his gestures were dramatic without deteriorating into the melodramatic.

Carl Braun sang the role of Hunding with assurance and traditional contrasts. He gave a very graphic impression of the role both as to its robust character and the resonance and vibrancy of the voice.

Karl Jorn made a very youthful appearance as Sigmund and sang with delightful lyric pliancy. He was specially enjoyable in his free and joyful delivery of the famous Spring song and, barring, at times, some embarrassment in his acting he gave an exceptionally convincing interpretation of the role.

Both as to personal appearance and fine vocal powers Esther Stoll conquered for herself a very endearing position in the hearts of her hearers. She sang with intelligence and beauty of voice and added to the gratifying smoothness of the ensemble.

Marie von Essen, possessor of a voice of warmth and resonance, sang Fricka with impressive firmness and brilliancy. The eight Valkyries—Ora Hyde, Anette Royak, Adi Almoslino, Elizabeth Riegels and Ida von Barsey—were decidedly exemplary in their vocal as well as histrionic performance. Their voices rang out smoothly and truly and their "War Cry" was "dynamic" in its uniformity and in its final climax.

Max von Schillings proved to be a master conductor who held his splendid orchestra under complete domination. He gave a fine interpretation of the orchestral score as we have heard. Stage direction and scenic effects were thoroughly in accord with the most desirable musical requirements.

### EXCELLENT "FLYING DUTCHMAN"

We never heard, nor do we expect to hear, a more satisfactory performance of Wagner's The Flying Dutchman than the one presented by the German Grand Opera Co. at the Civic Auditorium last Sunday afternoon. Among



MRS. LILLIAN BIRMINGHAM

Local Chairman of the National Convention of Music Clubs, Who is Active in Obtaining Cooperation of Municipal and Private Organizations

performances of exceptional artistic finish and craftsmanlike cooperation such as is rarely witnessed in this part of the country.

If we had not seen and heard with our own eyes and ears the buoyant and musically as well as vital interpretation of Brunnhilde by Mme. Johanna Gadski we could not have believed it possible that an artist throughout a long and honorable career could retain the timbre of her voice and histrionic art without impairing its freshness. We have noted in many artists, whether young or old, a certain effect from long routine work. They lose that enthusiasm and ambition which

every ounce of energy, which has been such a wonderful and convincing feature of her appearances ever since she first thrilled San Francisco audiences. Her Brunnhilde is more than a musically gratifying portrayal. It is a performance intellectual as well as artistic and symbolically well studied out and physically virile. Her scene with Wotan just before her surrender to the flames was positively inspiring and we do not expect it done better at any time. Brunnhilde's Cry of the Walkure—her entrance scene—positively electrified the audience, which could not restrain its applause.

Max Roth as Wotan also proved to



the cast stood out the splendid portrayal of Senta by Margarethe Baumer. The possessor of a voice of singular beauty and flexibility and an actress of exceptional virility she attained the highest moments of the dramatic climaxes with unforgettable realism. Equally impressive was the splendid impersonation of the Dutchman by Richard Gross whose ringing voice and dramatic intensity contributed a very marked share to the rare production.

Carl Hartman, Laurence Pierrot, Siegmund Gronvelt and Adi Almoslino completed the excellent cast. Both the men's and women's chorus proved the last word in operatic choral art. They sang with a precision and spontaneity that was as rare as it was enjoyable. In this as well as in all operas the diction was marked as the writer could understand every word enunciated by artists and chorus. Hans Bleschmidt conducted with authority. Specially efficient was his interpretation of the second act which is most difficult especially in tempo. Again the stage direction and scenic equipment was beyond criticism.

#### TRIUMPH OF TIEFLAND

It was not creditable to the musical taste of San Francisco to find so many seats vacant during the performance of Engene d'Albert's music drama in two-acts and prelude—Tiefland. We hear so much about operatic organizations failing to give us new operas and practically every time it is done the public does not respond. It is not an excuse to say that the people did not know much about the work. It has proved a veritable sensation in Europe and although it did not meet with the approval of Metropolitan audiences, this happened so long ago that no one here could possibly have remembered it. It was a new work and the advance publicity accentuated its European success. There should have been enough people there to make a showing, if their respect for new operas is to be taken seriously. Of course, if these demands are only parrot-like repetitions of the requests of a few serious musicians and music lovers then it will not pay any operatic organization to give new operas in this city. The German Grand Opera Co. has no reason to feel confident in the musical sincerity of San Francisco after its incomparable performance of Tiefland.

The writer is thoroughly convinced that it is practically improbable that this beautiful opera can be given a more artistic presentation. It is as difficult to perform as it is genuinely beautiful in artistic conception. First of all there was the delightful interpretation of the orchestral score under the musicianly guidance of Carl Adler who is another distinctly superior conductor. Much to our surprise this comparatively new work did not reveal any disagreeable characteristics usually associated with present-day compositions. It is melodious, at times intensely dramatic, ingeniously orchestrated and thematically intelligently developed. It is indeed a great work

and those who have missed it should not have an opportunity to hear it for a long time to come.

Mme. Gadski was at her best. She sensed the tragedy of Marta's life with unerring verisimilitude and succeeded in presenting the role so as to be thoroughly comprehensible to the hearer, although he may not have been able to understand the language. We can not imagine an impersonation more successful to express the intentions of the composer and librettist than that of Mme. Gadski's. Her portrayal riveted one's interest upon Marta every moment she was on the stage and the sentiments of the character were reflected in the features of the artist. Vocally as well as histrionically Mme. Gadski surpassed herself on this occasion. She was indeed deserving of the tremendous ovation she received at the close of the opera. It was a veritable triumph.

Johannes Sembach made his first appearance during this engagement in the role of Pedro and immediately sang and acted himself into favor. We have always thought that Sembach was just a bit too impetuous in his acting and on this occasion also he might have toned down his buoyancy, but it was striking in contrast to the sombreness of Max Roth's austerity in the role of Sebastian whose brutal treatment of Marta was sufficiently realistic to create involuntary resentment. Roth, like Sembach, gave an excellent account of himself throughout the opera.

Another specially effective piece of acting and singing was Klarie von Kullberg's charming interpretation of the role of Nuri. Her natural sprightliness and her sympathetic attitude were decidedly refreshing. The cleverness with which this opera has been compiled may be better appreciated when it is known that the singers rarely burst forth in song, but are actors who recite their lines and the fact that the artists succeeded in harmonizing these semi-declamatory phrases with the enchanting melodies of the orchestra proved how thoroughly they had grasped the message of the composer.

The scenery was specially impressive in the Prelude where the snow covered giant mountains were shown during sunrise reflecting the various colorings of dawn. The chorus distinguished itself again as on the previous day and the stage direction proved once more the craftsmanship of Jan Heythekker.

Laurenz Pierrot, Hans Hey, Anette Royak, Adi Almoslino, Ida von Barsay, Gustav Werner and Wallace Buchanan—all contributed their share toward one of the most efficient productions it has ever been our good fortune to witness.

**Harriet Bennett**, soprano, well known in musical comedy and successful with the Rose Marie Company in Australia, will be guest soloist with the Fresno Philharmonic Orchestra February 28. Miss Bennett is a native of Fresno and her singing is being anticipated with pleasure. The orchestra, under Daniel Popovich, will present an interesting symphonic program.

#### GREAT DEMAND FOR TICKETS

J. Emmett Hayden, chairman of the Auditorium Committee of the Board of Supervisors, announces that the demand for tickets for the Fourth Municipal Symphony Concert to be given at the Civic Auditorium on Wednesday evening, February 11, indicates a completely sold out house and it will be advisable for anyone who wishes to attend this concert, to reserve the seats as early as possible.

The soloist for this occasion will be Vladimir Horowitz, the sensational Russian pianist, who will play the latest composition by Rachmaninoff, namely, his Concerto No. 3 for piano and orchestra, which has never been heard in San Francisco before.

Another feature of this concert will be the first appearance of Issay Dobrowen, the new conductor of the San Francisco Symphony Orchestra, at these Municipal Symphony Concerts, who has selected Tchaikowsky's Symphony Pathetique, regarded by many authorities as that Russian composer's most popular work.

Mr. Dobrowen has made a tremendous impression on the musical public of San Francisco and Mr. Hayden feels justified in saying that this all-Russian program to be presented at the next Municipal Symphony Concert, will be one of the most enjoyable and impressive musical events ever given under the auspices of the City of San Francisco.

#### PRIZE CONTEST EXTENDED

Acting on requests from composers all over the world for an extension of time, directors of the Hollywood Bowl have postponed the closing date of the annual \$1,000 prize composition contest until March 1, Glenn M. Tindall, business manager, has announced.

The contest originally was scheduled to close February 1, but so many requests were received for a later closing date that the directors decided to act upon the pleas. An unusual number of compositions already have been received, Tindall said, indicating the world-wide interest the contest possesses.

All compositions entered in the contest must be in the mail not later than March 1. It will not be necessary for the composers to have their compositions in the Bowl offices at that date, Tindall said, but no entries postmarked after midnight March 1 will be accepted. The winning composition will be played as a featured number during one of the regular Bowl programs.

#### MRS. HUGH BROWN

Mrs. Hugh Brown will read Arthur Hopkins' New York success, Mrs. Moonlight, by Ben Levy, in the Tapestry Room of the Fairmont Hotel on Monday afternoon at 2:15 o'clock under the management of Alice Seckels. The drama is described as a fantasy of haunting beauty and is enjoying a long successful run in Manhattan with Guy Standing and Haydee Wright in the stellar roles.



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# Pacific Coast Musical Review

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## GERMAN OPERA COMPANY VISIT

to be deeply regretted that the engagement of the German Opera Company which terminated last Wednesday evening better attended. It seems to us that there should be enough overs in this city to attract larger audiences to such a brief of German opera as was the case in this instance. We had that this city did not need the society element, but would be able to sustain an operatic venture of artistic merit and comely moderate admission prices without making a fad of it. Of the necessity of transforming the Civic Auditorium into an house is financially very costly and adds greatly to the already expense of an operatic organization including 150 people.

are informed that nearly \$30,000 were taken in during the This averages \$6000 per performance, and it would not have bad if the expense associated with the local management, g changing the Auditorium into a theatre, had not added \$3000 to each performance, or \$15,000 in all. It merely goes that in the case of an operatic season, symphony concerts, music and similar events, a subscription list is absolutely l. And nowadays it is not sufficient to advertise or mail pros- s. Considerable personal effort must be put into the selling of tickets to attain satisfactory results. The San Francisco Opera tion, which is so successful in its financial results, has a men's men's committee whose duty it is to sell season tickets. With- h committee the number of season subscribers would be lly reduced. The San Francisco Opera Association also has an 2000 founders, each of whom has contributed a \$50 dona- lich represents a revolving fund. This also had to be solicited by means of personal efforts.

original subscription list for the Summer Symphony Concerts hered by a women's committee that was exceedingly active ie combined chairmanship of Mrs. Leonard Wood and Mrs. Birmingham. This list was originally over \$19,000 and has pt up partly through personal solicitation under supervision management and partly through professional solicitors. The Association of San Francisco, sponsoring the San Francisco ny Orchestra, also has its women's committee which obtains es and subscriptions. So we do not blame the musical public ely in its failure to give the recent visit of the German Opera y a sufficiently big support to make it self-sustaining, and pretty sure that any other operatic or symphonic enterprise s to establish a foundation in the way of a season subscription find that the single ticket sale alone can not possibly make it ble or self-sustaining proposition.

all, during these times when depression seems to discourage eople from spending money on anything but necessities, for five performances was not an entirely unsatisfactory for San Francisco. Most of this sum was represented in the ensive seats which means that many thousands of young and opera enthusiasts attended the opera and the applause

was certainly demonstrative and revealed universal appreciation. The Pacific Coast Musical Review regrets that an organization that really gave us something which can not be had in any other way could not obtain that support which would encourage it to visit us regularly, because the character and musical value of the productions make them a necessary part of one's musical education.

Italian and French opera is heard quite frequently, but German opera being somewhat more expensive than the others, is hardly ever given in the far West. Russian opera also is heard very rarely. But as long as a portion of the public refuses to support organizations that present these much needed works in sufficient degree to make them paying, and support other companies that merely duplicate what is here already, they will have to be satisfied with the familiar works of the operatic repertoire. They should not blame operatic manage- ments for giving them the same operas all the time, but should put the blame where it belongs, namely, upon their own shoulders.

## BE SURE AND VOTE FOR EMPLOYMENT BONDS

As a rule a music journal does not concern itself with political matters, but confines its editorial discussions to affairs directly asso- ciated with music. However, the Ctiy of San Francisco, through the influence of J. Emmet Hayden, has been very generous in the way of financially assisting worthy musical enterprises of a non-profit making character. Therefore, it is only fair that music journals and musical people should combine to assist the city when their cooperation will do some good. The election called to vote for the Employment Bond issue will take place on Friday, February 6 and it is necessary that everybody cast his favorable vote inasmuch as two-thirds of the voters is necessary to pass the bonds. Every prominent business men's organization and every newspaper is in favor of this issue and there is nothing that we can see that is objectionable.

We can hardly do better to explain the purpose of these bonds than is done in the following editorial taken from the San Francisco Chronicle of a recent date:

We wish to emphasize what the city gets for its money in the \$2,500,000 employment bond issue to be voted February 6. The park, playground and boulevard projects on which the money is to be expended are not new schemes invented as excuses to spend money for non-productive enterprise. They are improvements that have long been urged and which the public has wanted. In the normal order of events they would all be carried through gradually. Many of them would have been made long ago had they not been shouldered aside by more immediately needed things. The reason for now going ahead with the whole program of accumulated delayed projects is the need to find employment for San Francisco workers out of jobs. The idle- ness of large numbers of workers is a handicap on the whole com- munity, on individuals unable to sell their labor and on business which sees those individuals pass out of the field of normally profitable customers.

It is admittedly more costly to make improvements by bond issue than to carry them through gradually and pay as you go. But it is also very costly to waste labor by unemployment, for workers must be taken care of in one way or another. The question up to the public is whether it shall get something in return for what the workers need whether employed or not. To make the bond issue provide as much employment as possible the jobs selected are largely of the pick and shovel kind. It is not that work is to be adapted to a more expensive method but that the particular projects requiring employment of large numbers have been selected. The bond issue proposal has been given a surprisingly representative endorsement. Many who in ordinary circumstances would be opposed to the bond issue method recognize that the immediate conditions call for a departure from what is usually a wise policy. The best interest of the city at large calls for the approval of the bond issue at the election February 6.



## RADIO RAISES STANDARD OF MUSICAL TASTE

**Radio Familiarizes Thousands of People With the Best of Music Who Otherwise Would Not Be in a Position to Hear It**

George Engles, vice-president in charge of programs and artists of the National Broadcasting Company of New York, writes the following interesting article concerning the influence of the radio on the musical taste of American people in a recent issue of the Christian Science Monitor:

One still hears considerable discussion about how radio is affecting music and musicians. Seldom, however, does one hear the complaint nowadays that radio is affecting music or musicians adversely. Certainly it is admitted that it is raising the standard of taste among the American people.

Radio is bringing music to persons whose only musical contact formerly was the player piano or motion picture organ. Anyone looking over the audience mail that is received at the offices of the National Broadcasting Company in New York will appreciate the fact that the level of musical appreciation is constantly rising.

One indication of this came as the result of the company deciding about six months ago to take off the Slumber Hour which it had been radio-casting at 11 o'clock every evening. This hour had been devoted to the finer type of music, and it was decided to substitute something of a more popular nature.

We had not been getting much response to the Slumber Hour music, and had drawn the conclusion that the public was becoming tired of it. We soon discovered we were mistaken. A chorus of protest went up over depriving the radio public of its accustomed hour.

Letters and telegrams came in by the thousands, demanding that the Slumber Hour be restored. And the public got what it wished. Letters come in not by the thousands, but by the hundreds of thousands, asking to hear certain compositions or artists. The radio public asks for compositions that five years ago were seldom heard outside of a concert hall—works by Beethoven, Liszt, Chopin, Wagner, Tchaikowsky, Brahms. In almost any home where a radio is owned the names of these great composers are now familiar.

Walter Damrosch's Music Appreciation Hour for the school children of the United States has done much to forward the cause of fine music among the vast radio public. Through this hour he has been teaching the youth of America the fundamentals of great symphonic music as well as the make-up of a symphony orchestra. In connection with this course, the National Broadcasting Company has distributed 50,000 copies of the Instructor's Manual, prepared by Mr. Damrosch and his assistant, Ernest La Prade, in order that the school teachers might aid their pupils in getting the most possible out of these programs. A study of this manual goes a long way toward giving

an understanding of the best music that has been written. It represents an important step toward educating the public in musical appreciation.

Other signs of an increasing demand for the best lie in the popularity of such programs as Walter Damrosch's Saturday evening concerts sponsored by the General Electric Company, the programs by Leopold Stokowski and the Philadelphia Orchestra for the Philco Company and the Chicago Opera Company radiocasts.

All of these have established a tremendous hold on the public, which is becoming accustomed not only to the finest music but to the greatest musicians. It is constantly hearing such artists as Schumann-Heink, Werrenrath, John Charles Thomas, Levitzki, Rosa Ponselle. The radiocasts of these artists have aroused among the listeners a curiosity to see and hear them in person, with the result that the concert business has been showing a healthy improvement. Audiences for these artists are thereby being increased rather than diminished by radio.

Since the inauguration of Mr. Damrosch's concerts for school children the number of school orchestras has increased enormously. His office at the National Broadcasting Company receives scores of requests for information regarding the organization of such orchestras, the number and kind of instruments that should be used, and the types of compositions that should be played. There have also been indications that the study of instrumental music by the individual pupils has increased considerably. And the children are studying a greater diversity of instruments. Once they limited themselves pretty much to the piano and violin. They are now taking up the flute, the viola, the French horn and even the bass viol.

They are doing this not so much with an idea of becoming professional musicians when they are older, but rather for their own amusement and satisfaction. The interest they are exhibiting in a study of music offers a fine promise for our musical audiences of the future. Surely if the children of today acquire an understanding and appreciation of music during their formative years, they will insist on hearing good music when they are older.

The opportunities of musical artists have been greatly increased by radio. Six thousand appearances a month are made over the networks of the National Broadcasting Company alone and three-quarters of these are by musicians. In the face of this no one can deny that artists have a wider market for their talents than ever before. By radiocasting to audiences that total millions, their names become familiar in a miraculously short time. They establish reputations and followings that formerly it would have taken many years for even the greatest artists to build up.

## GERMAN OPERA

The fourth of the five performances presented by the German Grand Opera Company was given last Tuesday evening. For this occasion Siegfried by Richard Wagner had been selected. For some unexplainable reason this production did not measure up in artistic balance to the preceding performances. Max Roth as the Wanderer pleased again because of his fine, robust voice and his serious conception of the part. Carl Jorn as Siegfried duplicated his vocal success of the first night and once more revealed weakness in the intensity of his dramatic action. Hans Hey as Alberich distinguished himself with a gratifying intelligence of the portrayal of this role. The Mime of Gustav Werner also showed commendable artistic taste. Laurenz Pierot as Fafner retained the dignity of the ensemble. Annette Royak was rather heavy in her vocal conception of the Bird of the Forest, her voice being used too strenuously, instead of delicately poetic.

The finest and most musicianly interpretations were left to the last act. Marie von Essen gave a very delightful, artistically refined and intellectually convincing interpretation of Erda while Mme. Galski was at her best as Brunnhilde. She looked, acted and sang the role with that masterly artistry which is necessary to make this character outstanding and retain the Wagnerian traditions. Not only did Mme. Galski thoroughly convey the musical message, but her acting, too, was remarkable for its transmission of the sentiments which this character possesses. It was in every way a thoroughly musicianly grasp of the remarkable personality of Brunnhilde.

Max von Schillings conducted splendidly and had the orchestra under complete control obtaining every effect without the least expenditure of energy. A number of accidents happened in the mechanical manipulation of stage "props" and lighting effects, but none of these affected the smoothness of the musical and dramatic performance.

### EXEMPLARY FINAL PERFORMANCE

Gotterdammerung was the closing performance of as memorable a brief season of operas as was ever given in San Francisco. It was in every way a thoroughly craftsmanlike production. We do not expect to hear it ever done more effectively nor more devoutly. Johannes Sembach, notwithstanding his sickness, carried himself excellently in the role of Siegfried. He was somewhat economical with his voice, but in the more poetic phases as well as in the climaxes of the final scenes he left nothing to be desired. He is one of the greatest exponents of Wagnerian roles we have ever heard. We shall always think of Sembach's impersonations as standards by which to judge others.

Erick Wildhagen as Gunther, Carl Braun as Hagen interpreted respective roles with dignity and tional thoroughness. Possessors of resonant voices they succeeded in delivering the difficult phrases with element of intelligence so necessary to bring out the strength of their in Isolde von Bernhard looked and the role of Guttrune most graciously and sang with a clear, youthful and a concise diction.

Margarethe Baumer acquitted herself splendidly in the difficult role of Brunnhilde. She sang with sincerity of pose, deported herself with calm, reposeful majesty and sang the part with impressive shading and discrimination. Max von Schillings conducted with masterly assurance conveying the influence he always exerts upon orchestra, artists and scenic effects and stage direction fully conformant to the strict demands of Wagnerian "extravagance" and ensemble was indeed worthy of the superiority of the musical setting.

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## RO CAMPANARI BACK EXTENDED TRIP EAST

Campanari, the distinguished pedagogue, composer and conductor who is prominently identified with musical education in the far West for many years, returned from a trip to the eastern music centers where he was with friends. He was absent for two months and is now back in the West where he instructs a large select class of gifted vocal students among his stopovers was Boston where he formerly taught and directed a famous string quartet. He met many friends there and among them were Chadwick and Arthur Foote. Chadwick recently resigned as director of the New England Conservatory of Music, Mr. Goodrich having been appointed in his place.

Cincinnati Mr. Campanari was surrounded by many prominent musicians who are former pupils of his. These include Mr. and Mrs. Adolph Hahn, the latter president of the Cincinnati Music Club and of the May Joseph Surdo, director of the high school orchestra, Adolph Hahn, director of the violin department of the Cleveland Conservatory of Music and George Dash, leader of the Little Symphony of Chicago.

Adolph Hahn just resigned as director of the Cincinnati Conservatory of Music. Dr. Sidney Urst taking his place among the numerous receptions given to Mr. Campanari's honor were given by the famous pianist and Liszt scholar, Mme. Lieszewska, Frank Mader of the Queen's Theatre, and moving picture palace, and Dr. Hoffman, president of the Music Club.

Campanari has recently finished his Concerto in B minor, Italian style, newly harmonized, of the first concerto which Liszt transcribed for piano. The first movement is certino, the second an Italian style and the third the Campanari has received enthusiastic commendation of the leading New York critics and no doubt will be printed in the near future.

## MAR LIND CONDUCTS EMPLOYMENT CONCERT

Under the direction of Waldemar Lind, the orchestra of sixty-five picked musicians has been organized to give a concert for the benefit of unemployed musicians at Scottish Rite Temple next Thursday evening. Distinguished instrumental and vocalists have been added to give the concert as artistic and dignified as possible.

The program will be of a distinctly musical nature, although the music

will be of the very finest quality. In this manner the event will appeal to the serious musicians and music lovers as well as to those who prefer a lighter musical menu.

Waldemar Lind, the conductor, is a violinist who has established for himself an excellent reputation on this Coast in recent years both as conductor and violinist, having directed the Portland Symphony Orchestra during the season of 1916-1917, making an excellent impression upon press and public.

Among the soloists will be Alberto Terassi, a baritone of international reputation, who has appeared with leading operatic organizations throughout the world and who, during the last season, scored triumphs with the Pacific Opera Co. Another artist of decided distinction is Mme. Berthe Baret, a graduate of the Brussels Conservatory of Music and who gained enviable reputation as concert master of the Cleveland Symphony Orchestra. She has scored triumphs as soloist as well as ensemble player and is one of the most accomplished and refined violin soloists residing on the Pacific Coast.

Jean Marie Goss, soprano, will sing a few songs and judging from the success she has achieved in the past will prove a leading attraction. She has an excellent voice and sings with taste and discrimination. She is a pupil of Leandro Campanari. Max Nickel will contribute a novel number in the form of a drum solo. He has formerly played with such famous bands as Sousa's, Gilmore's and others and has gained for himself an enviable reputation because of his skill and ingenuity.

The program will be as follows: Overture, Phedre (Massenet); Tales from Vienna Woods (Johann Strauss); Soprano solos—(a) Aria from Louise (Chapientier); (b) Blackbird's Song (Cyril Scott); (c) May Morning (Manney), Jean Marie Goss, Richard Manners, accompanist; Peer Gynt Suite (Grieg); Violin solo—(a) Ave Maria (Schubert-Wilhelmj), (b) La Capriciosa (Ries), Mme. Berthe Baret, Collette Manon, accompanist; Irish Rhapsodie (Victor Herbert); Baritone solo—(a) Credo from Otello (Verdi), (b) Aria from Barber of Seville (Rossini), (c) Prologue from Pagliacci (Leoncavallo), Alberto Terrassi, with orchestra accompaniment; Novelty Drum solo, Polka de Concert (Nickell), Max Nickel, with orchestra accompaniment.

Marguerite Morris, a nine-year-old piano pupil of Miss Carmen de Obarrio, won first prize at the contests for the forthcoming Estedford. Miss De Obarrio is coaching with the distinguished pianist, Gunnar Johansen, and has appeared with success at public and private recitals. She has also made records for the Pacific Coast Record Company, two of which have been accepted for public sale last week. Miss De Obarrio has been preparing a repertoire for concert appearances and expects to give a few concerts before the end of this season.

## SWEET AND SOUR NOTES

By A. Major

Last Thursday afternoon someone entered the First National Bank on the first floor of the building in which the Pacific Coast Musical Review is located, handed a note to the teller and upon proving his identity by means of an automatic received \$3,000. The strange thing is that the more I would prove my identity the less money I could get, whether I make myself known automatically or otherwise. Most promissory notes are not recognized so quickly, but then not every promise can be depended upon so surely. The point I want to make is that a burglar was in the same building in which the Musical Review office is located and never gave it a call. He surely must be well informed regarding a music journal's financial resources.

D. W. Swain, the new manager of the Wurlitzer Company, surely has a wonderful sense of humor. He hardly arrived in San Francisco—three days to be sure—he increased his business 300 per cent, increased salaries to all employees, gave back pay to all who suffered salary cuts and says that prosperity is on the way in the music business. You see prosperity is not here yet. Anyhow it is a joy to have so cheerful a gentleman among us and if he continues he may yet publish a music paper.

Sometimes grand opera is a serious business and at other times it brings its little joys. Now take the performance of Siegfried of the German Opera Co. last Tuesday evening. Throughout the engagement the mechanical effects worked fine, but on this occasion there seems to have been a hoodoo around. Karl Jorn as Siegfried could not agree about Siegfried's horn call. Whenever Siegfried put his horn to the lips the horn player refused to make it sound and when the horn player finally produced the tones Siegfried did not have the horn at his lips. It would be a good idea if singers impersonating Siegfried could learn to blow their own horns better. Evidently the dragon must have been sick. As a matter of fact he also was bashful for he refused to show himself sufficiently. He just put his nose out of the wings, but refused to spit fire and blow his nose through a smoke screen. Evidently he was so dry he couldn't spit and rheumatism bothered him to such an extent that his joints creaked. In the last act Wotan's spear wouldn't behave. It got such stage fright that the top fell off before Siegfried had a chance to touch it. When the right time came he couldn't see the point. Then it was cold around Brunnhilde. Somehow the gods forgot to replenish the flames and they flickered very weakly, while the steam and smoke that caused everybody to cough during the opening performance and Gotterdammerung failed to function. Siegfried somehow found it difficult to make his spear behave and in the scene

where he awakens Brunnhilde the spear threatened constantly to fall on Brunnhilde's face until Siegfried gave it a kick sending it back a mile or two from the scene. Otherwise everything went fine.

Johannes Sembach, tenor of the German Opera Co., is not the only artist who had an operation on his throat. Rufus Blair, the press representative of the opera Faust at the Fox Theatre, had been listening to so many rehearsals that he had to have his tonsils removed. A friend of his recommended him to the French Hospital and he relates appreciative experiences regarding the splendid manner in which he was treated there. He had never been in a hospital before and his friends, who admire him whenever he bursts forth in song, believe that the hospital did him good. He thinks so, too. He is now able to take nourishment again for although his tonsils were removed the operation did not injure his "delicatesen" palate.

I admire Mayor Angelo Rossi for his sensible ultimatum regarding ceremonies associated with the first shovel of work done at the opera house: "Give us less ceremonies and more work and activity," says Mayor Rossi and all of us will say amen to this. Already two corner stones have been laid and after a while there may be a third. By the way, what has become of those two corner stones. I would like to find them. I think there is a pre-prohibition bottle in one and it ought to be very old by this time. There also may be some ancient documents that ought to bring quite a good price from antique collectors. Anyhow, they have now put a fence around the opera house lot so nobody can steal it.

I have discovered a new way of reducing. The other day I rode down Market Street in a street car and, "believe it or not," I had to stand up, that is to say I tried to stand up, but I kept on slipping from one place to another and colliding with everybody and everything in sight. I thought I was immune from seasickness, but a ship in a heavy storm at sea is running like a ferry boat compared to that street car. Just about the time I found my equilibrium the motorman would stop the car without any warning and with suddenness that made me dizzy and just as I awakened from unconsciousness he would start with cheerful abruptness that just pulled the feet from under me. Talk about a joy ride! Anyhow, I lost two pounds.

And now they have unemployed apples, and they sell them for five cents. Anita Day Hubbard is responsible for this idea which so far seems to be a complete success. How about selling unemployed lemons to employed nuts? Here, here, somehow I can't keep off the subject of music.

TEMPORARY  
PHONE NUMBER  
of the  
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is  
KEarny 6044



Scottish Rite Auditorium  
Tuesday Evening, Feb. 0  
8:30 o'Clock  
Metcalf - De Fremery Manager



# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

San Francisco stands today as one of the leading centers of music in the world. Our musical colony has expanded and there are among our midst many worthy of the name who should be counted as one of us. We, therefore, request you to give your immediate and sincere attention to writing music which may know to join the Club.

We soon to occupy clubrooms, wherein we shall hold our meetings, and in our leisure moments entertaining our friends and visiting artists. We feel that the part of the Club is of great importance, for hitherto there have had no quarters of their own and were thus unable to play the music to those of their own ilk in their simple and friendly way.

Persons interested in the support of music will be welcomed as associate members and will have all the privileges of the Club, with the exception of voting. You will find an application blank and we hope you will make use of it. The fee of \$25.00 entitling one to a Membership Certificate must accompany the application.

Sincerely yours,

MEMBERSHIP COMMITTEE,

Nathan Firestone, Chairman  
John C. Manning  
Gerard Taillandier  
Frank C. Giffen  
W. E. Chamberlain  
F. Dellepiane.

The following dinner invitation displays the vigorous efforts made to put over the plans for an increase of membership and the possession of our own clubrooms.

San Francisco, November 11, 1921.

Dear Members:

Of all, everything is coming along in good shape as far as the club is concerned. The Committees have held meetings and sent letters—and, these cost money. We must economize and not be forced, through

lack of response on the part of members, to issue more correspondence or, further, to be put to the trouble of calling you up or visiting you.

We all realize you can not do the impossible, but everyone can do something and do it now! Cut out this manana stuff! Send in your little check to Raith and try and take two certificates. You don't have to pay it all at once but we must know what to count upon.

We are making a big drive for members and are getting results—we have "One Good Committee." Every outsider has an exalted idea of our Club and what it stands for—don't destroy that ideal by indifference or a down-in-the-mouth look. Talk "Club" in the same enthusiastic manner in which you would talk to a prospective pupil.

The next Club dinner will be held at the usual place—Louis' Fashion Restaurant, 524 Market Street, on Saturday, November 19th, at 7:00 P. M. This is to be a very important meeting. We may have a surprise for you, so make every effort to be present, and should you have a prospective member, bring him along. The Nominating Committee for next year's offices will be elected on the same evening.

Certificates of membership will be ready for those who already bought one or more of them, or will do so at the time of the dinner.

New members passed by the Membership Committee and accepted by the council: Active: Hother Wismer, M. R. Fleischman, Noah Brandt, Alfred Arriola. Associate: A. W. Widenham, Henry Grobe, Lewis B. Davis, E. E. Kahn.

The clubrooms at 533 Sutter Street were inaugurated at a business meeting on December 7, 1921. The officers elected for the year of 1922 were:

President.....	Vincent de Arrillaga
Vice-president.....	Selby Oppenheimer
Secretary-treasurer.....	Johannes C. Raith
Director.....	Carolus Lundine
Director.....	John C. Manning

(Continued Next Week)

## LES COOPER RECITAL

Cooper, the distinguished pianist, will give a piano recital at the Scottish Rite Auditorium on

Tuesday evening, February 10, under the management of Alice Metcalf and Janet de Fremery. Mr. Cooper recently appeared as soloist with the University of California Symphony Orchestra, scoring a decided success with the Liszt piano concerto. He has conquered for himself a prominent position in the artistic field of this country and has recently been selected to teach at a famous conservatory of music in Austria.

Mr. Cooper will interpret the following program:

Beethoven—  
32 Variations C minor  
Gluck-Friedman—  
Ballet Des Ombres Heureuses  
A. Searlatti—  
Sonata in A major  
J. Brahms—  
Sonata in F minor, Op. 5  
Allegro Maestoso  
Andante espressivo  
Scherzo: allegro energico  
Intermezzo  
Finale: allegro moderato ma rubato

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Waltz in A flat major  
Albeniz—  
Legend  
C. Debussy—  
Reflets Dans L'Eau  
J. Strauss-Schulz-Evler—  
Concert Arabesques on themes of By  
The Beautiful Blue Danube.

## WILLEM HARMANS LECTURES

The fourth lecture on the Rise and Development of the Symphony was given by Willem Harmans, assisted by Vincent de Arrillaga, Carlo Rolandi and H. Flyen Anderson, at the Arrillaga Musical College on Friday evening, January 23. The subject treated dealt with the period of transition between the classic and neo-classic period. On the occasion the Unfinished Symphony in B minor by Franz Schubert and the Italian Symphony by Felix Mendelssohn were played in an arrangement for two pianos—eight hands.

In the fifth lecture on Friday evening, February 20, Mr. Harmans will discuss the position occupied by Johannes Brahms as the representative exponent of the neo-classic form of the symphony. At this time Brahms' Symphony No. 2 in D major will be performed in an arrangement for two pianos—eight hands.

Harvey Worthington Loomis, composer, died recently in Roxbury, Mass., at the age of sixty-five.

Paderewski will be soloist in one concert of the Westchester County Music Festival in May.

Fifty engagements have already been secured in America for the second annual visit of the Don Cossack Russian Male Chorus next season.

\* \* \*

Ernest Bloch's Concerto Grosso has just been heard once more in London.

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Johansen**  
Pianist

Scottish Rite Hall  
Tuesday Nite, February 3

PROGRAM OF CLASSICS AND  
MODERN NOVELTIES

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## GEORGE McMANUS HONORED

George McManus, American pianist, for many years resident of San Francisco and now dean of music of the University of California, Southern Branch, has had new honors bestowed upon him. Recently arrived in Scotland, where he has passed many months during the preceding few years, he found himself elected honorary member of the Bach Society of Edinburgh, in recognition of his artistic and pedagogic achievements.

The very high standards of this organization preclude any but illustrious members, and the exclusive list bears such names as Dr. Albert Schweitzer, organist and author, the foremost living authority on Bach; Sir George Henschel, English veteran director and eminent exponent of choral music; Dr. Donald Tovey, of the Edinburgh Conservatory of Music and editor of the Oxford Press Edition of the Wohltemperiertes Klavier. Dr. Tovey is well known in California, having passed two summers at Santa Barbara where he was guest lecturer at the Art School of El Paseo de Guerre.

Dr. Sanford Terry, whose writings include the latest word on the biography of Bach and of that of his son, the little known Johann Christoph, is a member of the society, and among those of the past were Sir Hubert Parry and Joachim.

Dean McManus was among the best received of pianists last season when he was guest artist with the Los Angeles Philharmonic Orchestra.

## ANTONIO CORTIS CHATS ABOUT TURIDDU'S DILEMMA

"It never happened to me to be loved by two women at once," said Antonio Cortis modestly, when asked to tell how he regarded the role of Turiddu in *Cavalleria Rusticana*, in which he will be heard at the Civic Auditorium in San Francisco on Wednesday, March 3, with the Chicago Civic Opera Company.

"Much less by two such women as Santuzza and Lola. Therefore, when I had to decide what sort of Turiddu I was going to be, I had to call on my imagination for no small degree of help. We Spaniards are supposed to be better endowed in that faculty than the northern races, though probably the majority of Spaniards who have none of it is just as large as the majority of any other race. But the truth is, the young man born and bred in Valencia has probably tested his imagination on that particular problem at least once in his life. Love-making is not, as some Americans believe it to be, the only serious business of life in Spain; but it is certainly one of them—as it is everywhere. And perhaps being born in a semi-tropical country by the Mediterranean makes it more interesting.

"The problem is complicated by the character of Turiddu himself. He is, on his own showing, something of a poor stick. At the critical moment of the story, when Lola and Santuzza are

pulling him in different directions, he is too weak at first to show even the courage of his selfishness, and when he does show it (on provocation furnished him conveniently by Santuzza, the better woman of the two), he behaves badly.

"I remembered a man who had lived in Valencia when I was a boy, who had a dozen or more handsome women mad about him—and this on a slender allowance of talents in any direction, so far as I remember. He had the faculty envied by all would-be Lotharios of keeping them all on the string at once, and of playing their jealousies off against each other, not against himself. I don't know what happened to him eventually. Maybe he ended as Turiddu ends in the opera. Many a young man of the town—and elderly husband—could probably hear the news without breaking down.

"In studying him, I came at last to the conclusion that what the better ones liked in him was his seeming helplessness in affairs of the heart, and that what the worse ones liked was his strong taste for women. There I had the explanation perhaps of Santuzza's and Lola's inclinations toward Turiddu.

"I went farther in my hypothetical cases based on my friend's amatory career. I tried to imagine myself him, and then put to myself the question how I would—with a character like his—react to the devotion of the higher-minded among his lady-friends—the Santuzzas—and then I asked myself how I would receive the flirtations of the Lolas—still in his character.

"But by this process, I believed, Turiddu was to be found. Whether or not I found him is a matter which my audiences can decide better than I. I certainly took plenty of trouble in the search."

## PIEDMONT MUSICAL CLUB GIVES SPLENDID PROGRAM

The Piedmont Musical Club, of which Mrs. H. M. Tenney is president, met at the home of Mr. and Mrs. W. B. Hunter in Piedmont Tuesday evening, January 20. Under the music chairmanship of Mrs. Luella Wagor Coplin, the program offered most pleasing variety, with musicians of excellent standard. These were Bruce Fisher, baritone; Wanda Krasoff, pianist; Jack Terrell, violinist; Alexander Krasoff, tenor.

Young Fisher is an attractive singer, having a vocal range which carries him into tenor register with ease, though there are depths to his voice that are not fully developed. His list was given with tastefulness, well accompanied by Helen Beesley, and comprised:

Border Ballad, Cowen; Feldeinsamkeit, Brahms; Nocturne, Curran; Du Bist die Ruh, Schubert; Vittoria, Vittoria, Carissimi; The Tryst, Pasmore; My Lovely Celia, Munroe; My Sword for the King, Head; and Standchen, Brahms.

Jack Terrell, presented by Orley See, is to be reckoned with in the list of oncoming violinists; he has a facility

and tonal quality that arrest attention at once, and plays with ease in the manner of loving his art. He was well supported by Nellie Hughes Bennett at the piano. Miss Krasoff is also unusual in her pianistic gifts; brilliant with clearly rippling fingers and an instinctive knowledge of interpretative values. Her father, musicianly, gave the evidence of his vocal experience in the phrasing of an aria from the Polish opera, *Halka*, of Moniuszko, besides other solos.

Interludes of reading by the host, W. B. Hunter, on lives of composers gave diversity to the evening and revealed notable and valuable personal incidents in the careers of these characters.

The association has an interesting history. It was formed twenty-five years ago by Mr. and Mrs. Tenney and has continued most of the time unbroken to the pleasure and benefit of artists and the audiences which comprise the membership. The quarter-century anniversary of the association created a brilliant affair at the home of Mrs. William E. Sharon in Piedmont last November. Private homes are at the disposal of the club, which consequently maintains that greater purity of music spirit through intimate surroundings.

A. C. WINCHELL.

## CHICAGO OPERA CO. TOUR

The Chicago Civic Opera Company opened a two-week stand in Boston on Monday, January 26. After the fortnight in Boston, the Chicago company will continue its tour through eleven more cities in widely separated parts of the country.

The Boston season ends February 7, and the company moves to Pittsburgh for two days. After Pittsburgh follow Louisville, Memphis, Tulsa, Dallas, San Antonio, Los Angeles, San Francisco, Seattle, Portland and Lincoln, Nebraska.

Sixteen performances will be given in Boston, and thirty-seven performances will be presented in the other eleven cities, many of these performances being "double-bills." The complete itinerary follows:

**PITTSBURGH**  
Feb. 9—Lucia di Lammermoor.  
Feb. 10—Cavalleria Rusticana and I Pagliacci.  
**LOUISVILLE**  
Feb. 11—Mignon.  
Feb. 12—Walkure.  
**MEMPHIS**  
Feb. 13—Cavalleria Rusticana and I Pagliacci.  
Feb. 14—Der Rosenkavalier (matinee).  
Feb. 14—Mignon (evening).  
**TULSA**  
Feb. 16—Mignon.  
Feb. 17—Cavalleria Rusticana and I Pagliacci.  
**DALLAS**  
Feb. 18—Mignon.  
Feb. 19—Die Walkure.  
**SAN ANTONIO**  
Feb. 20—Cavalleria Rusticana and I Pagliacci.  
Feb. 21—Die Walkure (matinee).  
Feb. 21—Mignon (evening).  
**LOS ANGELES**  
Feb. 23—La Traviata.  
Feb. 24—Die Walkure.  
Feb. 25—Cavalleria Rusticana and I Pagliacci.

Feb. 26—Lucia di Lammermoor.  
Feb. 27—Aida.  
Feb. 28—Der Rosenkavalier (matinee).  
Feb. 28—Rigoletto (evening).

SAN FRANCISCO

Mar. 2—La Traviata.  
Mar. 3—Die Walkure.  
Mar. 4—Cavalleria Rusticana and I Pagliacci.



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Traviata on Opening Night

Mar. 5—Lucia di Lammermoor.  
Mar. 6—Aida.  
Mar. 7—Der Rosenkavalier (matinee).  
Mar. 7—Rigoletto (evening).

SEATTLE

Mar. 9—La Traviata.  
Mar. 10—Die Walkure.  
Mar. 11—Lucia di Lammermoor (matinee).  
Mar. 11—Cavalleria Rusticana and I Pagliacci (evening).

PORTLAND

Mar. 12—La Traviata.  
Mar. 13—Die Walkure.  
Mar. 14—Lucia di Lammermoor (matinee).

Mar. 14—Cavalleria Rusticana and I Pagliacci (evening).

LINCOLN

Mar. 17—Cavalleria Rusticana and I Pagliacci (evening).

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## CALIFORNIA FEDERATION MUSIC CLUBS MEETING

Board of managers of the California Federation of Music Clubs met at 22 at the Palace Hotel, San Francisco, Mrs. Horatio F. Stoll, president.

Members accepted into membership were: Le Trio Charmant of Los Angeles, the Glenview Women's Choral, the Glenview Women's Choral, the Oakland, music section of the Club of Paso Robles, and the La Jolla Music Club of Whittier. Mrs. Horatio F. Stoll, first vice-president, and Mrs. Grace Mabee, president, were accepted as members. Mrs. Grace Mabee of Los Angeles was appointed director of the Los Angeles County. Glenn Woods of Los Angeles was appointed chairman of the Music. Mrs. Paul Westerfeld, of Los Angeles, was appointed director of the Young Artists' Contest, and the first auditions for the contest would be held in San Francisco and Los Angeles in the state contest will be held in San Francisco in April.

William Birmingham reported that the United States in regard to the annual which is to be held in San Francisco June 20-27, 1931.

Warren Egbert, first vice-president, arranged a presidents' council for January 30, at 2:30 p.m., at the Hotel, Mr. Richard M. Baker. The council is open to members, officers, chairmen and members of the respective clubs in the Federation of Music Clubs. For the council and tea should be to the president, Mrs. Horatio Stoll, 315 California street.

Present were: Mrs. Horatio Stoll; Mrs. E. G. Kerfoot, president; Miss Edna Corneil Ford, secretary; Mrs. Harry L. Birmingham, extension chairman; local chairman of National Federation; Mrs. Paul Westerfeld, of Young Artists' Contest; Miss Estelle Mattern, chairman Music Schools; Miss Jessie Fredman, chairman Public Library, and Mrs. Stuart Ayres, Alameda.

## FARRAR CONCERT

San Francisco's interest in high class recitals will be strongly manifested by the new Columbia Theatre on February 8, at 2:30 o'clock, when a recital of Miss Estelle Farrar's only song

recital of this season in Northern California.

Miss Farrar will give her Carnegie Hall program, which has been carefully planned, even as regards the encores; also, not content with the indifferent translations frequently issued in program pamphlets, Miss Farrar will present her audience with word books in which she has put into beautiful English word settings that do not lose any of the original flavor of the composers.

Valentine Pavlovsky, Russian pianist new to this city, will play a group of solos, in addition to his artistic accompaniments to the following songs sung by Miss Farrar:

1. Das Traumbild (Mozart); Ihre Stimme, Soldatenbraut, In's Freie (Schumann); Gott im Fruhling (Schubert); Liebe schwärmt auf allen Wegen (Schubert); Wiegenlied (Brahms); Doppelwandlung (Franz); Marie am Fenster (Franz). 2. Ariette (1770), (Grety); Le Rideau de ma voisine (Allesandresco); Pastorale (Bizet); Sombrero (Chaminade). 3. Revery (Rimsky-Korsakoff); Greeting; First Meeting (Grieg); The Isle (Rachmaninoff).

## PRO-MUSICA TO GIVE CONCERTS IN MORNING

An innovation on the part of Pro-Musica will be the giving of a Sunday morning concert at the Palace of the Legion of Honor February 8, at 11 o'clock. Through the courtesy of Richard Tobin, president of Pro-Musica, the Abas Quartet will give the program. There has been much interest evinced in this type of musical affairs, and members and guests are anticipating the event with unusual eagerness.

The Abas Quartet will be heard in the following:

Rispetti and Strambotti (Malipiero). Sonatina, for two violins (Honneger). Quartet in D major (Mozart).

Those attending may take street cars No. 1 or 2 to Thirty-third avenue and Clement street, where automobiles will be waiting to take guests to the concert hall.

## KREUTZBERG AND GEORGI

The San Francisco public has time and again proven its interest in the various forms of the dance and from present box-office indications it is quite certain that lovers of terpsichorean art will once more crowd the Geary Theatre when Manager Selby C. Oppenheimer brings back the two sensational German dancers, Kreutzberg and Georgi, who are representatives of the modern school originated by Mary Wigman, on the afternoons of February 8 and 15. Kreutzberg and Georgi have been recognized everywhere they have visited as the personification of youth, grace, rhythm, plastic art and pantomime, their interpretations both

of the classic and modern dances exhibit their rare creative instincts, imaginative gifts and extraordinary ability of projecting across the footlights a genuine artistic atmosphere.

Kreutzberg and Georgi, true to their promise, will on their coming visit, present many new and enticing creations on their programs. For their first appearance on February 8, a notable feature will be an interpretation of a Brahms Festival Dance which is to be witnessed here for the first time. Other new numbers will include a Flag Dance arranged by Wilckens, Allende's Arabian Dreams, Reger's Kings Dance, a delightful Mozart bit called Playing, Ravel's Pavane, and Three Miniatures in the Spanish Style from the pens of Ravel, Milhaud and Casella.

Kreutzberg and Georgi will be greeted by completely sold-out houses at both their San Francisco appearances as well as at their performance in Oakland, at the Auditorium Theatre, Friday night, February 13.

## GUNNAR JOHANSEN, PIANIST

"The absolute and indisputable superiority of true pianistic art over mere virtuosity" is how the playing of Gunnar Johansen impressed one reviewer, who also wisely concluded that "true pianistic art does not consist in playing the greatest number of notes in the shortest possible time nor in extracting from the piano its maximum amount of tone." Gunnar Johansen deals with tone and rhythm like a painter with his brush and colors. His recital in Scottish Rite Hall, Tuesday night, February 3, therefore, will provide an opportunity for all to hear one who has been styled the "musicians' pianist," because what every lover of the piano as an instrument of artistic expression has always appreciated most is the latent pianistic quality which none but the elect are able to awaken and which, to a very appreciable degree, Mr. Johansen sets forth with great clarity, transparency and beauty.

The musical public of the entire bay region have long recognized Gunnar Johansen's extraordinary art and when he plays his program of works including Chopin, Liszt, Bach, Brahms, Leo, Rossi, Frescobaldi, and Johansen, the young musician will no doubt face a large audience.

The San Francisco Musical Club will give its regular bi-weekly program Thursday morning, February 5, at the Community Playhouse, offering the following numbers. Mrs. Paul C. Westerfeld, president, will preside, the program being under the chairmanship of Mrs. Harry Steel Haley:

Virginia Arden Petersen, cellist; Arthur Parent, baritone, guest artists; members participating will be Mrs. Anthony Silva, soprano; Esther Sittig, pianist; Lucy Vance Seeburt, soprano. Accompanists will be Mary Coonan McCrae, Madame F. C. Raith, Vera Wyatt Frazier, Mrs. Horatio F. Stoll.

The day's hostesses will be Mrs. John H. Cox, assisted by Mesdames

August H. Muller and Joseph C. Brown and Miss Caroline Breuner.

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## LAWRENCE STRAUSS IS EN ROUTE TO HIS HOME

### Tenor Has Triumphant Winter Season In New York and Other Music Centers

Lawrence Strauss, who left San Francisco last August to live in New York, will make a spring tour which will bring him home in March for a time, at least. He will sing here in recital March 4. His winter engagements in the East have been most enviable even in the fact of what has been considered depressing conditions.

February will be a gala month musically for Strauss, between drawing room recitals and those carrying him to other borders. They will include appearances at Bryn Mawr with the New York Quartet, which will present the Vaughn Williams Cycle, On Wenlock Edge, for tenor, strings and piano, with Margaret Tilly, also of San Francisco, at the latter instrument. In drawing rooms Strauss will sing at the homes of Mrs. Henry Goldman and Mrs. Maurice Wertheim, a group of songs composed by Mrs. Wertheim to be sung by Strauss with harp and horn accompaniment.

On tour, he will appear at Fort Leavenworth, Kansas, and will be with the Harvard Club of New York before leaving. During the holidays, Strauss sang at Mrs. Isaac Seligman's home with the Musical Arts Quartet, and was with Mildred Dilling, the harpist, in joint recital in Glen Ridge, New Jersey. Following the New Year festivities, this tenor sang for the Rubenstein Club in Washington, D. C.

San Francisco welcomes Strauss on any occasion, and his reappearance will yield, besides a list of familiar classics and moderns, a group of fascinating early folk songs. These were discovered by the singer on the shelves of the New York Public Library and comprise a collection of very seldom, if ever, heard music material.

Despite the times, Strauss has said to friends here that Povla Frijsch holds New York in her palm, and that it is agreed that "nobody in New York can do what she does; nobody can color a song, or give so generously its inner meaning or real reason for being." Yehudi's playing is reported to be still quite flawless, noble and lofty.

Albert Spalding, the American violinist, is deeply favored, while Geraldine Farrar "is as fascinating and fine and vital as ever." Lily Pons, new coloratura of the Metropolitan, creates many thrills as she goes, and the symphonic programs, by Toscanini, Kussevitky are incomparable privileges of being in New York. "The first concert under Toscanini, where he did the Brahms No. 1, was an unforgettable experience; now I know how it feels to be transported," Strauss has communicated.

The Fresno Musical Club has Marian Anderson, colored contralto, as guest artist this month and will present Iturbi in March.

## SCHEHERAZADE AT "POP"

Issay Dobrowen, noted guest conductor of the Symphony Orchestra, who has taken San Francisco by storm, will be heard tomorrow in his second popular programs at the Curran Theatre. With memories of his last delightful treat in the way of lighter works of the masters, still fresh in mind, the indications are that another capacity audience will be in attendance.

The program opens with Rimsky-Korsakow's Scheherazade. This deserves special note inasmuch as a few years ago the Musical Association sent out a "request" questionnaire with the result that there was an overwhelming demand for this delightful number of the famous Russian composer.

Also of special note is the fact that Dobrowen will present for the first time here Theodore Stearns' Suite Caprice. The program will close with Wagner's ever-popular Overture to Tannhauser.

The Musical Association has announced a guest soloist for the next pair of symphony concerts, Friday and Sunday afternoons, February 6 and 8, in the person of Nathan Milstein, violinist, heard here for the first time last season. Milstein's number with the orchestra will be Brahms' Concerto for Violin, D major. Milstein is a young Russian not yet twenty-five, who hails from Odessa. Wherever he has appeared in the United States he has been acclaimed a genius.

In a story about the young violinist a Russian journalist in Paris recently wrote: "Russians say that when a child is born in Odessa it is handed a fiddle and a silver spoon. If it grabs the latter it will be a thief; if it chooses the former, a musician. And so, the story goes, Odessa is divided between rascals and violinists! More trustworthy sources have it that fifty-nine per cent of the world's violinistic successes hail from this port on the Black Sea. The little girls and boys of the town learn to draw a bow almost as soon as they start to walk but the most exceptional of gifts merits attention in this ultra-musical community. Yet out of this flood of talent, Milstein emerged as a definite artistic personality even as a very young child."

The other two numbers on the program will be Schumann's Symphony No. 1 and Borodin's Ballet Music from Prince Igor.

## FUN AT THE CURRAN

"Up Pops the Devil," unanimously conceded the funniest play of the present season in New York City, will open its engagement at the Curran Theatre on Monday evening, February 2. It comes with a great record of success behind it and with a cast headed by Raymond Hackett, famous stage and screen star.

The story concerns the adventures of a group of young people in Greenwich Village. Ann and Steve are happy lovers in a studio apartment. Steve is an advertising man with ambitions to write the great American novel. Ann

enters the chorus at Roxies so that he may devote all his time to the type-writer and the novel.

Inevitably, of course, Steve's literary efforts strike a snag and he makes a mess of the housekeeping, for his joyous and ever-thirsty friends are in the habit of using his apartment as a club. Amid such merriment and good intentions, complications arise thick and fast. There are cross current love intrigues presented in racy and humorous lines which make the production delightful light entertainment.

In addition to Mr. Hackett the featured player, the cast includes Ann Teaman, John Arledge, Leyland Hodgson, Lex Lindsay, Marguerite Warner, Jac Foss, Helen Dickson, Herbert Fortier and Alma Powell. A Leslie Pearce has staged "Up Pops the Devil" for Belasco and Curran. The authors are Albert Hackett and Frances Goodrich. It contains over one thousand laughs by actual count. Don't even think of missing it.

## PADEREWSKI COMING

In order to facilitate the handling of the great crowd which will undoubtedly assemble to greet Paderewski, Manager Selby C. Oppenheimer, who is sponsoring his only recital in North California at Dreamland, San Francisco on Sunday afternoon, March 8, has ready placed tickets for the event on public sale. Paderewski, on his tour, is being greeted by tremendous audiences everywhere and San Francisco, ever alert to its duties in paying homage to this great man and who expects to furnish the full capacity of Dreamland to welcome him when he reaches this city. A Paderewski program is a never to be forgotten experience for in addition to his program numbers, encores play an equally important part in the pianist's entertainment.

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## ARTS REVEAL THE BEAUTY OF THE LUTE

Instrument of Spain Offers Modern Note With Early Day Romanticism

ANNA CORA WINCHELL  
Romance of Spain has filtered to us during the past week, in musical ministrations of one family, a beautiful combination of three and one sister. The Aguilar quartet has been on the tongue of folk for some time; its beauty of sound and its revelations have been heralded by advance talk. The four have unusual gifts born of unimpaired foundations. In a family of nine in Madrid, all are endowed with talents concerned with the arts and sciences. The father, medical, has seen that his progeny were to have no other beyond that of the wholly musical. The boys have been trained in the sciences of agriculture, astronomy, science, and other sorts, while the strong foundation for music was not denied. Three daughters were as well trained, but Elisa elected to devote herself to three brothers in the making of art's sake and for the export of that such music as this

is an ancient, idyllic, classic, a primitive thing; it speaks, of pre-historic and antediluvian times, and cares to consider its mythological value to such a personage as whose lute, "strung with new strings," made heaven's own melody a day which we must take heed of. Perhaps, however, some of the creative forces have found their way through the ages, down to us who, in our mundane understanding, are unable to feel these lutes at all with other music makers.

The glorious inheritance in the melody, growing by degrees of more flaming harmonies of times, retains some of its pristineness, of a nature that, confronted by modernity, yields beautiful of more body.

The Aguilars have the inheritance of ancestral soil in Spain, and have on it a superstructure firm of the impairment of the ideal. It is at the lute, alone, or an assemblage, even, of lutes of similar size, and tonal quality, might pall after a brief elation. Possession of knowledge of science and law, so well ingratiated within the family, has led to the content of this quartet's unceasing. The four instruments vary in that they were built and tested before permanent amalgamation was resulting in a balance of the sufficient force to give a true impression yet not diluting the texture of the instrument

The Aguilars, playing recently in Spain, first at Mills College, then in Berkeley and San Francisco, defied criticism, in the adorning of the word, and have pleased every hearer. Six strings,

instead of four, carry the weight of sound on each instrument; two of the smaller ones correspond to violin quality, the others designating a cello and a bass. Still their classic nature remains and the audience last Monday afternoon, at the opening of the Alice Seckels Matinee Musicales, was deeply engrossed.

The exquisite character of the Mozart Serenade, in which March, Romance, Minuet and Rondo, figured, suggested that Mozart should only be heard through the finer instruments; harpsichord, quinton, viola d'amore, or similar; his own ecstatic creative forces are too fine for piano or else of the sort—at least after the comparison produced in our ears by the more delicate emanations.

Joaquin Nin has proved invaluable to the Aguilars, one should say; his arrangements for their playing being made perfect through adaptations from Couperin, Albeniz, de Falla, Turina, Halffter. The Couperin Rondo, Albeniz' Sonata in D (18th Century) and his Granada and Sevilla from Suite Espagnole comprised the early part of the afternoon, with marked change in style in the offerings of Dance of the Shepherds (Halffter), Turina's The Toreador's Prayer, de Falla's The Fisherman's Story and Nin's De Murcia. Outstanding were the last three, especially the Toreador's Prayer, combining supplication with a hint of fear, even sinister doubt, then hope and wavering faith. It is a masterpiece of composition and was played to leave lasting influence.

It may be interesting to remember that the ensemble, originated by this family, has discriminating names attached to the individuality of the instruments, namely: laudin (small lute), Ezequiel Aguilar; laudete (medium lute), Pepe Aguilar; laud (original lute), Elisa Aguilar; laudon (large lute), Paco Aguilar.

The four were guests Sunday evening, January 25, at a supper given by the Women's Auxiliary of the Musicians' Club at the Women's City Club. Mrs. M. E. Blanchard presided and, having conversation near at hand with the artists, clearly repeated to all others some of the story within this article. Their personal communicativeness was as delightful and valuable and the evening one at which a musicianly gathering was in every way most appreciative.

### SALESKI RECITAL

Gdal Saleski, distinguished Russian 'cellist who recently impressed a large audience by the beauty of his tone and the warm sympathy with which he imbued his interpretations, will give a second recital on Thursday evening, February 12, in the Italian Room of the St. Francis Hotel under the management of Alice Seckels. Saleski will have Edward Harris at the piano, and his program is to be almost wholly Russian, including a number of Saleski's own melodious compositions, which have won him international renown as a composer as well as a 'cellist.



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### MORNING TALKS

Interspersed with their courses on music affairs, Alice Metcalf and Mrs. Adolph de Fremery will present a most interesting series of morning talks at the Mark Hopkins Hotel, beginning February 17. Mrs. Thomas Ruhm, of Seattle, a sister of Bertrand Collins, the novelist, will speak on the opening date on What Is Being Done Politically, and February 24 on What Is Being Done Intellectually.

Miss Mary Floyd Williams, graduate in philosophy from the University of California, has spent eight years in the Orient. She was the guest of the Governor General in Hong Kong and in Australia, and was entertained at the exclusive Peers' Club at Kyoto, Japan; a guest of Indian Maharajahs and their purdah wives. Slides will accompany Miss Williams' lectures—called East of Suez—their sub-topics to be: March 3, India; March 10, Though Himalaya Passes; March 17, The Coasts of Asia.

### KERBY-NILES PROGRAM

"Your singing haunted me day by day on the ocean, when one has time to think, and I shall never again read Negro stories or hear their songs without having you in my thoughts," wrote the distinguished musician and composer, Mrs. H. H. A. Beach, to Marion Kerby from Rome, in appreciation of a program of Negro Exaltations heard just before sailing.

Miss Kerby and her fellow artist, John J. Niles, appear in a similar program Monday afternoon for the Alice Seckels Matinee Musicale audience in the Terrace Room of the Fairmont Hotel. Miss Kerby is a former character actress who will be remembered in San Francisco for her performance in Seventh Heaven, while Mr. Niles is known chiefly as a composer, singer and writer, and for his record as an aviator in the World War.

The program for Monday includes Negro Spirituals, Negro Nursery Rhymes, American Street, Field and Jailhouse Cries, and Kentucky Mountain Tunes collected and arranged by the artists themselves.

### A MEXICAN ORCHESTRA

The Tipica Orchestra of Mexico City—singers, dancers and musicians, will give a Festival of Mexican and Spanish music tonight and Sunday night and Saturday and Sunday matinees, at the Scottish Rite Auditorium.

Torreblanca created his Tipica Orchestra thirty years ago, bringing the instruments most favored by the Mexican people into ensemble typical of the music of Mexico. All the Tipica players are graduates of the National Conservatory of Music at Mexico City and are routined and skillful.

Accompanying the orchestra are the famous Mexican dancers, Juan and Anita Lucay; the Mexican singers, Maria Romero, soprano, Jose de Aratua, tenor; and the Mexican male quartet, known as the Del Bajio Troubadors.

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## JOVITA FUENTES

Nominated for Manila's Hall of Fame by the editor of the Manila Bulletin because of her artistic accomplishments in the international field of music, Jovita Fuentes, the first Filipino prima donna to win world renown, is now en route to America, where she will make her United States debut in San Francisco on Wednesday evening, February 18, in Scottish Rite Auditorium, under the management of Alice Seckels.

That Miss Fuentes has kept her love and pride in her race in spite of foreign influence and acclaim is evidenced by the fact that she wears her native dress for her recitals and includes Filipino songs on her programs. She is probably the only artist in the world today who is consistently endeavoring to bring Filipino music to the attention of the European public.

Miss Fuentes was born in Capiz, P. I. When as a child she showed a natural aptitude for singing, her family permitted her to travel to Manila for piano lessons in order that she might have the right musical foundation for future voice work. After the death of her professor, Buenaventura Galvez Vda. de Reyes, the young pianist turned her attention to vocal study and was taught by an Italian maestro then residing in Manila. She became a teacher in her own right, and was for a time a member of the faculty of the Conservatory of Music of the University of the Philippines.

In 1924 Miss Fuentes left Manila, after giving an impressive farewell concert, and sailed for Italy to continue her vocal study.

There she was met and befriended by Mrs. E. Simpson, mother of Fernanda Pratt, who has become known to the music world under the name of Doria Fernanda. The San Franciscans and the Filipino artist became fast friends.

After her initial appearance as Madam Butterfly in Milan, Miss Fuentes was engaged to sing the same role in many opera houses in Italy and was then invited to Bremen, Germany, for a single performance. Her success was so instantaneous that before she returned to Italy four months later she had sung 55 performances in Germany, Austria, and gave a special program for the Queen of Rumania.

Spain was the scene of her next conquest, and there she was described as Colossus. Holland, Switzerland, Hungary, Denmark, Sweden, Portugal and the Orient have heard and acclaimed this petite prima donna of the Philippines, whose charm and graciousness have won for her the affection as well as the admiration of music lovers the world over. Her American debut at this time makes possible one of her heart's desires—namely, to be the first Filipino prima donna to appear in America.

Following her San Francisco concert Miss Fuentes will go to New York, stopping off in the principal cities en route for concert appearances.

## YOUNG PIANIST IN DEBUT

The performance by a young pianist, Sture Johnson, attracted attention at a recital given January 23 at the Y. M. C. A. Auditorium. The seventeen-year-old boy has had an excellent technical foundation and this, together with a natural interpretative ability, prepared him for an acceptable rendition of a Schumann Nocturne and the Leschetizsky Etude Heroic. Johnson was presented by Henrik Gjerdrum who played the orchestral part of the Grieg A minor Concerto at the second piano.

Scandinavian works comprised the second half of the program, with Elaine King Sanchez, contralto, assisting in Gretchaninoff's Over the Steppe and Kountz' The Sleigh.

## THRILLING DRAMA AT GEARY

One of the most novel and thrilling dramas ever presented on the stage of a San Francisco theatre will be given at the Geary Theatre on Monday, February 2, when Porgy will arrive at that playhouse.

Porgy comes to us after a run of 18 months in New York and similarly long stays in London, Chicago and other great cities. It is a story of life among the negro fisher folk of South Carolina, with all the quaint characters to be found among them. It is filled with the violent hates and loves, the primitive passions and superstitions of the race. It has plenty of characteristic humor and what is a notable feature of the performance, the semi-barbaric chants and spirituals of the southern negro.

The play revolves around Porgy, a cripple who rides around in his goat cart, but in whose deformed body there exists a strong passion for a woman who has been the mistress of a giant negro, Crown. Bess has been outside of the pale of the society of Catfish Row, but when Crown slays a supposed rival and she is taken under the protection of Porgy, society takes her into its arms once more. From that on, tragedy succeeds tragedy. There is a terrifying hurricane during which the frightened people huddle together in the house of a fisherman and invoke Divine aid in a thrilling spiritual.

There are some sixty-five players in the cast, nearly all of whom are colored actors. They are headed by Clarence Muse, undoubtedly the greatest histrionic genius of the colored race on the stage today, and Evelyn Preer, an actress who has won fame outside the limits of the colored colonies by her splendid acting in numerous prominent Broadway successes produced by the celebrated Lafayette Players, of which she was the star.

Porgy will be given at the regular Wednesday and Saturday matinees, as well as the evening performances. The top price at the matinees will be \$1.50 and at night \$2.50. Mail orders will now be received.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

No. 24

SAN FRANCISCO, CALIFORNIA, SATURDAY, FEBRUARY 7, 1931

TEN CENTS

## NATIONAL BROADCASTING COMPANY SPENDS \$10,000,000 ON FAMOUS ARTISTS

Engles, Vice-President of the Radio Company, Announces a United Artists Booking Organization Including 105 Major Concert and Opera Stars and 250 Radio Artists — Practically Every Field of Entertainment Represented in Itinerary

Engles, vice-president of the Broadcasting Company and director of the NBC Artists announced recently that his has completed negotiations with artist booking organization early business totals \$10,000,000, representing the largest booking in the world.

Engles, in connection with the RCA-Victor Company, the NBC Artists Service in charge of booking all artists and organizations making records for the company. Victor artists include Victor, McCormack, Paderewski, Chalichmaninoff, Harry Lauder, Stokowski and the Philharmonic Orchestra, the Boston Symphony Orchestra, Galli-Curci, Lawrence, Mischa Elman, Walter Damrosch, Marion Talley, Maurice Chevalier and the Metropolitan Opera.

The NBC Artists Service has also acquired an extensive interest in the Civic Concert Service, operating concert courses in 182 cities. The two organizations will work together on a plan announced by Miss Dema Harshbarger, president of the Civic Concert Service, promoting concert courses throughout the United States.

Engles also stated that in order to devote his time to other major projects of international importance, he will relinquish his duties as director of the Program Division of the NBC.

Engles contracts with individual artists through the NBC Artists Service 105 major concert and opera stars and 250 radio artists. The concert list of the organization includes such outstanding personalities as Paderewski, Florio-Ruane, John Charles Thomas, Walter Damrosch, Beniamino Gigli, Attilio Baggio, Victor Chenkin, Reinald Werrenrath, Josef Lhevinne, Schumann, Beniamino Gigli. Among the personalities are Floyd Gibson, Vallee, Amos 'n' Andy, Rice, Phil Cook, the Revelers, Lord, originator of Seth. Engles said that the \$10,000,000 gross

total of the past year represents the bookings of artists in practically every field of entertainment, vaudeville, talking pictures, concert and radio, as well as for the making of phonograph records.

"In fact," he said, "the NBC Artists Service may be said to be coordinating

classical ensembles, dramatic artists, singing ensembles, popular orchestras, or authorities on sports, aviation, science, and so forth."

Engles announced that concert and opera stars who make tours next season under the management of the NBC Artists Service include Walter Dam-



ISSAY DOBROWEN  
The Dynamic Russian Conductor of the San Francisco Symphony Orchestra Who Will Make His First Appearance at the Municipal Concerts Next Wednesday With Vladimir Horowitz, Pianist, as Soloist

the entire amusement field. Its diffused booking activities are enormously widening the opportunities of artists of every variety. Concert and operatic stars particularly are benefitting by this new development in the managerial field. The NBC Artists Service represents the largest entertainment bureau in the world. Its purpose is to serve as a clearing house for talent of every kind to anyone wishing to engage it, whether it be musical artists, bands,

Victor Chenkin; sopranos: Florence Austral, Anna Case, Claire Dux, Dusolina Giannini, Louise Lerch, Mary McCormick, Claudia Muzio, Margherita Salvi, Hallie Stiles; mezzo-sopranos: Supervia, Olga Albani, Gladys Swarthout; contraltos: Schumann-Heink, Coe Glade, Cyrena van Gordon; tenors: Lauri-Volpi, Beniamino Gigli, Attilio Baggio, Antonio Cortez, James Melton, Lewis James, Robert Simmons, Franz Baumann; baritones: Walter Mills, Hans Herman Nissen, John

Charles Thomas, Reinald Werrenrath; cellist: Beatrice Harrison; pianists: Paderewski, Shura Cherkassky, Rudolph Ganz, Sascha Gordonitzki, Mischa Levitzki, Josef Lhevinne, Jan Smelterlin, Isabelle Yalkovsky, Wiener and Doucet; violinists: Renee Chemet, Paul Kochanski, Francis MacMillen, Erika Morini, Bonno Rabinof, Sadah Shuchari, Efren Zimbalist; harpist: Marcel Grandjany; vocal ensembles: the Revelers, the Russian Symphonic Choir; instrumental ensembles: the Golden Band, the Gordon String Quartet, the Musical Art Quartet, Le Trio Morgan, Josef and Rosina Lhevinne, Grandjany and Leroy.

With the acquiring of an extensive interest in the Civic Concert Service, Miss Dema Harshbarger, its founder, remains as president. The Civic Concert Service has as its purpose the creating of new concert audiences in cities which otherwise have few or no musical events during the course of the season. New audiences totaling 250,000 have been added to the country's regular concert-goers through the activities of this organization, cooperating with state, city and government officials. In this way a vast new outlet for artists has been created. Governor Franklin D. Roosevelt of New York and Governor Charles Tobey of New Hampshire are among the state heads who have lent their aid in this effort to promote concert music throughout America. Thus far 180 cities in 32 different states have joined the movement. Their combined new concert audiences are spending over a million dollars yearly to bring musical artists to their communities.

### ABAS QUARTET

With Florio Gough Shorr again at the cello stand, the Abas String Quartet will give its February concert on Tuesday evening, 17th inst., in Scottish Rite Auditorum. The program is a notable one, containing the Dvorak Terzetto for two violins and viola which will be played by Nathan Abas, William Wolski and Nathan Firestone; the Malipiero Rispetto e Strombotti and Beethoven's D Major Quartet opus 18, No. 3.



# UNIVERSITY SYMPHONY PLAYS FRANCK SYMPHONY

Is Triumphant In Reading — Mme.  
Masson Guest Artist in Saint-  
Saens Concerto

BY ANNA CORA WINCHELL

The University Symphony Orchestra, conducted by Dr. Modeste Alloo, gave the second concert of the 1930-1931 season, January 26, at Harmon Gymnasium, Berkeley. Despite counter attractions, the hall was filled to capacity, numbering about 2200 persons, mingling the artistic groups of Alameda County, with a large representation from San Francisco.

The program was no less than magnificent and played with spirit, musical intelligence and smoothness—and the latter quality is continually to be marvelled at when one recalls that the body of the orchestra comprises non-professionals, though their drilling under Dr. Alloo compels their fullest exertion to best musical interpretation and advancement.

The opening work was the Cesar Franck D minor Symphony, usually an achievement for the best of orchestras, and its reading on this evening was masterly in every detail; the great sweep of color through the first and second movements arresting the closest attention of the audience. The third movement was redolent with harmony and melodic beauty, and, following the dying away of the last note in the symphony, the audience rose to a loud acclaim, bringing the conductor and players back five times for praise.

The music guest of the evening was Madame Madalah Masson, English pianist, who has made her home in San Francisco for the past two years. She was trained in Berlin with James Kwast and in Munich with Edouard Scharf, and has played in all the centers of Europe besides appearing with the San Francisco Symphony Orchestra a year ago. Mme. Masson merits all these brilliant backgrounds; she has fire, tenderness and power which are expressly needed in the Saint-Saens Concerto for piano and orchestra. Her work that evening was no less than masterly, and the technical demands of Saint-Saens in this work call for explicit accuracy, and rapidity of a tyrannical nature. Mme. Masson was also called forth five times, and shared her praise with conductor and orchestra. Antonio de Grassi, concert master, was made, too, to recognize the high respect of the audience.

The program closed with Berlioz' Overture to Benvenuto Cellini, so opposed in type and nature to the preceding works that it but further confirmed the splendid training under which this orchestra exists. The opening slow movement showed consistent legato and an oratorical mien in keeping with the composer's invention. Another concert will be given in April.

Willem Van Hoogstraten has been reengaged for two more years as conductor of the Portland, Ore., Symphony Orchestra.

# YOUNG PEOPLE'S SERIES CLOSES FIFTH SEASON

The fifth year of the Young People's Symphony Concerts, which have been successfully directed by Alice Metcalf, closed Friday afternoon, January 30, with a large audience at the Curran Theatre. The program, led by the guest conductor, Issay Dobrowen, included works easily to be grasped by the younger people and were of an interesting nature, presenting Mendelssohn's Fingal's Cave, Berlioz' Dance of the Sylphs and Rakoczy March; Rimsky-Korsakoff's The Young Prince and the Young Princess.

At the piano, Dobrowen played the Mozart Serenade, composed at the age of seven, and the Rameau Menuetto, both showing a delicate touch on the part of the player.

The day closed with audience singing of Funiculi-Funicula, and prizes were awarded to those young people who had sent in the best essays on the general music aspects of this series of concerts. Jeannette Davis was first prize winner, and judges were Dr. Hans Leschke and Miss Ada Clement.

In the absence of a speaker, Dobrowen attempted sentences in newly-learned English—a bit premature for best advantages to the language or to himself as a student; it is not easy to clarify the Slavic tongue to Anglo-Saxon overnight, as it were.

The success of these educational concerts, based on the rules of Ernest Schilling and Walter Damrosch, increases from year to year. Mrs. Metcalf is supported by a large number of founders and subscribers who are now outlining the sixth season.—A. C.W.

# TWO TABLETS ON THE WALL OF A NEW CONCERT HALL

(FROM N. Y. TIMES, JANUARY 18)

Two large silver tablets, with letters engraved in bronze, have been placed on the walls flanking each side of the stage in one of our newer concert halls. The tablet on the right side of the stage contains the following names in the following order:

Taylor	Sousa
Cadman	Hadley
Spaulding	Ponselle
Samaroff	Godowsky
McCormack	Schelling

The second tablet included the following legible names:

Homer	Bauer
Kelley	Farrar
Grainger	
Damrosch	Carpenter
Werrenrath	

The third name in the second column of this tablet was entirely illegible because a red and white exit sign was superimposed on the tablet, while most of the other names were partly obliterated by this same sign. The fifth place in the second column was left vacant for some unknown reason.

How the powers that be at this concert hall came to select the names of the musicians they did select remains an unanswered question. Certainly the

arrangement was not alphabetical; so much is obvious. Was it because of artistic preeminence? Many great names were omitted. Perhaps it was because all the artists, either through birth or through residence and work here, have identified themselves with American music. Perhaps—but why conjecture further? There is the writing on the tablet, and the writing spells out great names. What matter, then, the reasons for the choice?

# ANTONIA BRICO WATCHES DR. KARL MUCK AT MIKE

(FROM S. F. EXAMINER)

BERLIN, Jan. 25 (AP).—Radio has claimed a new musical recruit in Dr. Karl Muck, formerly of the Boston Symphony Orchestra, who in his radio debut, conducted the first European concert broadcast by the Hamburg Philharmonic Orchestra. In the broadcasting room sat Dr. Muck's only conductor-pupil, Antonia Brico of San Francisco, one of the three women symphony conductors in the world, who made her debut in Berlin last year. Later in the season, she plans to conduct one concert with the Hamburg Orchestra and one with the Berlin Philharmonic.

# S. F. MUSIC TEACHERS MEET

Assuming the gavel for the first time as president of the San Francisco Music Teachers' Association, Miss Harriet Beecher Fish presided over an interesting program January 25 at Sorosis Hall. Retiring President Henrik Gjerdrum, who is vice-president of the State Association, referred to the necessity and importance of each local president reading the constitution of the association on the first meeting in January each year. The reading on this occasion was given by former State President John C. Manning, and brought forth, here and there, questionings from the members which resulted in "good of the order."

Rena Lazelle gave an exhaustive account of the convention proceedings of the National M. T. A., held at St. Louis last fall, and quoted freely from prominent lights of the American collegiate world of the importance of music in the human scheme of living and of its moral value. She quoted from a professor of the Wisconsin University, who declared music to be of more value in life than science, if there must be a choice. Many present recalled that President Emeritus Eliot of Harvard has stated that music surpasses mathematics in its importance to the world.

The Kathryn Juley Trio gave great pleasure with its program, performer by Miss Juley, harp; Kathleen Woolf, flute, and Dorothy Pasmore, 'cello. These players are individual artists and their ensemble delightfully approaches perfection. Esther Deninger, pianist, gave a group of solos which displayed her finished work as to technical ability and expressiveness.

ANNA CORA WINCHELL.



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## FALLACIES OF TEACHERS' REGISTRATION

report appearing in the Oakland Tribune a short time ago it  
that Senator Tallant Tubbs had introduced a new law to regu-  
lister and tax the music teachers of California and recom-  
it because it was endorsed by the California Music Teachers'  
tion. We have asked members of the Alameda County Music  
s' Association and the San Francisco Music Teachers' Asso-  
regarding the accuracy of this statement and they assured us  
s they were concerned they had no idea that such an endorse-  
was officially made. In other words, there are a number of  
rs who had not endorsed the law, nor had they received any  
or ballots, nor had they ever been informed of such endorse-

ever, suppose that the California Music Teachers' Associa-  
d endorsed such a law, how much of a percentage of the  
s active in this state are represented in this organization and  
any of such members are counted among the leading peda-  
whose experience and knowledge enables them to actually  
gment on the wisdom of legislation that affects every teacher  
state? A careful estimate of the music teachers active in Cali-  
justifies the assertion that there are from eleven to twelve  
nd music teachers, not including public school music supervi-  
gaged in the business of musical education resident in this state.  
heless a mere handful of people endeavor to formulate legisla-  
astasteful to teachers not included in the association. The  
Coast Musical Review has received verbal and written pro-  
against this law and it proposes, as far as it is possible, to  
e this protesting majority so that it has some say when this  
comes up for vote in the Legislature.

us see how weak this law is. In the first section it says:  
"It shall be unlawful for any person, firm, copartnership, corpora-  
association, school or other organization, or any combination of  
thereof, to engage in the business of music teaching or teach music  
y form for a fixed sum, price fee, percentage, salary or other com-  
ation within this state without having a license therefor as herein  
ided, unless such person, firm, copartnership, corporation, school or  
organization is particularly exempted as provided in this act."  
other words, the law is only good for some of the music  
s and not for all. Let us see who is exempt:

s act shall not apply to:

(a) Any representative or agency of the United States Govern-

(b) Any State University, State College, State Normal School or  
State Institution or of the State Board of Education; or any  
y or representative of any college, school or other institution  
ted by or for any incorporated town, city, county, or other muni-  
political subdivision of this state."

this an exact copy of subdivision (b), section 2 of this  
does not, like in subsequent subdivisions, where exemptions  
d, make a provision that the teacher must expressly act in  
city of employe in order to be exempt. We shall quote sub-  
(c) of this act later. In other words, music teachers em-  
n public schools or institutions of any kind are exempt from  
to start with.

Now let us see what subdivision (c) has to say:

"Any employe or representative of any State University, State Col-  
lege, State Normal School or other State institution or of the State  
Board of Education; or any employe or representative of any college,  
school or other institution operated by or for any incorporated town,  
city, county, city and county, or other municipal or political subdivision  
of this state; *but only when such employe or representative shall be  
expressly acting in such capacity.*" (The italics are ours.)

The first section exempts schools and institutions under state or  
municipal control. The second section exempts employes of such  
institutions and the Board of Education with the proviso that they  
can only teach in these institutions, but not privately. However,  
there is nothing that prevents them from registering and teach in  
private. Other exemptions from the law are legal guardians of the  
person or persons taught, trustees of an express trust, or officers of  
a court, employes or representatives of any established religious or  
charitable order (in other words, the parochial schools) and orches-  
tral, choir or theatrical conductors—all of these "when acting in their  
respective capacities."

Now, whether these exemptions are restricted or not does not  
make any difference. In other words, one part of the music teachers  
are subject to license law and another large part are exempt. We  
do not believe in any law that exempts anyone, but believe that a  
law made for one should be applicable to all. If it is unconstitutional  
to make a law applicable to everybody, then it is not a good law for  
the music teacher. And if it is impossible at this time to have any  
law passed that will compel ALL teachers to file affidavits of effi-  
ciency and pay licenses, it is better to wait until a law can be drawn  
up that affects EVERY TEACHER and not only a few.

Our good friend Redfern Mason asks the question: "Plumbers  
have to be registered, why not music teachers?" Simply because we  
do not see why music teachers should be put in the same class as  
plumbers. Maybe some music teachers ought to have plumbers'  
licenses. Anyway, simply because a plumber has to register does not  
signify that a music teacher should have to register. A music teacher  
according to our way of thinking, should at all times be classed  
among teachers. If any laws are to be passed to certify a teacher's  
efficiency it should be based upon the same laws that specify the  
conditions upon which any teacher becomes accredited by the state to  
teach. Any other law is of no value whatever.

It will be remembered when a few years ago the City of San Fran-  
cisco licensed music teachers, this law was rescinded, because it was  
shown that only music teachers were licensed and not other teachers.  
Laws that exempt are dangerous laws, because it gives too many a  
loophole to avoid their responsibilities. And the avoidance of  
responsibilities will reflect upon the integrity of the entire teachers'  
profession.

This law is presumed to prevent charlatanism and incompetency  
by means of sworn statements as to the qualifications of the appli-  
cant for a license. Our readers would be surprised how little harm  
is done by music teachers because of so-called "charlatanism." The  
greatest harm is done by those who have learned something, but are  
unable to *efficiently transmit their knowledge to someone else*. In other  
words, an artist may KNOW a great deal and have studied with  
authorities, but as a teacher he is inefficient, because either he is not  
suited for that phase of the art, or he has not had sufficient TRAIN-  
ING and PRACTICAL EXPERIENCE to impart knowledge. The  
charlatan causes little trouble. If we were to ask te reader to mention  
names of charlatans to us offhand, he would have trouble to do so.  
If he could he would, in nine cases out of ten, mention someone who  
may adopt unethical methods and may make false promises, but at  
the same time it will be someone who has studied music and would  
be entitled to take out a license.



There are times when truly great artists would like to spend the summer in California and incidentally coach artists. They would have to go to the trouble of registering in Sacramento, swear out an affidavit and pay a license fee, like any young student who has just finished taking lessons. In most instances they possibly would not have heard of a license law in this state. Then they would be subject to fine and imprisonment according to the resentment of some one who doesn't like master classes or who does not believe in great artists teaching anyone anything in this state. There is altogether too much room for spite-work on the part of competitors and it is more than likely that the so-called charlatans, who have studied enough to receive a license, would be the first to inform on teachers who inadvertently neglect to comply with the law.

But the worst feature is the amount of the taxation. According to the law the license fee is \$1 a year, but the machinery to enforce it, according to sections 10, 11, 12, 13, 14, including expensive court proceedings, would entail so great a fund that in time \$1 a year would not nearly be sufficient to reimburse the State of California for the amount necessary to enforce the law. If later on a commission should be appointed by the Governor the expense would be still greater, and before anyone knew it the license fee for music teachers, unless convictions would be so plentiful that the fines would pay for it, would rise from \$1 to \$10 or even to \$25. Once you start a political machine to work, you have no idea how it eventually can swallow your money.

That those who drew up this bill are not sure about its constitutionality is evidenced by section 15, which says: "If any section, subsection, sentence, clause or phrase of this act for any reason be held to be unconstitutional, such decision shall not affect the validity of the remaining portions of this act." But if the section thus declared unconstitutional represents the axis around which this law revolves, the entire law becomes useless automatically.

The Pacific Coast Musical Review does not see the necessity of such a law. It does not accomplish what it is intended for. It adds annoyance to the teacher's life. It gives envious competitors a weapon for revenge. It is sponsored by a small minority of the teachers. It is opposed by many reputable pedagogues. It is an unnecessary expense for the profession. First let everybody back a Federal law to establish four national conservatories now before Congress and then you have a foundation upon which to establish constructive educational legislation for competent music teachers. At present any law intended to improve a teacher's efficiency can not possibly accomplish this purpose.

#### MILSTEIN SYMPHONY SOLOIST

Nathan Milstein, guest soloist and Issay Dobrowen, guest conductor, both Russian artists of the first rank, will be featured attractions tomorrow afternoon at the concert of the San Francisco Symphony Orchestra at the Curran Theatre. The program will be a repetition of the concert given Friday afternoon with such marked success. Week by week Dobrowen continues to grow on San Francisco's music lovers. This is indicated by the box office receipts of the Symphony, which during the past several weeks have represented either capacity or near-capacity houses.

There are three numbers on today's program. It opens with Robert Schumann's Symphony No. 1. Written in 1841, this was first produced at a concert conducted by Mendelssohn at Leipsic and at which Schumann's wife, Clara, was soloist. The work, which was sketched in four days, is known as the Spring Symphony, and was in-

spired by a poem of Adolph Bottger's, friend of Liszt, Schumann, Mendelssohn and Wagner. Written in the spring, Schumann always regarded this symphony as the apotheosis of that season and all that it symbolizes in philosophy and life. The work is regarded as one of Schumann's most enduring accomplishments.

Milstein will be heard with the orchestra in Brahms' Concerto for the Violin in D major. Milstein is remembered here for the success that he scored a year ago with the Symphony on his first American tour. Still in his middle twenties, Milstein is recognized as being one of the most outstanding of the world's younger artists. He has played widely through Europe and South America and on his two tours of this country has won for himself a host of friends and admirers.

The concert closes with Borodin's Ballet Music from Prince Igor, heard here during the symphony season last year. The dances are characteristically

Oriental, now wild and primitive, full of Tartar savagery and abandon, now of captivating grace. The orchestration, though brilliant, is conservative and the harmonies for the most part are simple and straightforward.

Dobrowen has announced his program for the next popular concert to be given Sunday, February 15. This is as follows: Symphony in E flat, Mozart; Legend, Zorahayda, Svendsen; Nocturne and Scherzo from A Midsummer Night's Dream, Mendelssohn; Romeo and Juliet, Tchaikowsky.

#### KREUTZBERG AND GEORGI

The craze for the dance keeps on apace. Kreutzberg and Georgi come to us next to complete the cycle of celebrated terpsichorean celebrities to grace a season which has also included the spectacular La Argentina. Kreutzberg and Georgi return with the promise that their offerings will be rich in newly selected material.

For brilliancy, imagination, vivacity and proficiency Kreutzberg and Georgi's work is of the first rank and its inescapable fascination never fails to arouse great audiences to the highest pitch of enthusiasm.

These notable Germans, schooled in their art to the last degree and representing a division of the dance quite unlike that of any other exponents of the art, come to the Geary Theatre, San Francisco, for two extraordinary recitals on the Sunday afternoons of February 8 and 15.

At their first performance tomorrow, Kreutzberg and Georgi will dance Wilckens' Flag Dance, Allende's Arabian Dreams, Reger's King's Dance, Mozart's Playing, Ravel's Pavane, Wilckens' Cassandra, Wilckens' Angel of Annunciation, Reger's Waltz-Duet, Satie's Persian Song, Brahms' Festival Dance and Wilckens' Rural Dance. The program for the following Sunday afternoon, February 15, includes Chopin's Polonaise, Scott's The Master of Ceremonies, Milhaud's In the Twilight, Wilckens' Bad Dreams, Debussy's Romantic Dance, Debussy's Salome and Wilckens' Waltz.

Sydney Rayner, American tenor of the Opera-Comique, returned to his place in that theatre after recent successes in San Francisco and Los Angeles. He made his reappearance in Tosca.

The second annual Anglo-American music conference will be held in Lausanne, Switzerland, in August. Delegates from other countries will be present.

Sir Henry Wood is conducting guest concerts in South Africa.

Maurice Ravel is reported to be writing a piano concerto for Paul Genstein, one-armed Viennese virtuoso.

Max Terpis, formerly of Berlin, of Milano, may become ballet master of the Vienna State Opera.

Stravinsky's Symphony of Psalms, written for the Boston Symphony, recently was heard in Paris. Shostakovich's Fourth Symphony, written for the same orchestra.

The Gaelic Symphony of Mrs. H. A. Beach, which had its premiere in Boston under the direction of Pauer years ago, is to be revived by the Manhattan Symphony Orchestra, Harry Hadley conducting.

Tamara Rossini, said to be the great-grand-daughter of the composer Rossini, was recently reported to be found working as a pantry girl in a Houston, Texas, restaurant. Her grandfather emigrated from Italy to Russia.

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## SIO STAGE MANAGER CIFIC OPERA COMPANY

Carossio has been named stage and ballet master for the company of the Pacific Coast Opera. Carossio, formerly identified with the San Francisco Opera Company, is now developing a series of ballets to be featured in connection with various operas in the announced repertoire of the company.

The company is now rehearsing Gioacchino Rossini's new addition to the array of operas offered locally by Arturo Carossio, general director. The Dance of the Hours in this opera promises an outstanding feature under the direction of Casiglia and Carossio. Myrtle Floyd, dramatic soprano and local resident artist, has been assigned to lead in the production. In connection with the performance of *Il Barbiere di Siviglia*, Carossio is also presenting a pantomime ballet, *La Boite aux Indes*, by Debussy. Other operas to be featured will include *The Masked Ball* and *Rigo-*

*letto*. Carossio has also announced the acquisition of Miss Hana Scimozumi Iki, soprano, for the leading role in the new, tuneful opera *Madame Butterfly*. The young Japanese singer made her appearance with Casiglia in the initial operatic productions here.

Carossio and Selby C. Oppenheimer, general manager for the season, held press conferences during the past week to announce the dates of the coming third season of the Pacific Opera Foundation, sponsor of the Pacific Opera Company, have not been definitely fixed. The plan is to set the time during the first part of April.

## CONCERT BY MEXICAN TIPICA ORCHESTRA

Without questionably one of the most important musical events of the season, the concert of the Mexican Tipica Orchestra of Mexico at the Warfield Auditorium last week. The program was very ably and pleasantly interpreted with an orchestra composed of a number of plectrum and string instruments. Anyone eager to hear authentic Mexican and Spanish tunes by those who are qualified to interpret them will find a number of plectrum and string

instruments. On the other hand it was interesting to hear a marina player in imitating a Chopin Polonaise or We-

ber's Invitation to the Dance. There also was an excellent tenor, a very delightful soprano and a most charming quartet. Two dancers, in characteristic folk dances, also proved a splendid feature of the attraction.

Musicians and soloists were attired in picturesque Mexican uniforms and costumes and among the ornaments were rainbow-colored robes. From the standpoint of an entertainment this attraction can not be surpassed. From the standpoint of music, however, it is entirely unconventional.

A. M.

## SCHEHERAZADE FEATURE OF EIGHTH SYMPHONY "POP"

Issay Dobrowen Receives Enthusiastic  
Approval By Large Audience for  
Impressive Readings

BY ALFRED METZGER

The opening number of the eighth popular concert of the San Francisco Symphony Orchestra, under the direction of Issay Dobrowen, consisted of Rimsky-Korsakow's familiar symphonic suite *Scheherazade*. One of the most delightful experiences at symphony concerts is to hear well known classics interpreted by different conductors and thus hear beauties that otherwise would have remained hidden. Issay Dobrowen's reading of the Rimsky-Korsakow work was no exception. Every one of the descriptive parts that constitute this effective suite was given a new and, at times, even unique expression. But every one was charged with musician-ship and artistic finesse.

Mishel Piastro, as usual, distinguished himself with his smooth and accurate interpretation of the narrator, while the other instrumentalists, who were entrusted with solo passages, proved themselves thoroughly competent to bring out the poetic values of the phrases. Theodore's Stearn's Suite *Caprese* was another descriptive piece which on this occasion received its first performance in San Francisco. It is divided into four parts, descriptive of scenes and personages in Capria, quite melodious and containing that alluring, sensuous lilt and suavity so characteristic of Spanish atmosphere and romance. It is a very skillfully constructed work.

The program finished with Wagner's *Tannhauser Overture* interpreted with fine vitality, somewhat more impetuous than we have been used to but none the less effective.

In the questions and answers column of the Musical Courier I find the following: "Critics have called my voice a brilliant one, but there are times, sometimes weeks at a time, when the voice 'slumps,' and is only good. What causes this?" Maybe the stock market, or maybe the business depression. Everything else slumps, why not the voice?

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## SWEET AND SOUR NOTES

By A. Major

Leonard Liebling, editor of the New York Musical Courier, certainly knows how to handle his critics. Some time ago he received a letter from Vienna from a correspondent who, not being able to find anything else to criticize, takes a shot at the clever "Variations" department written by the editor. Says

this irate commentator:

I can not understand how the Musical Courier can permit you to print so much unimportant and superficial rubbish. That kind of humor may be alright in America, but here in Europe we expect a representative musical paper to have more dignity and a more constructive serious outlook on artistic matters. And, for the love of Justice and Truth, please stop your constant gibing at Mahler, Bruckner and Parsifal. Millions of persons in the musical world admire the three most profoundly.

In the first place, the writer of the above has no sense of humor, or else he would not take himself so seriously. Secondly, having no sense of humor, he can not possibly be a judge of anything humorous. Finally, he gives himself away in the last part of his letter, showing that he is peeved at something the "Variations" editor has said with which he does not agree and possibly which was not intended to hurt anybody's feelings. Just because millions of people admire certain musical "institutions"—whether they are composers or operas—is no reason why they should be immune from good natured fun-making.

Even the representative musical papers of Europe of which so much dignity is expected are sometimes funny in their dignity, and the most delicious part of it is that they do not seem to know it. Millions of people eat snails; that is no reason why everybody should like them, and if millions of people like Mahler, Bruckner and Parsifal—this sounds like a new music publishing house—so do millions of people like Berlin, Romberg and Jazz. Leonard Liebling himself is authority for the fact that "hundreds of years ago" he started the "Variations." This does not mean that all his jokes are hundreds of years old. Furthermore, Mr. Liebling regards his department as a "musical playground" and whoever has seen a playground that had no rubbish like the correspondent's letter, for instance.

In a letter by Rubinstein to his publisher, Senf, the eminent composer, according to "Variations" of the Musical Courier, said: "The Jews consider me a Christian, the Christians consider me a Jew; the Germans consider me a Russian, the Russians consider me a German; the pedants take me for a 'musician of the future,' the 'musicians of the future' for a pedant."

This reminds me of a funny story I heard some time ago. An Englishman, after visiting America, was entertained

by his friends upon his return to his native land. During the course of the dinner he was asked what had struck him as the most curious thing he encountered during his visit to the States. He replied that the most curious object he discovered was the "Contradiction Cocktail." Upon being asked what a contradiction cocktail was, he said: "It is a beverage which is prepared as follows: First they put in ice to make it cold, then they put in whiskey to make it hot, then they put in lemon to make it sour, then they put in syrup to make it sweet, and finally they say: 'Here's to you,' and they drink it themselves."

Years ago, in fact before the great fire in 1906, there were playing in the Grand Opera House on Mission Street a light opera company called the Southwell Opera Company. Among the leading artists of that company was Edith Mason, soprano (no relation to the Chicago prima donna) and her husband Thomas Persse, tenor. I became very friendly with both and, together with others, we used to visit Zinkand's after the performances. One evening, while Josef Hofmann, the distinguished pianist, was visiting here he and his secretary came over to our table, having been acquainted with the two singers, and told us the following story:

While traveling in Bohemia on a concert tour, he carried with him a pocket watch that struck the hour. He was playing a composition at his concert which required very tender pianissimo. (You see Hofmann used to play pianissimo at that time). During this specially soft passage his pocket watch suddenly began to strike. After the concert was over a number of auditors came back stage and congratulated him. Among them was one who sat in the front row. He came up to Hofmann and said: "Mr. Hofmann, would you mind telling me how you obtained that bell-like effect in that pianissimo of such and such a composition?" Believe it or not.

A writer in the News becomes very fastidious regarding the symphony concerts and he believes he could suggest a conductor whom the people would like. He selects Rube Wolf as the proper person and gives his reasons why he would be a drawing card at symphony concerts. Maybe an exchange could be effected. Rube Wolf could conduct the symphony concerts and Issay Dobrowen could direct the concerts at the Warfield Theatre with the assistance of the sunkissed beauty chorus. Anyhow, one suggestion is as good as another.

Another question is this: "Do you have the name and address of any shop in New York which sells second-hand music?" Most any music sheet department that sells popular songs. They usually are second-hand Mendelssohn, Rubinstein, Puccini, Tchaikowsky, etc., compositions.

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## MUNICIPALITY'S INTEREST IN MUSIC

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at Moderate Admission Fees

BY J. EMMET HAYDEN

(Editorial Note.—The following address was broadcast by Supervisor J. Emmet Hayden over Radio Station KTAB Wednesday afternoon, Jan. 28.)

The City of San Francisco became first interested in music when the Panama-Pacific International Exposition Company presented to it the Exposition Auditorium in 1915. During the fall of that year a Beethoven Festival was given under the direction of Alfred Hertz and for several days the people of San Francisco crowded the auditorium, showing their natural love for music.

Soon after this festival popular orchestral concerts were given at the Auditorium under the direction of Herman Perlet at the moderate admission fee of 10 cents, and again the public showed its love for music by crowding the auditorium and applauding the conductor and orchestra.

It was owing to this demand for orchestral concerts that the City of San Francisco sponsored the engagement of a municipal orchestra under the direction of Frederic Schiller, which for a considerable time attracted large audiences that gave evidence that they thoroughly enjoyed music of a high order.

About this time the Panama-Pacific Exposition Company also donated to the city the great Exposition organ, which at that time was regarded as the biggest organ in the world, and in order to present this instrument at its best advantage, the City of San Francisco engaged Edwin Lemare, official organist of the Exposition, as municipal organist. He gave a series of recitals which were attended by thousands of people eager to listen to the best programs of organ music.

In the meantime the Musical Association of San Francisco had engaged Alfred Hertz to conduct the San Francisco Symphony Orchestra, and his success was so great that it became necessary to give symphony concerts in the Civic Auditorium, where ten thousand people listened to the highest form of music. The city became famous throughout the musical world as a community that succeeded in attracting the largest audiences to symphony concerts anywhere in the world. No city from that time until the present has been able to interest so many people at one time in symphony programs.

This unquestionable love for music on the part of the people of San Francisco inspired me to use whatever influence I had as chairman of the Auditorium Committee of the Board of Supervisors to become identified with music, so that instead of renting the

spacious auditorium to private individuals and organizations exclusively, the city itself would contribute toward the entertainment of its people by sponsoring symphony concerts.

This led to the institution of the municipal symphony concerts. There were numerous reasons why I thought it to be in the best interests of our people that the municipality should directly sponsor concerts. The principal reason was that there are thousands of people in this city anxious to listen to the best of music, but unable to pay the prices necessary to make these events profitable.

The city, by becoming financially interested in music, was able to establish a price so moderate that every man, woman or child of even the most humble means could easily afford to attend these affairs. The city engaged the San Francisco Symphony Orchestra, with Alfred Hertz as conductor, and in addition secured the services of the greatest artists in the world to act as soloists. Soon we were able to present to the people of San Francisco concerts that ordinarily would require admission prices of from one to three dollars at admission fees of 20 cents to one dollar. We were thus saving our citizens hundreds of thousands of dollars a year in the matter of their musical entertainment and thereby adding to the musical culture of the public and the musical fame of our city throughout the world.

The tremendous success of these municipal symphony concerts inspired Alfred Hertz to inaugurate annual music festivals for San Francisco, and it was his idea to give choral symphonies by Beethoven and Mahler, which required a big chorus of San Francisco singers. This chorus, organized by the City of San Francisco under the leadership of Dr. Hans Leschke, one of the greatest choral directors in the world, made such a deep impression upon our public that I considered it a good idea to establish a municipal chorus for this city under Dr. Leschke's direction. This chorus proved such a success, both for the purpose of giving San Francisco singers an opportunity to secure expert training without any charge and for delighting the public with the performance of the great choral works, that today the Municipal Chorus has not only become an inspiration for San Francisco singers and concertgoers, but it has attracted large numbers of vocalists from Oakland, thus creating a bond of harmony between this city and our sister cities across the bay.

During all this time the city gave



many organ recitals with Edwin Lemare, and when the interest in these organ recitals began to wane I thought it advisable to give resident artists a chance to obtain opportunities to appear as soloists. For a long time, in fact until the discontinuance of these organ recitals, hundreds of accomplished artists, residents of San Francisco, had an opportunity to give vent to their talents and artistic aspirations.

Later the city became instrumental in using its influence in having resident artists appear with the Municipal Chorus and the San Francisco Symphony Orchestra until recently, concerts that attracted ten thousand people to the auditorium were given with San Francisco soloists as features of these great productions.

Until five years ago the City of San Francisco had no musical performances during the summer months. The musicians constituting the San Francisco Symphony Orchestra could not make a living by playing only during six months of the year, which constituted the regular winter series of concerts. A number of public-spirited citizens organized the Summer Symphony Association, so that the San Francisco Symphony Orchestra was able to play during the summer as well as the winter. To do this it was necessary to secure sufficient funds to make these concerts possible. Part of these funds were subscribed by private individuals and the city offered to add the necessary amount to make these events possible. Today the City of San Francisco contributes \$15,000 toward the summer symphony concerts.

Fifty thousand people attended these summer concerts and San Francisco has become famous throughout the world as the only city where summer concerts can be given indoors, because of the moderate climate. During the five years in which the summer symphony concerts have been given, the greatest symphony conductors in the world have appeared in this city and our people have heard them at the small sum of 25 and 50 cents by subscription and 50 cents and a dollar by single admission. Nowhere in the world can these conductors be heard for less

than \$2.50, including European countries.

More than 100,000 people in San Francisco are attending musical events. The interest the City of San Francisco has taken in music has contributed I am told, immeasurably to the musical culture of the community. Even children are affected by it, for the Young People's concerts are a direct outgrowth of the city's interest in music. The City of San Francisco gave Yehudi Menuhin his first opportunity to appear at the Civic Auditorium with the San Francisco Symphony Orchestra under the direction of his teacher, Leopold Persinger, and this first opportunity eventually contributed to the young genius' world-wide success, thus adding to San Francisco as the home of this prodigy who has set the world agog with his unbelievable talent.

Although the City of San Francisco is now spending something like \$100,000 dollars on music, this sum is small in comparison to the benefit which the people themselves and the community derives from the musical reputation. Other cities have since imitated our example and I believe that the city's interest in music has had a ready response in the hearts of the public, for this year the support of municipal symphony concerts is greater than ever and the musical taste of this city is comparable to that of any musical center in the world.

Josiah Zuro's memory was honored in a recent concert of the Grand Central Choral Alliance and the Sunday Vocal Society in New York.

## Kajetan Attl

Seventeen consecutive years as solo harpist with the San Francisco Symphony Orchestra

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

following card was given out at once, inviting all to come to housewarming":

The Musicians' Club of San Francisco  
requests the honor of your presence  
at the dedication of their  
Club Rooms  
Friday evening, December 16, 1921  
Eight-thirty o'clock  
533 Sutter Street, San Francisco  
Informal

is a cut-out from some newspaper without name or date; but words referring to the restless wanderings of the Club, viz., "peripatetic existence," seem to reveal the fine hand of Redfern Mason.

## MUSICIANS IN NEW QUARTERS

San Francisco Musicians' Club, after years of a peripatetic existence, has a club of their own. Beautiful rooms have been leased on Sutter Street, opposite Sorosis Hall, and the housewarming was a great success. Hertz was there and Mrs. Hertz; Arthur Rubinstein, the great pianist, sat, thus setting an example which will assuredly be followed extensively. Vincent de Arrillaga, president of the Club, and the living of the new movement, played the piano, and Mrs. Arrillaga sang Meyer-

## CHICAGO CIVIC OPERA CO. ENCOURAGES AMERICANS

Talent Sought by Organization  
Given Opportunity to Win  
Success at Home and Abroad

Chicago Civic Opera Co., which has been in San Francisco for the week of December 2, presenting seven performances at the Civic Auditorium, has a policy of Americanism of which it is proud. From the day the company was organized it has pursued a definite policy of giving American artists every opportunity in the field of grand opera. The company is bringing thirty-three American singers to San Francisco, and fifteen are American by birth, and the rest are naturalized Americans and of foreign birth and citizen-

ship. The policy of the company is to give Americans first preference in its choice of artists. Provided they are of equal beauty and talent, Americans are given preference. Two years ago the company determined to do even more for American artists—that is, to assist in the development of promising talent and to give it the operatic stage. Scholarships for post-graduate study abroad, including actual expenses in Italian, German and opera houses, were founded by the Chicago Civic Opera. Every year contests are held to choose successful candi-

The regulations governing the contests are rigid. In the first place, contestants must be of American birth, between the ages of nineteen and twenty-eight, and they must be ready for their debuts in operatic performances. That is, all their preliminary vocal training must be completed, and the contestants ready with three operatic roles. Students must have been with Chicago teachers for at least forty weeks in the year just previous to the preliminary contests.

The judges are not bound to select three artists every year. On the contrary they are instructed to accept only contestants who have a chance to make good in grand opera. The first season two were chosen, and last year only one. One of this number, Miss Lola Turner, has already made her debut at La Scala in Milan with considerable success, and the others, Miss Lydia Mihm and Miss Helene Ornstein, are to appear in performances this spring.

After a year in Italy, they are to have performances in Germany and France, and then will be eligible for auditions with the Chicago company.

Meanwhile the company is always on the lookout for talent that is ready to appear on the Chicago stage. The most recent acquisition is Mario Fiorella, San Francisco baritone, who was heard in audition just after Christmas, and who made his debut with the Chicago company early in January as Silvio in I Pagliacci. So fine was his success that Mr. Fiorella was given a

beer's Shadow Song and La Paloma. There were duos for violin and piano, played by Samuel Savannah and Cora Jenkins, and numbers for cello and piano by Alfred Rosenthal and Dorothy Pasmore.

Nilsen Laurvik, director of the Museum of Fine Arts, has lent a number of paintings to remind the musicians that music has a sister, and that the two ought not to be separated. Alfred Hertz has presented a fine picture of Beethoven, and Lewis Davis and Bruce Cameron have given paintings.

Remembering that, in a musicians' club, a piano is a desirable thing, Messrs. Kohler and Chase have placed an instrument at the disposal of the members.

A Furniture Committee, headed by Samuel Savannah, had been appointed, and expensive hangings, lounging chairs, table, carpets, etc., were purchased.

It seemed that we were at last to enjoy a home of our own. Mr. Lundine rendered valuable service in assisting the president in the care of the rooms. In front of the rooms, on the street was a grill, convenient for dinners and luncheons. New members were:

Thomas F. Freeman	Ulderico Marcelli	Jack E. Hillman
Fred A. Baker	Rudy Seiger	Waldemar Lind
L. E. Behymer	Mackenzie Gordon	B. A. Schloh
C. A. Gwynn	Julius Haug	Gino Severi
	Associates	

Dr. L. Eloesser

J. Emmet Hayden

(Continued Next Week)

contract to sing that role in all cities visited by the Chicago company on tour, including San Francisco and Los Angeles.

Another change in the cast first announced for the double bill has been made. Robert Ringling, scion of the famous circus family and now in his fifth season with the Chicago company, will have the role of Alfio in Cavalleria Rusticana. Mr. Ringling will also be heard as Faninal in Der Rosenkavalier.

Of the nine sopranos with the Chicago company on tour, five are native Americans, including Ilma Bayle, Hilda Burke, Anna Correnti, Emma Redell and Thelma Votipka. Claudia Muzio is Italian, Frida Leider is German, Margherita Salvi Spanish, and Alice d'Hermancy a naturalized American of German birth.

Four of the six contraltos are American, including Constance Bitterl, Constance Eberhart, Coe Glade and Sonia Sharnova. Maria Oszewska is German and Jenny Tourel is Canadian.

In the tenor section foreign artists predominate, with Tito Schipa, Giuseppe Cavadore and Lodovico Oliviero of Italian birth (Oliviero is a naturalized American); Charles Marshall, the only American on the list; Antonio Cortis, Spanish; Theodore Strack, German, and Theodore Ritch, Russian.

Among the eleven basses and baritones five, Chase Baromeo, Richard Bonelli, Robert Ringling, John Charles Thomas and Mario Fiorella are American born; four, Desire Defrere of Belgian birth, Alexander Kipnis from Russia, and Eugenio Sandrini and

Gildo Morelato of Italian birth, are naturalized Americans; Cesare Formichi, Italian, has received his first papers, and Antonio Nicolich is a citizen of Peru.

The entire orchestra and chorus are American citizens, and more than half American born. The technical and business staffs are American throughout.

Iris of Mascagni will be revived at the New York Metropolitan Opera with Elisabeth Rethberg and Beniamino Gigli in the cast.

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# PRESIDENT CALIFORNIA FEDERATION OF MUSIC CLUBS REPORTS PROGRESS

**Mrs. Horatio F. Stoll Sends New Year Letter to Members of 125  
California Organizations Telling of Important  
Incidents During 1930**

**BY MRS. HORATIO F. STOLL**

January 26, 1931.

The Board of Managers of the California Federation of Music Clubs wishes you and all our members a Happy New Year. We hope your club will have a highly successful year and that your regime will be one of fine accomplishment with lovely associations and contacts.

Five new clubs have come into the Federation since my last letter to you—the Verde Club of San Francisco, the Armijo Club of Fairfield and Suisun, the Olympic Glee Club of San Francisco, the Saint Cecelia Music Club and the Covina Junior Club. The Trio Charmant, the Glenview Women's Choral Section and Mr. John Rothchild, an individual member, have also recently affiliated with us. Please make an effort to get new members into the Federation. If you have in mind any clubs that seem at all interested, send their names and that of their presidents to Mrs. Lillian Birmingham, our chairman of extension, 2730 Pierce street, San Francisco. She will mail application blanks and give all information.

We have had excellent publicity. Mr. Redfern Mason, music critic of the San Francisco Examiner, devoted his whole column, one Sunday recently, to the Federation's coming convention and enumerated many convincing reasons why clubs should join the Federation. The daily papers and music journals, particularly the Pacific Coast Musical Review and Musical West, have given us valuable publicity covering our board meetings and presidents' councils.

Our council held at the Hotel Oakland in September was interesting. Representatives from thirteen clubs were present. Mr. Mason's talk on "Civic Subsidization of Music" was full of constructive suggestions. The San Francisco Musical Club and the Pacific Musical Society have both endorsed the idea of a civic subsidy for music. The Freeholders of San Francisco are now drafting a new charter for San Francisco. Louis Byington, chairman of the Committee of Freeholders, reports that the idea of appropriating more money for music under the new charter is meeting with increased approval.

Mrs. Abbie Norton Jamison, our past state president and our district president of the Federation, writes that the little city of Burbank is giving \$700 a year for the upkeep of their choral club and orchestra. Their local Chamber of Commerce has promised \$300 to enable the Choral Club to come to San Francisco and sing at the Biennial Convention in June.

The visit of Mrs. Elmer J. Ottoway, our national president, and Mrs. Jar-

dine, first vice-president, in San Francisco for a week in October was a real pleasure for all of us and an inspiration to work for the Federation. Both are women of great charm. Each had a stimulating message for music lovers and emphasized the tremendous possibilities that can be accomplished by the Federation if we all work concertedly for a musical America.

The luncheon at the Palace Hotel for these ladies, arranged by Mrs. Birmingham and committee, was a great success. All the outstanding organizations of San Francisco and the Bay cities were well represented. Great enthusiasm was aroused for the biennial to be held here in San Francisco, June 20 to June 27, 1931.

We are fortunate in having Richard Tobin, former ambassador to Belgium, as chairman of the Citizens' Committee to help arrange convention details.

A gala week was given Mrs. Ottoway and Mrs. Jardine, with charming hospitality shown them every morning, afternoon and evening. The board of managers gave a reception for them one evening. Mrs. Ottoway attended our board meeting and gave an illuminating talk on "College Music Education."

The leaders of the Federation in Southern California entertained Mrs. Ottoway and Mrs. Jardine with characteristic hospitality. They also gave a splendid civic luncheon in their honor at the Ambassador Hotel. They were also beautifully entertained by the Santa Monica Bay Music Club. A reception was given them by the Schubert Choralists in Pasadena at the home of Mrs. Blauvelt.

Two presidents' councils have been held in Southern California, one at the Hotel Miramar, September 18, and the other at the Granada Studios, La Fayette Park Place, November 17. Both were well attended. At the latter council, Los Angeles, Long Beach, Burbank and Pasadena were represented. Lovely musical programs were featured at both councils. Constructive discussions were held on subjects vital to the progress of music and the Federation. Encouragement of American music was stressed.

Lucy E. Wolcott, chairman for Course of Study, 1448 Elm avenue, Long Beach, urges each club to mail her a complete report of study on the recommended books or on any thematic programs given. Any club which has used the books for reference or has succeeded in putting them on the shelves of its city library should include this in the report. Miss Wolcott writes:

"March 11, we hold our Presidents' Council of the South in Long Beach.

I plan to present a demonstration in the course of study in the forenoon, 10:30, Ebell Club House, Third and Cerritos.

"We have seven members in the Long Beach Club, who have passed the examinations for three years. Most of them are not professional but show a decided development. They are becoming musical leaders. The Eagle Rock Club plan to try the examinations in the first year."

I wish we have had more Federated clubs in the central part of the state so that through Federation meetings and Presidents' Councils we might develop a greater interest in the work being accomplished nationally and locally.

Please read the list of county directors on the letterhead. If you know anyone in any of the other counties who would make an efficient county director, please let me know. I should like a county director in every county where we have Federated clubs.

I spent a very worth-while afternoon at our Federation Settlement School of Music at 936 Broadway, Oakland, on December 18. It was their Christmas party. I heard little Mexican, Spanish, Japanese and American children play the piano and violin, and sing. Talented children they were, little ones who might never have an opportunity to study music if it were not for Miss Laurinne Mattern, our chairman of Settlement Schools, and other fine women like her on the faculty, who give of their time for the good of humanity.

The children pay a nominal sum for their lessons if they can afford to do so, or they are given free tuition. The school is most deserving of assistance. I would urge individual clubs interested in educational work to send contributions to Miss Mattern, 2730 Webster street, Berkeley, to aid in financing the school. We can be proud of our interest in the Federation school if we help to increase its efficiency so as to accomplish the greatest musical and moral benefit. If you have any good old or new music, send it to Miss Mattern. Instruments would be welcomed also.

The San Francisco Musical Club at its meeting in November unanimously voted to contribute \$500 to the fund for the Biennial Convention and they are planning a card party by which they hope to raise another \$500 for the National convention. This more than generous act on their part shows their faith in the Federation, their belief in its power for good, and their loyalty to San Francisco, the hostess city. We greatly appreciate the influence exerted by Mrs. Paul Westerfield, the president, in this decision.

I hope you will frequently suggest to your members that they each send \$1.00 or more as their personal contribution to the convention fund. California clubs should do their utmost to help entertain our visitors.

I think you will be interested to read the list of chairmen and county directors on the letterhead. It is a representative group of efficient officers.

Let me again urge you to buy the San Francisco Convention Choral Col-

lection by Gamble & Co., No. 3. T will be a rehearsal for the choruses Saturday afternoon, June 19, in the Civic Auditorium, and choruses will sing at the Auditorium Saturday night. That night the impressive procession of states will take place.

Mr. Harry Haley, our state chairman of chorals, would like you to ask choral to learn Unfold Ye Portal Gounod; List Ye Cherubic Hosanna; The Hallelujah Chorus, by Handel; also God of Our Fathers. A collection can be obtained by remitting 80 cents to Sherman, Clay & Co., 1000 Market and Kearny streets, San Francisco. Will you please send the name of your choral society, if you have one, to Harry Haley, 735 Twenty-first avenue, San Francisco, and tell her if they are coming to the Biennial. My suggestion is that we all learn the words of at least one verse of The Star-Spangled Banner, in case we are asked to sing.

The Federation will appreciate you read excerpts from this letter to your club members.

Kindly send your Federation dues to our financial secretary.

Palm Beach, Fla., is hearing this season's concert series Yehudi Menuhin, Richard Crooks, the Minnesota Orchestra, Mischa Levitzki, and Claudio Muzio.

\* \* \*

In its seventh annual special Wagner cycle the New York Metropolitan will present The Flying Dutchman, Meistersinger, Ring, and The Valkyrie. The Ring will be uncut.

\* \* \*

Anne Roselle will be the soprano in the cast of the American premiere of Alban Berg's Wozzeck by the Philadelphia Grand Opera Company, Leopold Stokowski conducting.

\* \* \*

Producing works in English, the Metropolitan Theatre Opera Company of New York is this season presenting Meyerbeer's The Beggar Student, Offenbach's Orpheus in Hades, Mozart's Marriage of Figaro, Donizetti's Don Pasquale, and Bach's Phoebeus and Pan.

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## PRESIDENTS' COUNCIL

California Federation of Music  
and a presidents' council and  
May 30, at the Palace Hotel,  
San Francisco. Mrs. Warren Egbert,  
vice-president, was in charge of  
arrangements for the council and tea.  
Mrs. F. Stoll, president, pre-

sentatives from the following  
are present: Adelphian Club of  
Alameda County Music  
Association of Oakland, Am-  
ateur Club of Berkeley, Allied Arts  
Club of San Francisco, Etude Club of  
San Francisco, Pacific Musical Society of  
San Francisco, San Francisco Musical  
Association, San Joaquin  
Musical Teachers' Association of  
San Francisco and Wednesday Morning  
Musical Club of Oakland.

Richard M. Tobin, chairman of  
San Francisco Citizens' Committee  
for the 1931 Biennial of National Fed-  
eration of Music Clubs, spoke on the  
importance of Appreciation of Music in  
Education.

Arthur Garbett, chairman of  
the Standard School Broad-  
cast, reported on work being accom-  
plished. The Standard School Broad-  
cast is not only helping  
in the appreciation of music but  
also in the appreciation of people who have  
contributed to it.

Birmingham, local chairman for  
the 1931 Biennial, reported up to date  
reports from different sections of  
the United States had expressed their  
interest in attending the Biennial.  
The choruses represent 1,000 mem-  
bers. Many speakers of note will be  
present. All concerts and lectures will  
be open to the public.

Extension department reported  
enrolled into the membership  
program are: Euterpe Opera Read-  
ers, Los Angeles; Morning Cho-  
ruses, San Diego; Musicians' Club  
of San Francisco; Emporium Glee  
Club of San Francisco; Verde Musical  
Club of San Francisco; Steindorff Cho-  
ruses, San Francisco; Armijo Music Study Club  
of San Francisco; and Fairfield; Olympic Glee  
Club of San Francisco; Le Trio Char-  
les, Los Angeles; Saint Cecilia Music  
Club, Whittier; Covina Jun-  
ior Women's Club, Covina; Glenview Women's  
Club, Oakland; and the music sec-  
tion of the Paso Robles Women's Club.  
Member: Mr. John Roth-  
man, vice-president of San Fran-  
cisco Symphony Association.

## AL CLUB CONVENTION

Annual convention of the Na-  
tional Federation of Music Clubs which  
will be held in San Francisco, June  
this year, is but a few short  
days away. The Choral Festival  
which has been a big feature,  
has never before and 20  
have applied for appearance

on the program, whose personnel num-  
bers altogether about a thousand voices.  
Prominent among them is the Milwau-  
kee male lyric chorus of one hundred  
members, who have already appeared  
on two biennial programs. Choruses  
from Greencastle, Indiana; Portland,  
Maine; Portland, Oregon; Denver,  
Colorado; San Diego, Pasadena, Los An-  
geles and Burbank, Calif.; Missoula,  
Montana; Newark, New Jersey and  
Seattle, Washington.

The Civic Chorus of San Francisco  
will sing the Brahms Requiem, the San  
Francisco Symphony Orchestra will  
include a concert performance of the  
Federation Prize Symphony, which is  
now being chosen from the offerings  
submitted before December 1; and the  
presentation of the prize women's  
chorus, the prize string trio and an  
American opera are in prospect.

Municipal and State Subsidization  
of Music as well as College Music for the  
General Student, key subjects at the  
convention, will be presented by noted  
speakers. San Francisco is a brilliant  
active example of municipal subsidiza-  
tion, expending \$100,000 for music by  
the city supervisors.

The Federation's special interest in  
this administration is College Music  
for the General Student. Dr. John  
Erskine has been selected to discuss  
this subject, before the Association of  
American Colleges, a subject which is  
so closely related to the development  
of musical interest and culture in  
America, that the musical world is  
focussed upon it.

The federated music clubs are prom-  
ising 50,000 hearings of American com-  
positions in 1931 and are making every  
effort to carry music into the actual  
life of the community and to develop  
a true "amateur spirit."

A book is being compiled relating  
to home music interests; an up-to-date  
list of books on musical subjects has  
been compiled for distribution to mem-  
bers and libraries; American music is  
the title of the sixth year course of  
study.

States are now planning the young  
artists contests, which will be followed  
by the district contests and the finals  
in San Francisco, with the Dema  
Harsharger Civic Concert Service prize  
of \$1,000 for the woman's opera voice.  
Prizes for men's and women's voices,  
violin, piano, cello and organ totaling  
\$6,000.

More than all the Federation is en-  
deavoring to answer the question,  
"What shall we do with our young  
American artists?" by developing city  
music centers, opera, chorus and orches-  
tra, organized for the express purpose  
of giving engagements to gifted young  
artists.

Subscribe for Pacific Coast Musical  
Review. Fifty-Two Copies a Year for  
\$2.50.

## EUROPEAN NEWS

Charpentier's Louise has lately been  
revived at the Berlin State Opera after  
twenty-five years.

\* \* \*

American music and American per-  
formers will be featured in a festival  
at Bad Homburg, Germany, from June  
22 to 25.

\* \* \*

Eugene Ysaye is reported sufficiently  
improved from his illness to resume  
conductorship of his symphony orches-  
tra in Brussels.

\* \* \*

When the Munich National Opera  
Theatre is renovated shortly, it will  
have one of the most modern and most  
efficient stages in the world.

\* \* \*

Anna Pavlova, famous Russian  
dancer, died in the midst of a European  
tour at the age of forty-five this win-  
ter. She had been planning to return  
to America next season.

\* \* \*

Means of support are sought for the  
National Orchestra of Wales, now in  
its third season. The British Broad-  
cast Company is compelled to withdraw  
its support. Warwick Braithwaite is  
conductor.

\* \* \*

Georges Baklanoff, baritone formerly  
of the Boston and Chicago opera com-  
panies, created a riot in Pressburg,  
Poland, this winter when in a perform-  
ance of "Rigoletto" he quarreled with  
the conductor from the stage.

\* \* \*

A Bach concerto for four pianists  
and orchestra made such an impression  
at a recent concert of the Berlin Phil-  
harmonic Orchestra, Wilhelm Furt-  
waengler conducting, that it had to be  
repeated entire immediately.

\* \* \*

Karl Muck, who has been conducting  
Parsifal at Bayreuth for some seasons,  
is retiring at the age of seventy. Next  
summer Arturo Toscanini will conduct  
five performances of Parsifal as well as  
five of Tannhauser.

## AMERICAN NEWS

William H. Woodin and Louis J.  
Ehret, both prominent in the world of  
business, showed their talents as com-  
posers in a recent New York program  
of the Manhattan Symphony Orches-  
tra.

\* \* \*

Paul Eisler, formerly assistant con-  
ductor of the German wing of the New  
York Metropolitan, is to conduct the  
newly-formed City Symphony Orches-  
tra, New York, in concerts at popular  
prices.

\* \* \*

The Naumburg Musical Foundation  
of New York announces its seventh  
annual competitions for free recital  
debuts in New York. The National  
Music League, 113 West 57th street,  
New York, is receiving applications  
from young artists of matured talent.

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## LONDON HEARS OPERA AT TEN CENTS ADMISSION

Famous Shakespearean Dramas Presented at 20 Cents a Seat—Both Opera and Drama Attract Crowded Houses

BY FERDINAND KUHN, JR.  
(New York Times, January 11)

LONDON, Jan. 8.—Old Sadlers Wells, perhaps the most famous of all England's theatres, came back to life this week after fifty years' slumber, giving Londoners something more cheerful to discuss than fog or unemployment or their own income tax bills.

The playhouse where Grimaldi, the great clown, and Kean, the great tragedian, made their fame was restored to present-day London after years of effort as a permanent home for Shakespeare and opera. It will become "twin" of that other veteran, the old Vic Theatre in South London, where popular-priced opera and drama already are flourishing.

Thus, while syndicates and committees are still bickering over the formation of a national opera, while the government is wondering whether it made a mistake in subsidizing grand opera for \$87,000 a year, and dramatists rack their brains estimating how much a genuine national theatre would cost, the London public suddenly finds itself provided with both Shakespeare and opera, which, in the words of one newspaper, is "as good as anybody can want and at prices everybody can pay."

### SADLER'S "MIRACLE WELL"

Behind this new lease of life of Sadlers Wells is a story which seems to have sprung straight from the miracle-working well which made the place a shrine in the Middle Ages and which Michael Sadler found when he established his "musick house" there in the seventeenth century.

Six years ago the old well was still inside the building, but the theatre was a mere ramshackle shell filled with the echoes of its dead past. There were enormous holes in the roof through which could be seen warehouses and factory smokestacks of northeast London. Walls were crumbling and window panes all gone. Heaps of rubble lay on the floor, where the playgoers of the 1840s and '50s used to watch Shakespearean dramas. And by a lucky coincidence which ultimately saved it a huge billboard covered the front of the building proclaiming it suitable for sale and for "offices or factory."

Last Tuesday was "Twelfth Night" and lights gleamed brightly in old Sadlers Wells. In all its long history nothing had happened there so full of exciting possibilities as the superb performance, "Twelfth Night," with which the old playhouse came back into the stream of theatrical history. The theatre, suddenly spacious and lovely to look upon, was filled with an eager audience gazing round as if looking for ghosts of olden days.

There were ghosts filling the stage on this "Twelfth Night." Sir Johnston Forbes-Robertson mentioned one when in a deeply moving speech he spoke of

"Samuel Phelps's 'My Master,' who played on the same stage so many years. Dame Madge Kendall was there to give her blessing to the proceedings and Miss Lilian Baylis, who for years had been an impresario of opera and Shakespeare at the old Vic, was proud to see the new theatre which her efforts and those of generous contributors had made possible.

### OPERA AT 10 CENTS TO \$1.25

From Miss Baylis's record at the old Vic there is no danger that opera will become "grand" or Shakespeare become pompous at Sadlers Wells. Any one will be able to hear opera five nights a week at from 10 cents to \$1.25, while tickets for the Shakespearean plays will be 20 cents to \$1.50. The intention is to alternate Shakespeare and opera between the two playhouses, keeping opera for a fortnight at the old Vic and drama for the same time at Sadlers Wells.

Nor can there be any stiff grandness in the surroundings of the two playhouses. They might on other planets, from the Place de l'Opera in Paris or even from London's Covent Garden, which keeps its heavy dignity, although it stands next to a vegetable market. The old Vic snuggles comfortably below Waterloo Station, on the south bank of the Thames—it might be somewhere in Long Island City—while Sadlers Wells is in a dreary part of northeast London, which bears an astonishing resemblance to the lower East Bronx. Whatever profits there are will be spent not on huge salaries nor on bigger and better auditoriums, but will be used entirely to improve the standards of productions.

The operas which will be heard at the old Vic or Sadlers Wells will not be sumptuous, like the Metropolitan's "Turandot," nor will the dramas there have the richness of the New York Theatre Guild settings. "Hansel and Gretel" was produced at the old Vic during the Christmas season with fat angels who wore red wings, yet even this enormity could not detract from the spirit of the performance, which was in the happiest tradition of intimate opera. Even as they are, the performances at these little playhouses are preferable in many ways to the ponderous "grand" opera which Covent Garden provides for so few weeks each year at fantastic prices.

Similarly with the Shakespeare productions at the old Vic, which London has come to treasure as the finest examples of a great stage tradition. No liberties are taken with the words nor are there experiments with putting Hamlet in modern clothes. Often plays are produced in their entirety without cuts so they start at 5 in the afternoon like Wagner operas at Bayreuth. But there is an atmosphere of intimacy about them which would be lost in more imposing surroundings. Whatever the secret may be the old Vic is always crowded for its Shakespeare and opera, and the directors believe that with the two houses working in double harness they will work wonders.

The rebirth of Sadlers Wells will not be completed, however, until \$105,000 more is raised to pay for the site. So far everything has been underwritten by the Carnegie United Kingdom Trust and other agencies, which have contributed altogether \$350,000 for rebuilding the theatre.

But this week no one is worrying.

At last the London public has a prospect of seeing distinguished Shakespeare productions for a whole season at low prices. And musicians believe they are close to realizing their dream of 300 years—to have a permanent self-contained opera company in London with orchestra, chorus and principals engaged for a long season.

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the Fairmont Hotel. Collec-  
tively made by Marion  
and John J. Niles, were set be-  
audience with sincerity. It is a  
whether any of the white race  
ect in the Negro intonation  
re, but so far as that is pos-  
e two singers delivered mes-  
resting and entertaining; in-  
in tradition which this conti-  
sures from the seventeenth  
remote mountain parts, and  
ing as a deviation from the  
cert program.

erby was the principal solo-  
ting" and story-telling; the  
n was the more impressive,  
wers of elocution are excel-  
she picturizes scenes rather  
. In the faith of the Negro  
eligion, symbolism is often  
forward, while his idea of the  
one of human form but su-  
all of the earth. The childish-  
ne black man was shown as  
etic and amusing. Niles is at  
as accompanist, collaborator  
times singer; he is indispen-  
condary, while his solo group,  
street calls of various gamin,  
still another entertaining  
s' well drilled falsetto is nec-  
cessary to varied spirituals  
tens Miss Kerby's work. One  
two hours of excellent enter-  
in hearing these adaptations.  
ANNA CORA WINCHELL.

## SENKAVALIER TO VE CRITICAL READING

of the coming of the opera,  
kavalier, by Richard Strauss,  
to have its San Francisco  
with the Chicago Opera Com-  
h 7, a very complete reading  
rk will be given the music  
he city.

l Travels will present Mme.  
stadt, dramatic reader, and  
r, pianist, in the elucidation  
re which is described by a  
"The music is simply splen-  
1 in Strauss' best style. The  
ay be designated as some-  
us at times but the opera as  
different from anything ever  
will create a fine impression.  
are sometimes extremely

gram will take place at the  
eatre, Hotel Fairmont, Sun-  
g, March 1, at 9 o'clock,  
tinguished audience will be  
ce.

year and a half of absence,  
rmack sang to an overflow  
New York's Carnegie Hall  
ay.

## GOETTERDAMMERUNG IS FINE CLIMAX IN SEASON

Last of Nibelungen Ring Has Master-  
ful Hand of Von Schillings at  
Orchestral Helm

BY ANNA CORA WINCHELL

Closing a season of artistic success,  
the German Opera Company was heard  
in the last of the Nibelungen Ring,  
Goetterdammung, January 28, the  
audience at the Civic Auditorium show-  
ing every appreciation. Throughout  
the performance nothing was more notable  
nor praiseworthy than the orchestra,  
conducted by Max von Schillings. Suf-  
ficient in strength, the men played at  
ease, apparently without thought or  
effort, a smooth and beautiful rendition  
of the great work. Von Schillings' baton is as quiet and unostentatious as  
might be desired, with every fine effect  
brought forward.

Coordination throughout the evening  
proved the pleasure of a balanced cast,  
even though the Siegfried of Johannes  
Sembach and the Bruennhilde of Mar-  
garethe Baumer were outstanding voc-  
ally and dramatically. Sembach, a  
somewhat robust Siegfried, neverthe-  
less conveyed the impression of ideal-  
istic tendencies even though diverted  
by black magic from his better self.  
His voice was excellent, despite the  
labor of a heavy cold, and the long  
recitatives and other strains seemed  
not to impair its natural attractiveness.

The Bruennhilde matched the Sieg-  
fried; she was powerful in despair and  
in the romanticism of the ideal, rising  
to great heights of domination at the  
last, when the audience fully felt her  
character as one of sacrificing nobility.  
The general picturing of the opera was  
consistent, with Eric Wildhagen as the  
Gunther and Carl Braun as the miser-  
able Hagen, craven and contemptible.  
The Gutrune of Emilie Frick fitted  
into the whole scene amicably, though  
her tones were occasionally strained  
beyond a purity of pitch.

The Rhine Maidens, Waltraute, Wog-  
linde and Wellgunde, sang in with the  
ensemble levelly with the rest, though  
the scenic effect of their rising from  
the sea might have been more finished.  
Evelyn MacNevin was the Flosshilde.  
In all, the production was admirable  
and according to tradition. The giving  
of the Ring is still in the nature of a  
novelty to San Francisco and the edu-  
cational aspect, alone, was acceptable.

## MEXICAN ORCHESTRA

Torreblanca's Mexican Tipica Or-  
chestra, singers and dancers, which  
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ideal" in California "before the Gringo  
came," will have its farewell San Fran-  
cisco concerts this Saturday night and  
Sunday afternoon and night at the  
Scottish Rite Auditorium.

The programs have been made up  
from request numbers and 3000 tickets  
have been placed on sale at \$1.00 each.

Immediately after the concerts here  
the Tipica begins its return trip to  
Mexico City to prepare for a long series  
of engagements in South America.



## LOS ANGELES ENJOYS PROSPEROUS CONCERTS

George Leslie Smith, manager of the  
Los Angeles Philharmonic Orchestra,  
reports on the first half of the 1930-31  
season.

In the face of the general feeling of  
pessimism in concert circles on account  
of the constant reference to depression  
in business, the first half of the Phil-  
harmonic Orchestra season has been a  
very satisfactory one. The continued  
and increasing popularity of its con-  
ductor, Dr. Artur Rodzinski, combined  
with the general excellence and appeal  
of his programs and the marvelous skill  
of the orchestra under his baton, has  
created a growing admiration for the  
concerts this year that is reflected in  
the sale of tickets. This condition shows  
that even if the public is curtailing  
their amusement expenses they are  
only eliminating the lighter forms of  
diversion and clinging to the really  
worth while things. Much space on the  
Orchestra programs has been devoted  
to new works, and the orchestra has  
given for the first time in Los Angeles  
works by twelve different composers,  
four of which have been American  
writers.

At the seventh symphony pair of the  
season, Dr. Rodzinski programmed  
works by three American composers—  
Chanticleer, by Daniel Gregory Mason;  
An American in Paris, by George  
Gershwin, both of which were given  
first performance in Los Angeles; a  
work by Emerson Whithorne, The  
Dream Pedlar, was given first perform-  
ance anywhere. On this same program  
Dr. Rodzinski performed Le Sacre du  
Printemps, by Stravinsky, which creat-  
ed a lot of interest.

Artists that have appeared at the  
regular pairs so far this season are  
Martha Baird and Marvine Maazel,  
pinists; Sophie Braslau, contralto; Jas-  
cha Heifetz and Lea Luboshutz, violin-  
ists. Artists that have appeared on the

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Sunday afternoon programs are Richard  
Bonelli and George Houston, baritones;  
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soprano; Rudolph Reuter, George Lieb-  
ling and Gunnar Johannsen, pianists.

## INTEREST IN PRO-MUSICA

Much interest is aroused by the an-  
nouncement of Pro-Musica's morning  
concert. It is a new move in the activi-  
ties of this very educational and inter-  
esting organization, and the courtesy  
of the Hon. Richard M. Tobin, presi-  
dent, in presenting the Abas Quartet  
insures an excellent program. The af-  
fair will begin at 11 o'clock, Sunday  
(tomorrow), February 8, at the Palace  
of the Legion of Honor. Those un-  
acquainted with the location may take  
street cars No. 1 or 2 to 33d avenue,  
and Clement street where automobiles  
will be waiting for members and  
guests.

The Abas players will give the Mali-  
piero Rispetti e Strambotti, Honegger's  
Sonatine for two violins and the Mozart  
D major Quartet.

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## GERALDINE FARRAR PROGRAM

Geraldine Farrar, with the charm and distinction of the vivid personality that made her for sixteen years the Queen of the Metropolitan Opera House when Caruso reigned as King there, will draw a great assembly of our most cultured music lovers to her song recital this Sunday afternoon, at 2:30 o'clock, at the new Columbia Theatre.

Miss Farrar's voice is declared by the New York critics to be now more liquid, richer and sweeter than ever, combining remarkable purity and luscious richness of timbre with a flexibility capable of all manner of nuances from the most tender to the most rapturous.

Farrar is perfection itself in the matter of diction in German, French, Italian, as well as English, and with a feeling for languages goes also a rare power of feeling the beauty and drama of her foreign songs as could be expected only of the French in their songs, and the German and Italian each for their own.

With Valentin Pavlovsky as assisting artist, Miss Farrar this Sunday afternoon will sing the following songs:

1. Das Traumbild (The Vision), Ihre Stimme (Her Voice), Soldatenbraut (Soldiers' Bride), In's Freie (In the Open)—Mozart; 2. Gott in Frühlung (God in Spring), Liebe schwärmt auf allen Wegen (Love's a Rover)—Schubert; Wiegenlied (Slumber Song)—Brahms; Doppelwandlung (Transformation), Marie am Fenster—Franz; 3. Ariette (1770)—Gretry; Le Rideau de ma voisine—Alessandresco; Pastorale—Bizet; Sombrero—Chaminade; 4. Revery—Rimsky-Korsakoff; Greeting; First Meeting—Grieg; The Isle—Rachmaninoff; The Snowdrop—Gretchaninoff.

## HOLLYWOOD SOLOIST NIGHTS

Continuing to offer the music lovers of Southern California a high standard of symphony music, directors of the Hollywood Bowl have announced through Glenn M. Tindall, business manager, that two soloist's night will be offered each week during the season in July and August, instead of one, as heretofore.

"This move is expected to increase the already great popularity of the Bowl programs," Tindall said. "We will have the usual number of world-famous conductors, and their programs will be on a par with anything we have offered in the past. In preparing to offer two 'feature nights' each week, instead of one, we are acceding to the public's wishes."

Last season saw many famous soloists and two important ballets. Included among the artists were Margaret Matzenauer, Elsa Aisen, Richard Crooks, Alfred Wallenstein, and the Albertina Resch and Michio Ito ballets.

Friday night has been soloists' night in past seasons in the Bowl, world-famous singers and musicians appearing before Southern California audiences. Bowl officials have not decided which other night is to be set aside for

the soloists. The programs are presented each Tuesday, Thursday, Friday and Saturday during July and August.

More ballet numbers than ever before will be offered, Tindall said, the spectacular dance numbers having proven especially popular with the public in the past. Tindall expects to have another important announcement regarding the Bowl's 1931 season ready within the next few days.

The Bowl's annual \$1000 prize competition contest closes February 1, and the winner will be announced in the near future.

## PAUL ROBESON HERE SOON

Paul Robeson, Negro singer, actor, scholar and athlete, will present delightful programs at Dreamland Auditorium on Thursday night, February 26, and in the Auditorium Theatre, Oakland, Friday night, February 27. Few artists have the versatility of Robeson, who is alike a star on the spoken stage and on the singing stage. Robeson's triumphs in London in Maurice Brown's notable revival of Shakespeare's Othello was world news, eagerly read by readers everywhere. His song recital tour of Central Europe where he has been singing for the first time on his programs German Lieder in conjunction with his Negro spirituals was last winter's sensation of four countries. In Paris, his performances were completely sold out, as were his many recitals in Albert Hall, London. In New York City, he holds the record of four sold-out recitals in five weeks and all of these in the expansive Carnegie Hall.

Now Robeson comes to the Coast for the first time and on his San Francisco program will be found many of the spirituals of his race, while in Oakland, the great baritone will include along with these spirituals a number of the lovely German Lieder.

## PADEREWSKI IN MARCH

The return of Paderewski to this country marks the high-light of the present musical season. The eminent pianist is now busily engaged in a tour that is to include seventy-five recitals and his only appearance in Northern California is scheduled for Dreamland, Sunday afternoon, March 8. It will be an event. It is three years since Paderewski was last heard here, his intended visit last season being abandoned because of illness. Now, however, he is entirely recovered in health. This is his seventeenth tour of the United States, his first visit having been made forty-two years ago. Paderewski's debut as a world artist was in Vienna in 1887, and in 1890 London hailed him as the greatest pianist of the age and the following year he took America by storm.

Albert N. Hallgarten, of New York, who died recently, left \$50,000 in a fund for the musical training of needy talent, and \$30,000 to the New York Philharmonic-Symphony Society.

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ESTABLISHED OCTOBER 15, 1901

No. 25.

SAN FRANCISCO, CALIFORNIA. SATURDAY, FEBRUARY 14, 1931

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(San Francisco)



## PRO MUSICA FINDS AN APPROPRIATE SETTING

Morning Program at Palace of Legion of Honor Surrounded by Nature and Art

BY ANNA CORA WINCHELL

Music found a beautiful setting Sunday morning, February 8, when Pro Musica invited its membership to assemble at the Palace of the Legion of Honor. The jutting point of the Peninsula might have seemed the end of the world, were it not for the landscape across water, too near to suggest infinity. Such an approach should prepare any mind for the atmosphere of art just ahead, and the charming auditorium within the Palace was adjusted in every harmony to the occasion and to the proportions of Pro Musica's entity.

Through the courtesy of Hon. Richard M. Tobin, the president, the Abas Quartet formed the program of the day. Its personnel, too, must have felt the advantages of an intimate surrounding, for the players gave forth a more tender graciousness than has been heard at their preceding concerts, and the hour, 11 o'clock, was no doubt finer in effect upon the mind than the rampant emanations of a worn out day can offer by night time.

They gave the Malipiero Rispetti e Strambotti, modern and demanding analysis, often without result. The work is one of the more exacting in its build and in its challenge to musicians. It can scarcely be described, and not at all adequately reported after one hearing. Its musical trend is very possibly to hide harmonies beneath cover; they must be there for composers, even today, do not wholly eschew beauties of harmony or of the melodic line. One could glimpse that much last Sunday morning, but only the deepest deliver into modern composition could, in reality, give a lucid account of the work. It will be heard again, however, and, at least, the players on this occasion were harmoniously aligned among themselves and gave the impression of a greater coincidence than the season has yet shown them. It may not be too much to say that the return of Flori Gough Shorr, excellent cellist, added a feeling of surety to all—players and audience, as the life and perfection of all ensemble music rests to great degree on the most amiable affiliation of the players; we have only to refer to the Flonzaleys who grew to be, to all intents and purposes, one person.

Messrs. Abas and William Wolski were most happy in their playing of the Honegger Sonatine for two violins; it is modern, also, but, in contrast with the Malipiero seemed almost simple. The two men, standing before one music desk, seemed, again, to give the effect of one mind at work and the intricacies of Honegger flashed like lights, here and there, in diversity and in communion. We had much of Honegger expounded to us by Bela Bartok when he was Pro Musica's guest a few years ago, but at that time it seemed hopeless that we could ever understand this modern. The duet, last Sunday, was entirely charming.

Mozart came to us like a lullaby following the strenuousities of the moderns' struggles. After wrestling with advanced mathematics at school, interesting, if taxing, to the mind, it was delightful to turn into the classics of poetry or other literature for relief without relinquishing standards. We felt this way when Mozart came to our ears, and his D major Quartet found the Abas players in fine trim and most sympathetic. There rose the gentle swells and retreats of rhythm without uneven accents, and much of the loveliness of this most lyric of composers was placed gratifyingly before our ears.

Pro Musica has not announced its future intentions, concerning morning affairs, nor place of meeting, but this event will stand out in memory, not merely as an innovation, but for its atmospheric appropriateness and the proximity of others arts—and the galleries of the Palace are rich in material.

## FARRAR EXCEEDS ALL HAPPY ANTICIPATIONS

Song Bird of Two Generations Reveals Time To Be a Myth; In Fine Voice

BY ANNA CORA WINCHELL

Geraldine Farrar—ageless; the most eloquent symbol that time does not exist, unless, perhaps, it may work backward, and even then this songster could make no claim to beauty nor personality as potent as that which she showed last Sunday at the Columbia Theatre. One expected much of the incorrigible "Gerry," but not so much as was derived.

Her quick, graceful steps brought her before an audience that fairly gasped for a second at the picture before it. Youth, daintiness, a ravishing smile created a furore that prevented the world known star from commencing her program for several minutes. She is really beautiful now, with a mellow tenderness not evident in those years called youth. Silver hair adds allurements to Farrar's facial expression, and her eyes must have sent the strength of their blue to the farthest reaches of gallery.

Farrar says she is 50—half a century on this planet; but in her white gown whose simplicity would denote debutante or ingenue her presentment was far less. Why worry about years when one discards them as does Farrar—but everyone cannot—it is a gift of the gods!

This is hardly in the line of musical criticism, but seldom is such a thrill so suddenly thrust upon one, and the Farrar appearance was no camouflage to distract attention from art. She sings as beautifully as she looks, and Sunday's program was a joy and a revelation from start to finish, given with the utmost earnestness; emotionally with tastefulness and dramatic with fine restraint. The opening groups in German—Mozart, Schumann, Schubert, Brahms, Franz, allowed us to sink back in security of spirit to drink in the interpretative values and the clear enunciation. Following Das

Traumbild and Ihre Stimme, in which a first flutter of nervousness showed the tiniest stridency of tone, Farrar went to Schumann's Soldatenbraut, with well marked rhythm and the upheld head of courage in keeping with the sentiment. In's Freie was not too radiant but presaged, rather, the coming of spring's delights, while Schubert's Gott Im Fruhling brought the joy of the young year closed to the soul.

Most of the latter group dwelt upon the graces of the seasons and their alignment with love or religious fervor, as in the Liebe Schwanm Auf Allen Wegen, Brahms' Wiegenlied, sung with gentleness without sentimentality; the Franz Doppelwandlung and Marie Am Fenster.

In French, Farrar offered the Gretry Ariette, Alessandro's Le Rideau De Ma Voisine, the Pastorale of Bizet and the romantic and dramatic Sombbrero of Chaminade. This composer is neglected, one thinks, on programs; she has imagination and nuance of a charm all its own; surely the Sombbrero held sympathy for Farrar whose tones rang out in artistic defiance, as she related the story. Her final list included Rimsky-Korsakoff's Revery, Grieg's Greeting and First Meeting, Rachmaninoff's The Isle and Gretchaninoff's The Snowdrop. Timbre always fitted itself to the vocal and esthetic requirements; Farrar does not force nor play tricks, and she has the judgment to keep well within a range that neither strains nor makes husky the tonal qualities.

Reminiscence had its word. Farrar, on insistent demands for more, sat at the piano and played Tosti's Mattinata—"my first encore at my first concert in San Francisco, but not yesterday," she informed. There was airiness and happiness as she sang it; then came Believe Me If All Those Endearing Young Charms, and Annie Laurie.

But Farrar could not have given so perfect a day, had she been denied so gifted an accompanist as the young Valentin Pavlovsky. He sounded every note in unison with her mood and harmonized himself in every detail. In solos, too, Pavlovsky showed himself admirable and most welcome. He played with fine seriousness the Bach-Siloti Organe Prelude in G minor, a Chopin Scherzo and an encore offering a Chopin Valse.

## MARGARET TILLY WILL RETURN HERE MARCH 6

Margaret Tilly, pianist, who has been in New York for the past six months, will close a tour at Victoria March 3, arriving in San Francisco March 6. Miss Tilly will open a ten weeks' course on The History of Piano Music at Dominican College, San Rafael, March 10, and will be heard in various recitals in California. She will be established again in Grant avenue here for the summer.

In the East, she played for Thomas Edison in his home and has been associated with Frank Wickman in his New York studios.



## ISSAY DOBROW

Guest Conductor for second half of the San Francisco Symphony Season says of the

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# Pacific Coast Musical Review

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No. 25

## SCHOENBERG DEFENDS MODERN MUSIC

The New York Sunday Times of February 8 we find an interesting article quoting Arnold Schoenberg, one of the foremost of composers, in defense of an art that has aroused more controversy than has been occasioned by any other forward change in evolution. It is now more than twenty years since modern music has assumed sufficiently important proportions to cause serious questions regarding its usefulness as an art. On no previous occasion has musical progress caused drastic changes in the various methods of composition, did it require such a long period for the militancy and defenses to subside. Some of us are just as much concerned regarding the artistic usefulness of modern music as we were twenty years ago when this movement started. Surely it requires twenty years or more to discover a change of heart among artists and laymen to recognize the value of Richard Strauss.

Usually the stubborn refusal to be bullied into admitting that something is beyond our judgment regarding harmonic evolution arouses the furious impatience of some of the leaders of this modern trend. But they cannot force the public nor some of us to enjoy modern excesses that simply disregard every artistic sense of beauty, every law of order and system, every conservative style of melodic form and every regulated sense of rhythm. In the beginning of the article Schoenberg is quoted as

Some people condemn us modernists and say that our works are not music, but we cannot stand still. The music of the old masters—Bach, Beethoven, Brahms—is glorious, and will live forever; no one could be a greater admirer of the masters than I, but cannot stay at their viewpoint forever.

It is not a question of standing still, nor of continuously accepting fashions in vogue one or two hundred years ago. It is a question of what is beauty, grace and style and what is contrary to the sense of artistic proprieties. We have seen, for instance, examples of ultra-modern painting. How can the layman ever enjoy art that does not give him a chance to recognize what it represents? Maybe there are a few people who enjoy such art, but they are few and select. If it is intended to present music in future for the enjoyment of a small minority of the people, then the new school may be attained. But if it is intended that the majority of the people shall enjoy listening to the art, we are sure that ultra-modern music, as some of the composers see it, is doomed. We hear already of instances where modern composers are returning to a sane mode of composition. No doubt there is a need of progress and evolution, but, with few exceptions, the modern composer is a mediocrity who is neither big

enough to formulate his own harmonic laws, like Wagner and Strauss were, nor is he ingenious nor great enough to reveal an inspiration that sets a world afire. Some day such a genius may be born and if he is he will do something with modern music. However, we venture to say that it will have no resemblance to some of the rubbish that is being dished up to a long-suffering public of today.

Mr. Schoenberg goes on to say:

Life has changed considerably and we must keep pace with it. We have now at our disposal far more material than they (the old masters) had, and we must use it. That is why I have arranged some of Bach's preludes and fugues for a full modern orchestra, for I feel that if he had had a modern orchestra at his disposal he would certainly have written for it, and I hope and believe that my arrangement of his work played last night was as he himself would have conceived it in modern times.

As great a respect as we have for Schoenberg as a musician, we cannot admit that he is a Bach. Nor are we ready to concede that anyone is able to say what Bach would have done with a modern orchestra. The objection we have to modern music is not any desire to make use of modern instruments or larger orchestras, but the unsystematic and chaotic form in which it is presented to us. We do not mind discords or lack of smooth melody, or occasional changes of key or tempo, but we will never become reconciled to the idea that, no matter what may come into the head of an ordinary musician, anything should be hailed as a new message of an apostle of the art. It is the mediocrity and the lack of invention and ingenuity that makes so much of so-called modern music unpalatable to us. Whatever Bach might have done with the modern orchestra, we feel sure he would not have written such drivel as we hear so frequently nowadays. We quote again from Mr. Schoenberg:

It is said that modern music is too complicated—it cannot always remain simple. We have exhausted the 2 and 2 make four and the 3 and 3 make six styles, and have now reached 7 and 7. It is only natural evolution. It is not a doing away with the old, but merely a building upon it. We would not possibly do without the old forms. They are the solid basis upon which it is possible to build a new form.

If all this were actually so, none of us conservatives would have any quarrel with the new school. In theory, Mr. Schoenberg and some of his contemporaries may believe that they are building upon the basis of the old school a new form of composition. But it certainly does not seem to us that way. The 7 and 7 idea of today does not make fourteen like 2 and 2 used to make four and 3 and 3 used to make six. Not at all; 7 and 7 is intended to make fifteen, and herein lies the writer's objection to most of the modern compositions he has heard in the last twenty years. Possibly one of these days a modern Bach, Beethoven or Wagner may arrive who will have the authority and mentality to create a new school, but—believe it or not—he has not yet made his appearance.

While we cannot agree with everything Mr. Schoenberg has said in his interview, we certainly agree with him in his following comment on jazz:

Jazz is amusing. I like it in some moods, and I think it has its place. But it is dying, and though I think it may influence the music of the future to some extent, I do not think it will do so seriously. I know that it has not done so in my own case, except perhaps in a very minor degree.

Most of the ultra-modern music is like jazz. It is a passing fad and is already showing signs of disintegration. If it had any merit it would show signs of long life. How many of the modern compositions are continued on programs? How many people enjoy them after repeated hearings? How many composers continue their work and show progress and evolution? Very few. The majority will continue to remain mediocrities.



## DOBROWEN AND HOROWITZ HAILED AT AUDITORIUM

Thousands Crowd Huge Edifice to  
Enjoy Classic Program of  
Two Musical Giants

BY ALFRED METZGER

Thousands of music lovers crowded into the Civic Auditorium last Wednesday evening to hear Issay Dobrowen and Vladimir Horowitz interpret a program of Russian music. There were only two numbers on the program and both of them were serious works of masters of musical literature. More than nine thousand people listened spellbound to the interpretations. It is exceedingly difficult to keep an audience of so many people from becoming restless. We do not know of any other city where such order and quiet exists during a serious musical performance when so large a crowd is present.

This is fine evidence that San Francisco has a musical public of extraordinary proportions. Such a public deserves a full sized and thoroughly proficient symphony orchestra and we wonder if there is not someone within reach of these lines who would take the lead in seeing to it that this city can rejoice in the possession of as large and thoroughly proficient an orchestra as is sustained by any community in America. However, Issay Dobrowen gave a very characteristic and individual interpretation of Tchaikowsky's Pathetic Symphony. We admired particularly the first movement with its emotional luxury and its fine coloring. The gracefulness of the second movement also appealed to our taste and revealed Dobrowen in his finer emotional moods.

For some reason we prefer a somewhat more deliberate interpretation of the third movement, specially the march part of it, than Mr. Dobrowen gave us, no doubt with some reason of his own, while the finale also delighted us with its richness of cantabile phrases. It was a most enjoyable reading of the work and justified the enthusiasm that it evoked.

Vladimir Horowitz interpreted Rachmaninoff's Concerto for piano and orchestra No. 3 in D minor, which on this occasion was heard for the first time in San Francisco. It is one of the distinguished composer's best works and specially charming in the third movement. Horowitz was at his best. He played with a brilliancy and "perfection" of technic that was positively enchanting and his pedalling proved one of the most enjoyable experiences we have had in piano interpretation. Horowitz evidently looks upon Rachmaninoff as a poet and his shading was at times incomparably refined. But the work possesses difficulties that few pianists are able to overcome, while Horowitz permitted his fingers to dance over the keyboard with unbelievable rapidity and accuracy. At times some of the chromatic scales were negotiated with the speed of a glissando and yet every note was clear and matchless. It was a performance that no one will ever forget.

## CHARLES COOPER'S INTEL- LECTUAL PIANISTIC ART

Young California Virtuoso Astounds  
Musicians With the Maturity  
of His Interpretations

BY ALFRED METZGER

Charles Cooper selected for himself a program for his concert at Scottish Rite Auditorium last Tuesday evening which would have been prodigious for the foremost pianists of the day. It included: 32 Variations in C minor (Beethoven); Ballet des Ombres Heureuses (Gluck-Friedman); Sonata in A major (Scarlatti); Sonata in F minor, op. 5 (Brahms); Nocturne in D flat major and Waltz in A flat major (Chopin); Legen (Albeniz); Reflets dans l'eau (Debussy) and Concert Arabesques on themes of By the Beautiful Blue Danube (Strauss-Schulz-Evler).

As far as it is possible this program contains about every phase of pianistic art. It requires extraordinary versatility. It demands impeccable technic. It necessitates the most refined poetic instinct. It requires the most intense dramatic fervor. It contains material for lightness, almost "frothiness" of conception and last but not least it needs extraordinary intellectuality in interpretation. No matter how great a pianist may be, he has reason to feel gratified if he successfully can master his instrument sufficiently to interpret such a program to the satisfaction of cognoscenti.

To state that Charles Cooper succeeded in meeting the strenuous requirements of this program is but to state a just fact. We heard Mr. Cooper about fifteen years ago before he left for the East and even then were struck with his intelligence of phrasing. Today, however, this young artist has attained a maturity which leads one to expect him to deserve the title of pianistic giant. Anyone who has heard him interpret the Brahms Sonata must concede that the young artist is a master of the first rank. We do not wish to dwell too long on his technical skill, for technical skill can be acquired by diligent practice and continued application, but the mental power necessary to interpret Brahms in a manner to reveal him in his finest moods requires far more than technic, it requires the highest degree of musicianship.

And yet while at one time, without strain or affectation, Charles Cooper obtains the most impressive vitality, on the other hand he can be inspired by the most refined delicacy as in his Chopin and Gluck numbers. Why a pianist of such prodigious accomplishments has been permitted to reside here without being invited to appear as a soloist with the San Francisco Symphony Orchestra is on a par with the mysterious influence that permits the orchestra to be reduced and first desk men to be shifted to inferior positions or discharged entirely.

Anyhow we were delighted to see that at least the audience did not hesitate to lavishly bestow upon Charles Cooper that measure of its admiration

which his splendid artistry so richly merits.

It is not customary to include in a criticism any reference to instructors, but Mr. Cooper himself mentioned several San Francisco teachers in his program. Among them is a composer, critic, conductor and pianist who is still most active in this city. We refer to Hermann Genss whose intellectual musicianship has no doubt contributed much to Mr. Cooper's grasp of Brahms. We also find the name of Hugo Mansfeldt whose poetic instinct and technical thoroughness has proved the making of many a young artist in California. Last but not least we see the name of Oscar Weil, master musician and musical mentor of some of San Francisco's best known musicians.

## FEBRUARY PROGRAMS

BY S. F. MUSIC CLUBS

The first regular morning concert of the San Francisco Musical Club for 1931 was held February 5 at the Community Playhouse, with Mrs. Paul C. Westerfeld presiding. Recently the newly received active members were tendered a tea, and included Jeanette von Sturm Stock, mezzo soprano; Mrs. Thomas East, cornetist; Mrs. Percy Goode, soprano, former member. Associate members just welcomed included Mrs. J. J. Thomas, Clara Degen Hogan and Mrs. F. W. Knipscher.

The program of last week had as guest artists Virginia Arden Peterson, 'cello, and Arthur Parent, baritone, the participating members being Esther Sittig, piano; Lucy Vance Seeburt, soprano; Mrs. Anthony Silva, soprano; the accompanists for the day being Vera Wyatt Frazier, Mme. J. C. Raith, Mary Coonan McCrea, Mrs. Horatio F. Stoll, the latter being the state president of the California Federation of Music Clubs.

Mrs. Stoll also gave an enlightening talk on the aims and standards of the Federation. She explained the advantages of individual clubs belonging to the state organization, which makes not only for cooperation of interests in music but provides a wider field for offering education to young people and to student artists, the latter having already benefited artistically and materially through provision made by the Federation. Mrs. Stoll's remarks were met with cordial appreciation.

The program for February 19 will be given by members of the club, with two accompanists presented as guests. The performers will be Madelaine O'Brien and Marie Wallman, sopranos; Mildred Johnson McClure, violin; Mrs. Hayward G. Thomas and Mrs. George Ashley, pianists; Elvira Gomez Zink and Marcelle Guitshula, accompanists.

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An American artist introducing American invention for the moderning of the pianoforte is Lester Donahue who will play his famous Hayes Hammond piano for San Franciscans on Wednesday night, February 25, in Scottish Rite Auditorium under the management of Alice Sec Donahue was once the protégée of Mme. Modjeska and it was upon her advice that he adopted a professional career. Becoming interested in the tonal pedal invention of John Hammond, Jr., equipping the piano with new tonal resources, Lester Donahue introduced the instrument to the public in 1928 and won acclaim for the capitals of Germany, Austria, France.

Two soloists' nights during the week of four concerts will be part of the Hollywood Bowl schedule this summer. Last summer there was one soloist's night a week.

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## NOAH BRANDT AND HER ARTIST STUDENTS

front page of this issue will portraits of Mrs. Noah Brandt al of her artist students. For ars this distinguished artist ogue has made her influence g the younger generation of She has trained and intro- number of intelligent young who not only succeeded in ublic recognition as artists, also became teachers thor- quipped to impart knowledge tic art in an efficient and like manner.

time ago Mrs. Brandt wrote entitled Science in Modern e Playing, published by the esser Co. and endorsed by authorities throughout naturally all those who have from Mrs. Brandt's experi- knowledge, and intelligently



JOHN VOGEL

eir information to their work, ly progressed on their career noted by scanning the fol- ief sketches.

Elser McCullough, a resident ork, was formerly a pupil of ki in Paris and Bachman at en Conservatory. She has e Brandt principles for two is so enthusiastic about her progress that she has de- ake her permanent home in o be able to continue her initely. Mrs. McCullough is it musician and a splendid t.

Moore Swanson is a resident klahoma and formerly stud- erlee Gervis in Brooklyn, se assistant teacher she was years. She also studied with

Austin Conradi, assistant to Joseph Hofmann. She has become so impressed with the benefits derived from the Brandt principles, which she has studied during the last two years, that she also decided to remain in San Francisco continuing her work as one of Mrs. Brandt's most enthusiastic disciples.

Georgia-emery Rudland, a nineteen-year-old girl from Sacramento, Calif., has almost completed her second year under Mrs. Brandt's direction. She organized a trio including Lily Greenhalgh, violin, Evelyn Farrelle, cello, and Georgia-emery Rudland, piano. This organization is filling many engagements in and around Sacramento and meeting with gratifying success. Miss Rudland has scored artistic triumphs both as soloist and accompanist over radio station KHBK. She has gained the reputation of being a delightful young artist with a brilliant future. She, too, is a loyal advocate of the Brandt principles.

Myrtle Woldson, a resident of Spokane, Wash., has studied continuously with Mrs. Brandt for nearly two years. She will graduate from the Sacred Heart College (Menlo Park) this year, but will return from her home in Spokane to continue her work under Mrs. Brandt's direction. She is very intellectual and gifted and is also a staunch believer in the Brandt principles.

John Vogel, formerly with the educational department of Sherman, Clay & Co., where he gave numerous Duo Art lecture recitals, was also musical director for Dr. Gordon's Thursday evening concerts at the First Congregational Church. Mr. Vogel recently began to study the Brandt principles and now calls himself a militant disciple of Mrs. Brandt's theories. Mr. Vogel is an excellent teacher himself, besides possessing well grounded artistic knowledge.

Mildred White Moore, Adela Gantner, Pauline O'Connor and Mrs. Ernst L. Hueter are so well known for their excellent artistic achievements that it is not necessary to go into details regarding their individual efforts. Suffice it to say that they have all made gratifying strides in their art since their last appearance at a concert in the ballroom of the Fairmont Hotel.

Doretta Mendelssohn, a fourteen-year-old pianist, is a very promising young artist whose delightful interpretations indicate a brilliant future. Saralee Joffey and Bonnie Lynn Davis are clever young performers who will shortly be heard from. Mrs. F. W. Sims of Tulsa, Oklahoma will soon come to San Francisco to study the Brandt principles, having become interested in this work through Mrs. Swanson of the same city.

Laura Wertheimber, preparatory instructor for Mrs. Brandt for the past fifteen years, has attained remarkable results in that capacity. All young students are prepared technically, tonally, rhythmically, and musically up to the middle grades for Mrs. Brandt under her careful tutelage and she has conquered for herself an enviable reputation as a teacher.

## SWEET AND SOUR NOTES

By A. Major

During the banquet of the Municipal Chorus, which took place at the Western Women's Club last Saturday night, Supervisor J. Emmet Hayden was hailed as the father of the organization. Redfern Mason in particular congratulated the beaming city father upon his acquirement of so many handsome and talented children as those who are members of the Municipal Chorus. But since he has become chairman of the Finance Committee Hayden would be more appropriately named as the "Daddy" of the chorus.

No doubt my readers know Peter D. Conley, the genial and courteous presiding genius in the symphony box office at Sherman, Clay & Co. Many of my readers have also seen the striking portrait of Issay Dobrowen that hangs on the box office window and is duly autographed. The other day a prominent business man of San Francisco came to buy tickets for a symphony concert. He saw Dobrowen's picture and immediately commented on the strong character that was discernable in his facial lines. The gentleman evidently was a reader of character, for he also remarked that he discovered in the signature a decidedly admirable trait denoting strength of mind, whereupon Pete Conley remarked very proudly that he appreciated this character reading, for he had written the autograph himself.

One of the lines in the famous comedy, Charley's Aunt, which was seen here as a picture recently, reads like this: "I came from Brazil where the nuts come from." Would it be impertinent to ask the identity of the particular part of this country where the "lemons" come from?

Speaking of a license for teachers it seems peculiar that those who wish to ask the State of California to give someone a license to teach, thereby inferring that they are competent to teach, do not appreciate the fact that they must also comply with certain conditions that do not permit a license to be issued unless efficiency is proven by more than an affidavit merely saying that one is efficient. The only creature that can receive a license from the State without proving efficiency of examination is a dog. But even a dog is sometimes examined.

Since Yehudi Menuhin is about to visit San Francisco again it will be appropriate to tell one or two little anecdotes of his early triumphs in San Francisco. At the time the youthful genius gave his first recital at Scottish Rite Auditorium he attracted a packed house. As is well known he received an ovation. After the conclusion of the program many people went back stage to shake the young violinist by the hand. One of them observed that Yehudi made a bee-line toward his mother

and asked her breathlessly: "Mother, did we take in enough money to buy a bicycle?"

On another occasion a crowd surrounded Yehudi back stage at the Curran Theatre when he played a solo with the San Francisco Symphony Orchestra. As is usual on these occasions a number of people wanted to be introduced to him. A well known manager approached Yehudi and said: "I want you to meet one of the most famous singers of San Francisco." Yehudi looked up in a sort of whimsical manner and said: "I never heard of her."

Admirers of ultra-modern music always tell you how wonderful the new art is. They insist that descriptive music in the old sense is a thing of the past and that nowadays it is not permissible to actually describe a storm or a rustic scene, or the rippling of a brook or a fine forest scene with birds trilling. The modern composer, they say, does not describe obvious things. He tells you what was in his mind when he was in a storm, or on a meadow, or in the forest. I wonder how the music would sound that describes the state of your mind when an automobile coming around a corner a fifty miles an hour just misses you by an inch. Schoenberg ought to be able to set that to music.

## VOCAL PROBLEMS ANSWERED

In a meaty little book of sixty pages Ernest Muse, a vocal pedagogue formerly of Chicago, but now of San Francisco, answers 101 questions that have been asked him by students and visitors at his studios. As he states in his preface the booklet is not a treatise on vocal problems, but it is merely intended to acquaint the reader with questions and answers one meets outside lesson hours. To quote one of the several interesting paragraphs of the preface:

"All normal human beings possess a voice mechanism with which to sing. If one can speak clearly one can learn to sing with added beauty of tone. If some can do it, all can do it, for in many respects the speaking voice and the singing voice are the same." Mr. Muse emphasizes the fact that speech and song are far closer related than ordinarily accepted and his answers and questions frequently express his faith in this principle.

One of the features of the little book is that it is written in plain, understandable language, that it deals with questions frequently asked by laymen and that it answers them in a plain, simple form that is entirely devoid of technicalities and easily comprehended by anybody. It is a very interesting compilation and tells a great deal in a comparatively small space.

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## KREUTZBERG-GEORGI ART AN INSPIRING SPECTACLE

Germans Attract Capacity Audience to  
Unique and Original  
Performance

BY ALFRED METZGER

Harald Kreutzberg and Yvonne Georgi, the two characteristic exponents of a modern art in dancing, crowded the Geary Street Theatre last Sunday afternoon with an audience that seemed thoroughly to enjoy itself and that gave expression to its enthusiasm with a series of ovations rarely witnessed here. It was evident that the theatre housed many a connoisseur of the dance who thoroughly understood and comprehended the significance of the dances interpreted on this occasion.

Somehow the writer cannot reconcile himself to the proposition of witnessing dancing with piano accompaniment. The orchestra seems such a necessary instrument to accentuate the dance that, like in the case of operatic arias, mere piano accompaniment sounds somewhat threadbare and incomplete. For some reason it interferes with our enjoyment of the dance. Specially if, as in this case, the pianist seems somewhat lacking in the spirit and atmosphere so graphically created by the two terpsichorean virtuosi.

Both artists represent the very highest form of art. Kreutzberg is possibly the more convincing of the two. It is so rarely that we find a masculine dancer devoid of effeminacy that we feel rather grateful for his existence. It would be impossible to witness a more gripping and realistic performance, both as to pantomime and histrionics of motion, than Kreutzberg's matchless interpretation of the Angel of Annunciation, nor can we imagine anything more vigorous or pompous than the King's Dance. Kreutzberg certainly possesses the rare gift of translating a story without using any words.

Georgi, on the other hand, charmed everyone with her poetic conception of Arabian Dreams, her vigorously dramatic portrayal of Cassandra and her delightfully joyous Festival Dance. Another thoroughly exquisite gem of the program was Kreutzberg's versatile and contrasting creation of Three Miniatures in Spanish Style. Naturally the numbers in which both artists participated were also unusually skillful performances. To miss seeing these artists is a loss that only those can appreciate who have participated in the enjoyment of their art.

### SYMPHONY PROGRAMS

Another rare afternoon musical treat will be offered tomorrow by Issay Dobrowen, Russian guest conductor of the San Francisco Symphony Orchestra, when he gives the regular bi-monthly popular concert at the Curran Theatre.

Since the advent of Dobrowen these popular programs have taken on a new significance with local music lovers. Increased attendance and box office re-

ceipts have been proof that he has made these programs "popular" in every sense of the word.

Tomorrow's program opens with Mozart's Symphony in E flat, probably one of the best known and most popular of this composer's works. This will be followed by the Legend, Zorahayada, by Svendsen. While this is not new in the repertoire of the orchestra, it has had an unfailing popularity. Then comes Mendelssohn's Nocturne and Scherzo from A Midsummer Night's Dream. The concert closes with Tschai-kowsky's Romeo and Juliet.

\* \* \*

Dobrowen has also announced his program for the pair of symphony concerts to be given Friday and Sunday afternoons, February 20 and 22. The feature of this will be Stravinsky's big work, Suite from the Ballet, Petrouchka. Although presented in San Mateo two years ago, this number has never before been presented in San Francisco. Written in 1911, this was one of the first works to place Stravinsky definitely in the field of musical revolutionists. Since then he has been accorded a place of prominence in the repertoires of symphony orchestras throughout the world.

Other numbers on this program will include Berlioz' Overture Benvenuto Cellini and Beethoven's Symphony No. 1.

\* \* \*

For the popular concert of Sunday, March 1, Dobrowen will present Jascha Veissi, of the first violins, in a solo number, Respighi's Concerto Gregorian. This also is a first time performance here. The work, built on the Gregorian Chants, is said to be highly atmospheric. Veissi is playing his second season with the Symphony. He made his first solo appearance with the orchestra last year. Prior to coming to San Francisco he was associate concertmaster of the Cleveland Symphony for eight years.

### INTERNATIONAL COMEDY SUCCESS AT THE CURRAN

When Topaze is brought to the Curran Theatre for a limited engagement, beginning Monday evening, February 23, with Alan Mowbray, Henry Kolker and Mary Duncan in the chief roles, San Francisco playgoers will see for the first time the outstanding international comedy success. It challenged all the old records in Paris with a two-year run. Twenty different companies have been playing it all over the world. One of these, organized a year ago in New York, has been sweeping triumphantly over the Eastern stage and is now in the midst of a long engagement in Boston. This new Western production made by Messrs. Belasco and Curran has a brilliance all its own, for all three featured players have won renown in the theatre and are qualified in every way to portray vividly the three most important characters in a typical French drama.

Mr. Mowbray learned his art on the European stage; Mr. Kolker has appeared in many foreign plays on stage and screen; while Miss Duncan first



studied for the stage with the former Parisian idol, Yvette Guilbert.

Topaze is the drama of a simple and too-scrupulous school teacher who loses his position because he fails to give good marks to a rich boy. Then the magnetic Mme. Suzy Courtois takes him under her wing to be tutor to her "nephew" and incidentally to be the tool in a graft game being played by herself and her lover, Regis Castel-Benac; but, in the end, Topaze drives the man out and becomes the mastermind and the admired soulmate.

### AUDREY FARNCROFT WITH PACIFIC OPERA COMPANY

Arturo Casiglia, founder of the movement to give resident artists opportunity in operatic work, has announced three more talented young singers engaged for the coming third season of the Pacific Opera Company.

According to Casiglia, Miss Audrey Farncroft, soprano, Luis De Ibarquen, Spanish tenor, and Marsden Argall, baritone, have all been engaged for leading parts in various of the operas comprising the season's repertoire. Miss Farncroft made her big success last year as Gilda in Rigoletto. She also sang in Verdi's Masked Ball. During the coming season she will sing the title role in Lucia.

De Ibarquen, leading tenor of the season last year and a young artist of much promise, will have a leading part. Last year he sang in Lucia and Cavalleria. This season he will again repeat his success in the latter operas and also will be heard in Lucia and Madame Butterfly.

The new addition to the roster of resident artists is Argall, for several seasons with the San Francisco Opera Company and who has been singing for the past five years in Italy. His appearance here with Casiglia will be his first since his return from abroad, where he sang in some thirty operas. Casiglia has assigned Argall to roles in Madame Butterfly, Lucia, Pagliacci and Cavalleria.

Definite dates have not yet been fixed by Casiglia, pending the selection of the theatre in which the performances will be given. It will be, in all

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probability, in the latter half of A. In the meantime rehearsals, both the chorus and principals, are up to the way.

The repertoire for the coming season includes, in addition to the already mentioned, Gioconda, Masked Ball and Carmen.

Carlo Zecchi, young Italian pianist, is an outstanding New York debut of the season. He is famous abroad. He made his debut with the New York Philharmonic - Symphony Orchestra, Bernardino Molinari conducting.

### Selby C. Oppenheimer Concert

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

The year 1922 saw greater activity than usual in the club. All were supposed to have a key to the rooms, and could get in at will and sit on the expensive furniture. A certain feeling of loneliness, however, came over one, in the silence of the place. Mignon said:

"Und kann ich nur einmal  
Recht einsam sein,  
Dann bin ich nicht allein."

A state of mind was hardly induced by the place. A few made use of a rest room, at times, for instance, at the noon hour. Sir Henry had expressed himself with the remark: "You've got nothing to do here. For that purpose a bar and kitchen were, I suppose, as at the Bohemian Club, in his estimation, required.

And how was it respecting the grill? The dinners were too much for me. One craves variety. Then, there is a tendency with caterers to be careless. A new broom sweeps clean. It was evident, as time went on, that the Fashion Restaurant overtopped in excellence the service offered us by the grill. The noon luncheons were held Wednesday afternoons, and were at first well attended. They promoted sociability among the members, especially among some of the newer ones. There were those who found it impossible to attend the evening dinners.

Nothing was made of the presence of Harold Bauer at the January dinner, on the 21st. He was brought by Selby Oppenheimer, and was named an honorary member. Did he remain, and spend the evening with us? No. After he had his dinner, he excused himself for another engagement. It doubtless was not his fault, and such fatalities must be endured. The honors are divided, I believe, and those who remain receive the larger share.

New members announced in January were: Active—Mackenzie, Julius Haug, Jack Hillman, Waldemar Lind, B. A. Schloh, Severi. Associate—J. Emmet Hayden. Such a substantial addition

to our ranks augured well for us.

The following announcement speaks for itself:

January 25, 1922

Fellow Member:

The committee in charge of the club activities for the month of February present the following:

## Calendar, February, 1922

Business Meeting—Members only.....Wednesday, February 1st, 8 p. m.  
Members' Social—Guests (no ladies).....Wednesday, February 8th, 8 p. m.  
Monthly Dinner—Guests (no ladies).....Saturday, February 18th, 7 p. m.  
Ladies' Night.....Saturday, February 25th, 8 p. m.

The committee in charge earnestly solicit your cooperation by begging your attendance at some of these events. We can guarantee you a pleasant evening on each occasion.

The Members' Social is an experiment. If you come, you will be expected to do a "stunt"—sing a song, play a piece or tell a story (if it is nice).

Committee:

J. C. MANNING (Chairman)  
F. DELLEPIANE  
S. SAVANNAH  
CAROLUS LUNDINE  
ELIAS HECHT.

Other guests on January 21st were: Warren D. Allen, Emil Breitenfeld, Emil Hahl, and new members announced in February were: Ray Brown, Guillaume Vargas and Reuben R. Rinder. There were 30 members at the January dinner.

I will quote the following out of the February Circular:

"It was a real pleasure to watch those present at the business meeting and at the Members' Social enjoying themselves, old and new members getting nearer each other, cultivating good friendship, which after all, is the first principle of our club, and to which our own home is so much more conducive than a restaurant, where we are only liked, until we have eaten what we have paid for—and the quicker the better. Now the comfort of our rooms causes the participants in these events to linger until the call for the night's rest becomes imperative, and it is generally after midnight that the last one leaves the rooms."

(Continued Next Week)

## MANN SYMPHONY IS CONTRASTED BY BORODIN

Nathan Milstein Conducts and Nathan Milstein Plays Brahms Violin Concerto

Y ANNA CORA WINCHELL

Tenth pair of concerts by the San Francisco Symphony Orchestra started Friday, February 6, at the Theatre under the conductorship of Issay Dobrowen. His program of variation, beginning with the Ann B flat major Symphony, ending with the Borodin Polovtsian Dances from Prince Igor.

Guest artist, Nathan Milstein, came as interlude. The Schumann Symphony was given a sincere and somewhat restrained reading by a man who drew forth much of the lovely color always characterizing his imagination of Schumann. Especially pleasing were the first and second movements—*andante*, *allegro* and *finale*, the latter theme being reinforced in melodic lines with attractive scherzo seemed not so animated in fact, but was invested with the work closing its rich with good climax.

Slavic metier, through Borodin, the conductor more at ease, and the Dances with that verve

and demonstrativeness which can only come from an exuberant temperament. The work, fiery in its descriptive nature, grew to fortissimo crescendos which left no doubt of Dobrowen's power to surcharge his men with the spirit of a people endowed with vigor which translates itself to art expression in any form. The symphony of the dance was herein fully pictured.

Milstein played the Brahms D major Concerto, and only the very recent appearance of Heifetz in the same work caused one to make inevitable comparison. Milstein, however, does not suffer at all, for his reading was too sincere to arouse negative comment. His tone is not large but very pure and true; he has all necessary technique and played with refinement and quietude, impressively and with fine regard for his art and for the composition itself. Milstein was recalled for applause four times, taking his praise with the utmost modesty of demeanor.

Song Pictures of Spain in which Luisa Espinel will demonstrate the folk music of the Spanish provinces in song, dance and story, and Shibley Boyes, pianist, will contribute instrumental numbers is the intriguing attraction offered to the Alice Seckels Matinee Musicale auditors in the Terrace Ballroom of the Fairmont Hotel on Monday

afternoon at 2:30 o'clock. Authentic costumes enhance the "pictures" which Miss Espinel will present.

## ABAS QUARTET CONCERT

An interesting program is announced for the Abas String Quartet concert on Tuesday evening in Scottish Rite Auditorium. The Malipiero *Rispetto e Strambotti* which was enthusiastically received at the Palace of the Legion of Honor last Sunday morning will be repeated on this occasion, and in addition, Beethoven's Quartet in D Major, Op. 18, No. 3, and a Dvorak Terzetto for two violins and viola are programmed by Nathan Abas, William Wolski, Nathan Firestone and Flori Gough Shorr, who constitute this ensemble.

Max Fiedler, formerly conductor of the Boston Symphony Orchestra, and now seventy-two years old, has just conducted a Brahms program in Berlin.

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# What's Wrong With the Symphony Concerts?

BY MEREDITH SAWYER

## I

Music is the one universal language among civilized peoples, and regarded as language it may, at its best and within the limits of its capabilities, express life in many of its infinite forms intelligently, interestingly and beautifully, and far beyond the power of mere words to represent. It may be the music of poetry or of prose, expressed poetically as in tone poems like Rasbach's Trees or Debussy's Prelude: The Afternoon of a Faun; or expressed in musical prose—or is it blank verse?—as in the calm stately tones of Handel's Largo or as in the impassioned eloquence of Rachmaninoff's Prelude in C Sharp Minor. It may embody the spirit of song or of the dance, or portray comedy or tragedy. It may depict a mood, a scene, or tell a story; and so on. But whatever it seeks to express, to represent or to portray, to be *good music* it must, above all things inherent in it, be *intelligible, significant and possess pleasing or agreeable qualities*. Otherwise it is mere rhythmic musical noise.

## II

Tested by the foregoing simple yet rather comprehensive definition, is the symphony concert music as a whole intelligible, significant and pleasing or agreeable; and if not, in what respects and to what extent is it faulty or objectionable?

In the opinion of many well-informed, thoughtful and unprejudiced music lovers, the symphony orchestras waste their capacity for giving pleasure or consolation or inspiration to their audiences and limit their value to the community by cluttering up their programs with an excessive mass of music, classic and modern, that is often unintelligible and meaningless and little more than musical noise. This view is held, also, though seldom freely and openly expressed, by many musicians and music critics. And these critics and devotees of music also believe that the symphony orchestras present a super-abundance of music the understanding and appreciation of which requires, we are told, years or even a lifetime of study; and that the orchestras play repeatedly highly overrated mediocre music that, in spite of whatever scraps of obscure meaning or beauty it may possess, is often very tiresome.

## III

Why should the finest orchestras in the world waste their power for good, to a large extent, on such music? Why should not each and all of the program numbers be intelligible and significant; and be beautiful or delightful, or inspiring, or elevating, or charming, or pretty, or pleasing; or possess one or more of these or other desirable qualities, as the case may be, and include occasionally, perhaps, as examples of the old and new schools, a moderate amount of the

wearisome ancient and modern types of music?

Instead of being confined, as at present, principally to symphonic works in the classic or ultra-modern style, why should not the scope of the orchestra be enlarged to embrace all classes of good music, new and old, including operatic music, light or heavy; instrumental and vocal solos, duets, etc.; popular overtures, marches, descriptive music, ballet and dance music, etc.?

## IV

Many eminent musicians, as well as the dilettantes in music and the intelligentsia, will undoubtedly assert—with becoming dignity and solemnity, and possibly with suppressed scorn and indignation—that the presentation of the suggested diversified and pleasure-giving programs would be equivalent to sacrilege, would be using a sublime instrument for unworthy and base purposes! Such an attitude is not justified by the facts. Occasionally popular music is played by the symphony orchestra and enjoyed by the audience; and, like the light encore numbers, this popular music is invariably received with greater pleasure and heartier demonstrations of approval than many of the highly overrated and extravagantly praised—but little understood and relished—tedious high-hat numbers mentioned. What harm could there be, then, in adding still more popular music to the programs? Furthermore, good music of any kind cannot be unworthy or base. Many of the lowliest songs of the people, with their simple appealing melodies, might well furnish, and have furnished, rich themes for symphonic compositions. And even the candid musician will admit, also, that much of the music of the distant past, however well written musically and in accordance with the old-fashioned principles of harmony, appears lifeless and mechanical and dull in comparison with many of the vivid, colorful, tuneful compositions of the present, music that is often soulful, inspiring, dramatic, picturesque, radiant with life and youth and beauty. Is it not true that these well-meaning champions of the conventional symphony music are merely the partisans of an inbred century-old custom, difficult to change, and who blindly follow their leaders in adhering strictly to the old worn-out traditions and customs? Times have changed greatly during the past hundred years or more. Isn't it about time to change and improve the symphony concert programs?

## V

Among other things, the musician will reply to this proposal to make the symphony concerts popular by saying that much of the popular music referred to has not been written or arranged for symphony orchestra. The answer is, then it is high time it should be so written or arranged. The lack of such

music provides a new, interesting and lucrative field for both the composer and the musician, and it may reasonably be assumed that their work would meet with instant and deserved success. Such work should be encouraged and would supply a long-felt want to symphony orchestras throughout the world.

The musician might also assert that much of the popular music mentioned is not suitable for nor susceptible of re-arrangement in the true symphonic form as established by the old masters of music. Well, then, so much the better. Why not free the symphony orchestra from the shackles of out-worn tradition and make full use of its powers by extending its scope to include all classes of good music. There is no good reason why the symphony orchestra should be restricted only to music written in the old-fashioned symphonic form and, as a matter of fact, it is not now so restricted.

The repertoire of the small orchestra embraces hundreds of compositions of worth and beauty suitable also for re-arrangement for symphony orchestra: overtures, marches, descriptive pieces, songs, operatic music, ballet and dance music, etc. Popular when played by the small orchestra the effect of this music would necessarily be greatly enhanced when specially scored for and played by a symphony orchestra.

Furthermore, there is a wealth of good American music, vocal and instrumental, that could and should be scored for symphony orchestra. Among others, Percy Grainger arranged British folk music for symphony orchestra and Anton Dvorak was not above using some of our good old American airs in his New World symphony. Our composers need not fear to follow their lead nor also to utilize music other than folk songs.

Our symphony orchestras play repeatedly German's Nell Gwyn Suite and Grainger's Molly on the Shore and Irish Tunes from County Derry. Those numbers are pleasing pieces and usually receive abundant applause. But are there not many American songs and dances, both old and new, that we like more than those pieces? Why shouldn't some of our American favorites, too, be arranged for symphony performance? Undoubtedly our songs and dances, as well as those of merit of other nations, could readily be scored for symphony orchestra.

(To Be Continued.)

Kathryn Julye will be the artist for the next Tuesday morning program sponsored by Alice Seckels and Mary Ashe Miller in the Travers Theatre. Miss Julye, the charming harpist-soprano of whom it has been written, "she plays with the exquisite musicianship and gracious charm of an artist of the French salons," will present harp solos and songs with harp accompaniment, featuring primarily the works of French composers. The popularity of this artist with concert, club, and radio auditors should assure a large and interested audience for her Tuesday morning program which is scheduled for 11 o'clock.

## BACH FESTIVAL SOLOISTS

At the Bach Festival, to be held Bethlehem, Pennsylvania, on Friday, May 15, and Saturday, May 16, given by the Bach Choir, under the direction of Dr. J. Fred Wolle, the following soloists will assist the Bach Choir:

On Friday, at both sessions, will be given nine cantatas will be given, several which have never been sung at Bethlehem, the soloists will be: Ernest Hohl Eberhard, soprano; Mabel Eberhard, alto; Arthur Kraft, tenor; Charles Trowbridge Tittmann and Robert Crawford, basses.

On Saturday, at both sessions, will be sung the Mass in B Minor is sung, the soloists will be: Esther Dale, soprano; Arthur Ellerman, alto; Arthur Hackett, tenor; Charles Trowbridge Tittmann, bass. The above mentioned soloists will represent the following states: Four from New York and one each from New Jersey, Pennsylvania, District of Columbia and Michigan.

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Tues., March 3 — DIE WALKÜRE with Leider, Olszewska, Redell, Strach, Kipnis, Baromeo, others; cond., Cooper.

Wed., CAVALLERIA RUSTICANA with Muzio, Cortis, Tourel, others; cond., Moranzoni; followed by I PAGLIACCI with Burke, Marshall, Thomas, others; cond., St. Leger. Thurs., LUCIA DI LAMMERMOOR with Salvi, Schipa, Bonelli, Baromeo, others; cond., St. Leger; followed by Ballet. Friday, AIDA with Muzio, Sharnova, Marshall, Formichi, Kipnis, Baromeo, others; Ballet; cond., Moranzoni. Sat. Mat., DER ROSENKAVALIER with Leider, Olszewska, Votipka, Kipnis, Redell, others; cond., Cooper. Sat. Night, RIGOLETTO with Salvi, Glade, Colton, Thomas, Baromeo; cond., St. Leger.

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# LEIDER NEW STAR OF CHICAGO OPERA CO.

San Francisco this spring is to hear for the first time a new German dramatic soprano who for the last seven years has been the sensation of European opera houses.

Leider, the sensational prima donna of the Berlin State Opera and Covent Garden, is now completing her season in the United States, where her European triumphs have been repeated. Not since the days of Lili Lehmann has any singer achieved such widespread acclaim.

Leider made her Berlin debut as Isolde during the fall of 1928. American newspaper correspondents had been told by German friends that she was an artist who would soon acquire a reputation without parallel in the world. The Berlin correspondents of the American press, to a man, were at this first performance, and



ALEXANDER KIPNIS  
Who Will Sing the Role of Wotan in the Walkure During the Chicago Civic Opera Engagement

Leider's achievement in conquering Berlin has spread far and wide. Contracts have been offered to her managers, and within a few months her time was booked for the next three years. She was made member of La Scala in Milan, of Covent Garden in London, of the Bayreuth Festival Company.

Chicago Civic Opera Company, in search of a dramatic soprano, approached her. Leider was booked so extensively that she was unable to visit the United States before 1929, it was said. An opportunity was signed. In 1928 the company arranged for her to assume several engagements in order that she might visit the country a year earlier than had originally planned. Leider made

her debut in Chicago on December 10, 1928, as Bruennhilde in Die Walkure. Two months later Boston had heard her in the same role and Chicago, Boston and New York critics hailed her as the greatest living Bruennhilde. Boston demanded and received five Leider performances out of the sixteen scheduled for the spring of 1930, including her matchless Bruennhilde, her Isolde, her Fidelio, Venus and the Marchioness in Strauss' Der Rosenkavalier.

Again this season Boston insisted on a number of Leider performances, and to the works in which she had already been heard was added her first Mozart role in the United States, Donna Anna in Don Giovanni, in which she had triumphed for two seasons in Chicago.

Leider brings to the operatic stage a musicianship and a sincerity of purpose found only once in a generation, it would seem. The story is told of her that she worked for two years on one passage in Tristan und Isolde before she was satisfied that she had approached the meaning of the composer. Such painstaking effort has its reward in everything she attempts.

Leider will be heard here as Bruennhilde in Die Walkure, the role in which she made her American debut, on Tuesday evening, March 3, and as the Marchioness in Der Rosenkavalier at the only matinee performance on Saturday afternoon, March 7.

From San Francisco Leider goes to Portland and Seattle with the Chicago company, and then to Covent Garden, the Paris Opera, the Berlin festival and Bayreuth. She rests for a month before resuming her duties at Berlin in the fall, and returns to the United States to rejoin the Chicago company late in October.

## PADEREWSKI TO SUBMIT REPRESENTATIVE PROGRAM

That San Francisco and other Northern California admirers of Paderewski intend to greet their favorite in large numbers is already indicated by the advance demand for tickets to the single recital which Paderewski will play in Northern California at Dreamland, Sunday, March 8.

Attention everywhere is being called to the variety of his programs and particularly to the long list of encores which Paderewski invariably contributes to an enthusiastic audience. He has submitted an unusually brilliant program for this San Francisco recital. Prominent in the list is the Beethoven Sonata, Op. 27, and the Chopin B Minor Sonata, Op. 58. In addition will be found the classical Brahms Variations and Fugue on a Handel Theme, a group of Chopin Nocturnes, Mazurkas and Etudes, four more modern Debussy gems, two Rachmaninoff Preludes, Schelling's arrangement for

piano of Wagner's Tristan und Isolde and the technically brilliant La Campanella by Liszt.

## GUNNAR JOHANSEN CHEERED

Enthusiastic Audience Gives Young Danish Virtuoso a Memorable Ovation

BY ALFRED METZGER

Every time Gunnar Johansen, the young Danish pianist, who has made his home in San Francisco, appears in public he attracts larger and more enthusiastic audiences of serious music lovers. His appearance at Scottish Rite Auditorium on Tuesday evening, February 3, was by far his most successful effort since his arrival in California. That this popular success should follow so closely on the heels of his triumph in Los Angeles should prove significant as indicative of a brilliant career that can not fail to be known away from the Pacific Coast.

Johansen is one of San Francisco's discoveries as far as America is concerned. He played a program of compositions by Bach, Frescobaldi, Rossi, Leo, Brahms, Chopin, Liszt and for good measure he added some of his own compositions, which showed decided style and clever craftsmanship in theoretical development. Although they are somewhat modern in their atmosphere they are not disagreeably so and contain, like the Spanish Caprice and Perpetual Motion, considerable originality of invention and melodic charm.

As an artist Mr. Johansen is essentially a poet who, however, can become very dramatic as evidenced by his thrilling climax in the Chopin B flat major Polonaise. His technic is prodigious and his speed never blurs his interpretation. This tribute would not be valuable if we did not add that Mr. Johansen's interpretation of Liszt's second Hungarian Rhapsody did not match the musicianship revealed in the other program numbers. There seemed to be occasionally a lack of technical precision. The cadenza was ingenious and very skillfully constructed, although somewhat tedious in length. However, there was so much worthy of the highest praise in Mr. Johansen's program that the final number did not matter so much, especially as Liszt's Second Hungarian Rhapsody is not by any means one of the most important works in piano literature.

The complete program was as follows:

- Bach.....Fantasie e Fuga (G minor)
- Frescobaldi.....Gagliarda (1583)
- Rossi.....Andante (1600)
- Leo.....Arietta (1683)
- Brahms—Variations and Fugue on Theme by Handel.
- Chopin.....Three Etudes
  - (a) C sharp minor, Op. 25, No. 7
  - (b) G sharp minor, Op. 25, No. 6
  - (c) A minor, Op. 25, No. 11
- Chopin.....Waltz, F minor
- Chopin.....Polonaise B flat major
- Liszt.....Two transcendental Etudes
  - (a) Ricordanza
  - (b) Appassionata
- Johansen.....The Owl
- Johansen.....Spanish Caprice
- Johansen.....Perpetual Motion
- Liszt.....Hungarian Rhapsody No. 2 (Cadenza by Gunnar Johansen)

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## MUNICIPAL CHORUS HOST AT ITS ANNUAL BANQUET

The Municipal Chorus gave its annual banquet at the Western Women's Club, Sutter and Mason Streets, last Saturday evening. A number of guests of honor who befriended the chorus during the six years of its existence were speakers of the evening. They all emphasized the cultural value of the Municipal Chorus to the City of San Francisco and pointed to its splendid growth and improvement under the able direction of Dr. Hans Leschke. They also commented on the excellent training the chorus has undergone during the last few months in preparation for the forthcoming presentation of the famous Requiem by Johannes Brahms at the Civic Auditorium Wednesday evening, March 18.

During the evening Dr. Hans Leschke announced the election of officers of the Municipal Chorus for the ensuing year. These officers include: President, W. Allen Taylor; Executive Committee: Mrs. Harold Overbeck, Mrs. Doris Harden, Miss Bertha Frankel, Miss Margaret Abel, Mrs. L. C. Scholz, W. E. Blatt, Fred. Champ, Emil Nydegger and E. C. Baker. W. Allen Taylor, the newly-elected president, delivered a very interesting address revealing that he is a live-wire who certainly will leave nothing undone to secure for the chorus that recognition which its artistic efforts so heartily deserve.

The guests of honor were: Supervisor and Mrs. J. Emmet Hayden, Superintendent of Schools and Mrs. Joseph Marr Gwynn, Mrs. Gwynn being the retiring president who has done so much for the organization, and to whom all members are very grateful; Mr. and Mrs. Redfern Mason, Mrs. Anita Day Hubbard, Miss Enid Hubbard, Dr. Hans Leschke and Alfred Metzger.

## ROBESON'S VISIT

Fresh from his recent triumphs in London, where his long run as Othello in Shakespeare's tragedy was the dramatic sensation of the year and more recently crowned with brilliant recital triumphs in a half-dozen completely sold-out New York, Carnegie Hall, concerts, Paul Robeson, negro singer, will visit Northern California for the first time, presenting recitals at Dreamland, San Francisco, Thursday night, February 26, and the Auditorium Theatre, Oakland, Friday night, February 27.

Reports have it that at the close of Robeson's recent sixth New York recital in Carnegie Hall, the entire audience of three thousand remained seated through four encores and showed no signs of leaving the hall until Robeson had added two groups, closing the concert with his matchless rendition of Old Man River. So great was the crush to meet Mr. Robeson after this concert that the last person did not leave the hall until midnight. The New York Times the following morning spoke of his admirable enunciation, his sincerity

and manly fervor and the natural resonance of his voice, and the Evening Post of the same city called attention to the fact that Robeson sings his Spirituals far better than any white man can do with these compositions.

## KAJETAN ATTL, CONDUCTOR

One of the surprises at the recent benefit concert given for unemployed musicians at Dreamland Auditorium on Wednesday evening, January 28, was Kajetan Attl's conducting of the Liszt Preludes. It was the only number on the program which the writer was able to hear, as the German opera occupied practically his entire evening, and it was thrilling how the audience rose to the occasion. Evidently Attl's ambition to be added to the ranks of able conductors is becoming rapidly realized for he has had numerous opportunities to prove his adaptability and musicianship. This recent appearance with a large orchestra has added to his reputation considerably, and we should not be surprised to find him ere long regularly at the head of a large orchestra.

## ARRILLAGA COLLEGE

The Arrillaga Musical College gave another of its enjoyable students' recitals on Friday evening, January 16, the recital hall of the college. The program was as follows:

Organ—	Barcarole.....	Guilmant
	MARIE NEIL.	
Violin—	Concerta, A minor.....	Accolay
	MISCHA KOSLOFF.	
Piano—	Romance.....	Sibelius
	BERTHA ZISSER.	
Vocal—	La Violettera.....	Barbave
	El Gaucho.....	Schipa
	CARMEN SAUCEDO.	
Violin—	Fantasia on Scens de Ballet.....	De Beriot
	EVELYN BOWMAN.	
Piano—	Dedication.....	Schumann-Liszt
	MARIE NEIL.	
Violin—	Concerto, E minor.....	P. Nardini
	First Movement	
	BEATRICE LAIDLAW.	
Piano—	Alt Wien.....	Godowsky
	Juba Dance.....	Dett
	POO YING LAM.	

During the illness of Marcella Sembrich, her place as head of the voice faculty of the Curtis Institute of Music, Philadelphia, is being taken by one of her most distinguished pupils, Queena Mario, soprano of the New York Metropolitan Opera Company.

Starting its annual spring tour in Boston, the other day, the Chicago Civic Opera Company, is presenting a repertory of twenty-three operas in twelve cities from the Atlantic to the Pacific before it returns home late in March.

Mrs. Frances Ellen Tibbett, mother of Lawrence Tibbett, baritone, died in New York of pneumonia this winter. She was sixty years old.

Arnold Volpe, conductor of the Miami Symphony Orchestra, was recently guest leader of a concert of the Detroit Symphony.

Sixteen hundred ninety-five pipe organs, costing more than \$11,000,000, were built in the United States in 1929.

## NATIONAL HIGH SCHOOL CHORUS TO MEET SOON

The third National High School Chorus will assemble in Detroit on February 20, during the national convention of school superintendents. It will be under the direction of Dr. Hollis Dann, director of Music Education of the New York University. The chorus consists of eight parts and will include 500 voices selected from every state in the Union. The concert will be given for an audience of over 5000 superintendents of schools and supervisors and furnishes a unique and invaluable opportunity for the promotion of choral singing in American high schools.

The chorus has been thoroughly organized and the study of the music has proceeded since November 1. The members of the chorus will assemble in Detroit on February 20 and the concert will take place on Tuesday evening, February 24. It will be broadcast over a coast-to-coast network. San

Francisco will be represented by the students from the Polytechnic High School music department, namely Eleanor Wooley, soprano, Earl B. Ward, tenor, and Sture Johnson, baritone. These students have been selected because of superior ability and will be sent by their fellow students in appreciation of their three months of intense study and strenuous preparation.

The program will be given entirely from memory and mainly a capella. The girls' chorus will be accompanied by twenty violins and two pianos; the boys' Sea Shanty Suite by two of tympani and two pianos. The soloists in this group will be John Ross, famous English baritone. The soprano, tenor and alto solos will be sung by the twenty best voices of each school, selected by competition in Detroit.

ALMA ROTH  
Polytechnic Music Department

Chicago recently heard the Minneapolis Symphony Orchestra.

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# MS REQUIEM FEATURE FIFTH MUNICIPAL EVENT

Fifth and final Municipal Symphony Concert will take place at the Auditorium on Wednesday evening March 18 under the auspices of the Auditorium Committee of the City Supervisors, Fred Suhr, chairman, Emmet Hayden, Jesse Coleman, Victor J. Canepa. It will be the last of the most successful season since its inauguration more than ten years ago. A worthy successor has been selected for this final Municipal Chorus, under the direction of Dr. Hans Leschke, will perform the famous Requiem by Brahms which his master has composed in honor of his mother.

The Municipal Chorus, now famous throughout the United States, has been performing this work for several months. On the evening of the concert it will be in a position to render it according to traditions. The soloists will include Wald Werrenrath, one of the foremost baritones and specialized to give the Brahms composition an authoritative interpretation, Gertrude Weidemann, a soprano of unusual range and beauty who has performed repeatedly in San Francisco. Her qualification to interpret the classics with purity of technique and intelligence of interpretation.

The Brahms Requiem will occupy a large part of the program. For the concert Miss Dobrowen, guest soloist of the San Francisco Symphony Orchestra, will prepare an appropriate orchestral program, details of which will be announced later.

## MAN INTEREST STORY

Arrival in San Francisco of Jovita Fuentes, the famous Filipina prima donna, who makes her American debut on Wednesday night, February 17, in Scottish Rite Auditorium, will be the telling of many interesting tales by those who take in saying "I knew her when," and to the artist's European appearance.

More interesting than that of her manager, Alice Seckels, is the San Francisco artist, Fermina, who was present when she first heard the petite star of operas.

The tiny prima donna came in, "Miss Doria," instead of greeting Jovita threw up his hands and said: "Nonsense! Why do you come? Why do you bring me? She can't sing Iris. She is built to resist it. No, I won't

perform, he gradually calmed down and tried to be persuaded to perform with very bad grace which he tried to conceal. He started the great test aria and he looked at her, startled, when she had finished the tears were streaming down his cheeks.

"They need never tell me again," he said, "that they can't give that opera the one to both sing and look the part. because they cannot cast it, cannot find This is the ideal Iris. We will do an 'Iris' together some day, my child."

"Mascagni was as good as his word but as yet little Fuentes has never been free to accept when the composer has called her, although she has the part of the pathetic heroine in many lands," concluded Miss Doria who is second to none in her admiration for the art of Jovita Fuentes.

## JOHN McCORMACK WILL BE HERE EASTER SUNDAY

An announcement that will meet with the approbation of everyone is made by Frank W. Healy to the effect that the world's greatest concert singer, John McCormack, himself, will give a concert Easter Sunday afternoon, April 5, at the Dreamland Auditorium, Steiner and Post streets, San Francisco.

Mail orders for tickets will be accepted now and filled in the order of receipt, as near the desired location as possible. Checks should be made payable to Frank W. Healy and a self-addressed stamped envelope enclosed. The prices are: Main floor, first 26 rows, \$2.50; next ten rows, \$2; last ten rows, \$1; first balcony, \$2; second balcony, \$1.

Olin Downes, critic of the New York Times, wrote of Mr. McCormack's recent concert in New York City: "John McCormack's Song of My Heart has carried the tenor's singing shadow around the world since local admirers last saw him in May, 1929. He came back to Carnegie Hall last night in person, singing the old songs and some new ones, such as A Garden Where the Praties Grow, among the encores, and a dozen folk songs in his later program. His reappearance was the signal for an ovation befitting a royal jubilee. More than three thousand three hundred persons jammed the hall, sold out a week in advance, while five thousand were turned away. Mr. McCormack sang a lengthy program of classical airs and popular songs, the concert being prolonged by eleven encores at the end of the printed program."

## MANY STUDENTS ENTER MUSIC WEEK CONTESTS

Scores of amateur violin and piano players of Northern California have entered the contests arranged for San Francisco's eleventh annual Music Week at the Civic Auditorium from May 2 to 9, it is announced by Chester W. Rosekrans, executive director. The lists are open to players from 5 to 19 years of age residing in this state north of Fresno.

Music Week contests last year attracted entries from over 800 piano and 500 violin players. According to Rosekrans indications promise an even larger registration this year. Registration blanks may be had at the Music Week headquarters, 521 Phelan Bldg.

Since Music Week originated in San Francisco ten years ago it has become a national institution, with over 3,400 American cities sponsoring similar competitions at the same time. Orchestras, bands and choral groups will take part in special contests here this year.

The event is sponsored by the city and directed by the San Francisco Civic Association, devoted to encouraging and developing talent in young musicians. Rosekrans has been executive director of Music Week here since its inception. Supervisor J. Emmett Hayden is the general chairman.

## SYLVAIN NOACK TO BE CONCERT MASTER AT "BOWL"

For the tenth consecutive year, Sylvain Noack is to be concert master of the Hollywood Bowl orchestra for the annual summer series of "Symphonies Under the Stars." Noack has gained an enviable position in the musical world through his ability to establish a mutual understanding between the various conductors and the orchestra. Noack's ability to quickly grasp the interpretations that the different conductors place upon the selections for their concerts has greatly assisted them in the triumphs they have scored in Bowl programs, Tindall said.

Announcement of the appointment was made last week by Glenn M. Tindall, business manager of the Bowl. Noack has been concert master every year since the Bowl started, and has played under more famous composers than any other concert master in the world. As usual, members of the Los Angeles Philharmonic Orchestra will be used in the Bowl concerts, Tindall said. Last year more than 110 musicians were included in the orchestra for some of the selections.

Bowl officials are busy arranging the list of soloists who are to appear in summer during the concert season in July and August. The number of soloist nights has been doubled, and many more ballets than ever before are to be offered.

## MR. AND MRS. TAYLOR GIVE RECEPTION AT THEIR HOME

Mr. and Mrs. John Lambell Taylor (Jessie Wilson Taylor) will honor their son, Lawrence Wilson Taylor, at a reception tomorrow afternoon, February 15, at the family home on Buchanan street. The latter has just received his appointment to an important post in the American Consulate at Vancouver, B. C., and will motor next week with Mrs. Taylor to the north. She was the former Carmen Bland of Pasadena and belongs to a musical family of whom one member is Mrs. Thomas Parker (Rose Florence) of Belvedere.

Taylor is a graduate of the Univer-

for some years to the agricultural department of the University Extension Division at Bakersfield. His activities have brought him an attention which has been instrumental in selecting him for the present post.

His mother is also well known in the music world, being vice-president of the San Francisco's Music Teachers' Association and conductor of the Women's Choral of the Women's City Club.

## KEDROFF MALE QUARTET PLAYS HERE THIS MONTH

The Kedroff Quartet, renowned for its beauty of vocal tone and reputed as having no duplicate in its special field, will sing in San Francisco Thursday evening, February 19, at Scottish Rite Hall. The four, all formerly attached to the Petrograd Opera and Imperial Conservatory, will give their talents on the coming occasion for charity, the beneficiary to be the Russian Church of this city (Holy Trinity Cathedral).

Chaliapin has announced them as "a miracle of vocal art" and the critics of two continents cannot express themselves too freely on the masterly beauty of this male ensemble, which specializes on the colorful themes of Slavic folk songs.

## MORNING TALKS TO BE DUPLICATED ACROSS BAY

Interest in the Five Morning Talks by Mrs. Thomas Ruhm and Miss Mary Floyd Williams at the Mark Hopkins Hotel has extended itself to the East Bay region, and the same series of subjects will be given Monday mornings at 11 o'clock in the Rose Room of the Hotel Oakland. These just precede the Tuesday morning dates at the Mark Hopkins Hotel and will take place February 16-17, February 23-24, March 2-3, March 9-10, March 16-17. The speakers are presented by Alice Metcalf and Janet de Fremery.

The topics will be: What Is Being Done Politically; What Is Being Done Intellectually, Mrs. Ruhm. East of Suez, subdivided: India, Her Beauty, Romance and Mysticism; Through Himalaya Passes, Camping in Kashmir, Glimpses of Thibet, the Snowy Giants of Darjeeling; the Coasts of Asia, Ceylon, Java and Sumatra, Burmah, the temples of Angkor, Miss Williams. Those attending either course may interchange with the other.

Robert Vetlesen, en route to New York and Europe, has arrived in San Francisco from Honolulu and will remain long enough to give a piano recital on Tuesday evening, February 24 in Travers Theatre, under the management of Alice Seckels.

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## SUNDAY NIGHT MUSIC IS FEATURED AT TRAVERS

### Innovation, With Strauss Work, To Be Followed by Other Artist Events

The reading of Richard Strauss' *Der Rosenkavalier*, to be given at the Travers Theatre Sunday evening, March 1, will be the initial step in a series of similar affairs at this theatre through the month of March. The introduction and presentation of artists, resident and visiting, will constitute a most attractive season of its kind.

Assisting Mme. Sofia Neustadt in the elucidation of *Der Rosenkavalier*, will be Jeannette von Sturm Stock, mezzo-soprano, whose vocal beauty is becoming rapidly known. She will be accompanied at the piano by Esther Murray Anderson of Berkeley, official accompanist for Dr. Derrick Norman Lehmer in his American Indian compositions. The incidental instrumental interludes and recitatives of the opera will be played by Opal Hiller who is associated with Mme. Neustadt in melody dramas.

Succeeding programs will offer: March 8—Grace Burroughs, dancer, in East Indian interpretations, with Herbert Clark, cellist; Audrey Farncroft, soprano, with Elizabeth Alexander at the piano.

The veteran and beloved soprano, who was first an opera singer in London before adopting the dramatic stage, assisted by Ellen Page Pressley, soprano, Martin Cory, baritone, with Harry Wood Brown at the piano.

March 22—Consuelo Gonzales, Spanish artist; Harry Wood Brown, pianist; Arthur Johnson, tenor; May Van Wyck, pianist.

March 29—Eva Atkinson, contralto; Noel Sullivan, basso; Elizabeth Alexander, pianist; three artists of highest musical calibre.

These Sunday evening affairs will begin at 9 o'clock.

### RACHMANINOFF HIGHLY ACCLAIMED BY CRITIC

Rachmaninoff, the great Russian conductor, pianist, composer, whom Frank W. Healy will present in a recital of great music for the pianoforte Sunday afternoon, March 1, at Dreamland Auditorium, recently completed a sensational successful tour of Europe. He is now in this country and also attracting large and extremely enthusiastic audiences.

Recently he appeared at Symphony Hall, Boston, and the Boston Post declared: "The qualities which place Mr. Rachmaninoff as a pianist in the very vanguard of his colleagues were again and gratifyingly in evidence: the big proportions, the sense, artistically as well as physically, of force in reserve; the individuality in phrasing; the bold and energetic outlines which Rachmaninoff gives to nearly everything he plays.

"On the other hand, such is the catholicity of this musician's tastes that he can, on occasion, work in miniature—a fact shown when he plays compositions like Debussy's *Children's Corner* or a mazurka of Chopin. Then one realizes anew that while a big mind may see little, or, better say, see finely, when this is required, it is very difficult if not impossible, for a little mind to think big, or even to ape the big mind's utterance. Mr. Rachmaninoff has the giant's grip of his material, as he has the personal modesty, simplicity, sincerity, which distinguish his art and never fail to stir his audiences."

### PRESIDENT WRITES THE "JINKS" FOR HER SOCIETY

The Pacific Musical Society will hold its annual "jinks" Tuesday evening, February 24, in the ballroom of the Fairmont Hotel. Following custom, the details of the merriment are not given out, the event offered as a surprise to members and guests. A Rehearsal of *Carmen* is the work of Mme. Rose Relda Cailleau, president of the society, and will show humor and cleverness, based on her own experiences as an opera singer abroad.

The participants will be: Mesdames Lenore Butte, Beatrice Hein, Ruth O'Brien, Anna Short, Misses Margaret Mack and Madeline O'Brien, soprano; Mesdames Margaret Cheeseman, Arline Golden, Misses Barbara Fuller and Sofia Rottanzi, contralto; Harry McKnight, tenor; Miss Louise Marleau, pianist.

Mrs. Horatio Stoll and Miss Marjorie Moss will be the hostesses of the evening.

### BAUER AND ELMAN TO PLAY

Music lovers who enjoy programs of great instrumentalists will be delighted to learn that Manager Selby C. Oppenheimer is bringing to them two of the outstanding figures of the day during March. Harold Bauer, superb master pianist, will play at Dreamland, San Francisco, Thursday night, March 12, and at the Auditorium Theatre, Oakland, Friday night, March 13, and Mischa Elman, violinist, will give recitals at Dreamland, Monday night, March 23, and in Oakland, Wednesday night, March 25.

### FORMER OAKLAND SINGER IS GUEST AT MUSICALE

Friends of her girlhood days welcomed Alice McComb Ripple at a tea given recently in Oakland at the home of Miss Gladys MacDonald. Mrs. Ripple, who is the daughter of the late Alice McComb, charter member and secretary of the Wednesday Morning Choral of Oakland, has made her home in New York since her marriage, where she has been identified with opera, church work and oratorio. Mrs. Ripple was greeted by a large number of musical folk of the East Bay region, besides those from San Francisco.

## The National Federation of Music Clubs

# Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

LV—No. 26

SAN FRANCISCO, CALIFORNIA, SATURDAY, FEBRUARY 21, 1931

TEN CENTS

## MUSICAL ASSOCIATION SELECTS DOBROWEN AS PERMANENT CONDUCTOR

**Distinguished Russian Conductor Will Be Here For Half a Season Next Year and Then Will Conduct the San Francisco Symphony Orchestra For Three Years — Musical Campaign Won Without Sending Out Ten Thousand Questionnaires**

BY ALFRED METZGER

Pacific Coast Musical Review maintained that in order to attract maximum number of music lovers to San Francisco Symphony Orchestra concerts it is necessary to select that conductor who will please sufficiently large number of people to draw the theatre at enough concert to prove that San Francisco really loves symphonic music and justify the guarantee fund and the subsidy granted the City of San Francisco so generously contributes. During the last part of the symphony season this year the attendance was not sufficient and more than \$200,000 a season, the fund of \$25,000 contributed by the city no matter how much one may say of the musical ability of the conductor. Issay Dobrowen, on the other hand, has attracted such large audience that there has been evidence of interest on the part of the public for the highest class of music.

Some time ago the Pacific Coast Musical Review announced that it would arouse the musical public to the duty of recording its wishes concerning the kind of symphony conductor preferred and to the desire for a reorganized orchestra of the best musicians obtainable in the city. We believe the selection of Issay Dobrowen as permanent conductor for the San Francisco Symphony Orchestra solved one of the problems which the paper was anxious to discover. The question still remains the proposition of selecting a sufficiently large orchestra and the conductor to reveal his ability at his best.

It is safe to assume that Issay Dobrowen, being a musician of the first rank and realizing the necessity of an orchestra adequate to interpret the music, would not have signed any contract unless he was assured that he would be given an "instrument" that would give him the opportunity to reveal his ability at its best. This paper, assuming the case, finds it unnecessary to continue with its plan to organize public opinion on the proposition of a conductor suitable to its end and it is perfectly willing to leave the problem of engaging an orchestra best suited to his purposes. We shall therefore

not proceed to start this campaign until we find that the personnel of the orchestra will not be improved with the engagement of the new conductor.

In the meantime we feel that the choice of the Musical Association of San Francisco has been a wise one. Issay Dobrowen, by means of his unquestionable musicianship and magnetic personality, has endeared himself to the musical public of this city sufficiently to assure large attendance at the symphony concerts. Of course,

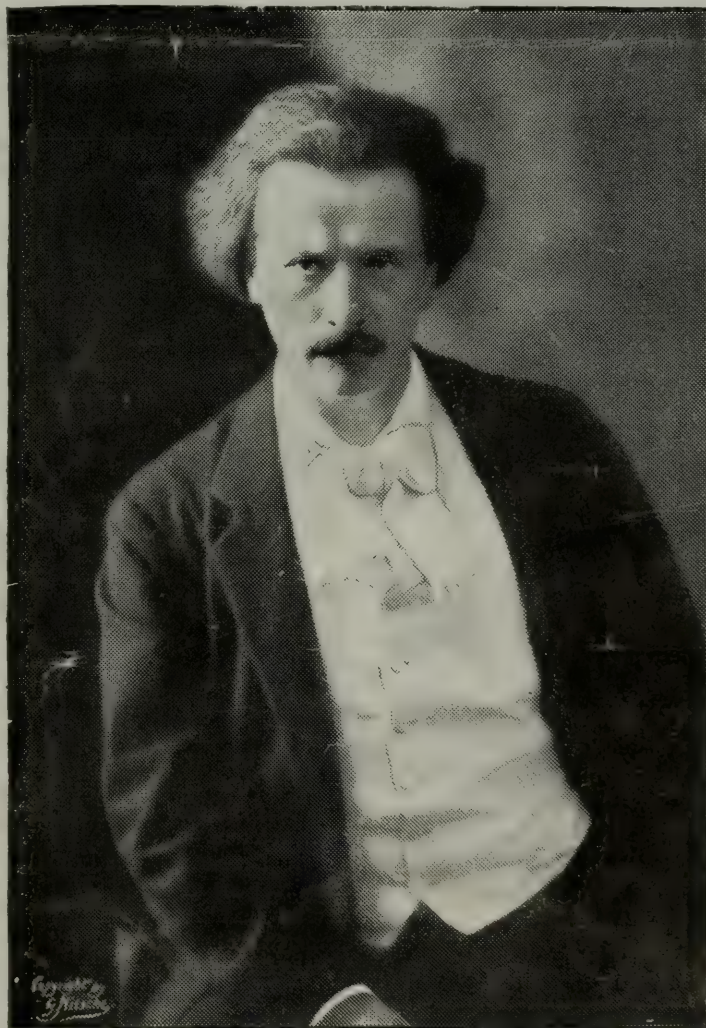
there are always a number of people who will object to anything that does not meet with their own personal ideas. The Pacific Coast Musical Review has never belonged to that class. This paper's object has always been that, unless large numbers of people are anxious and willing to attend symphony concerts because they ENJOY them, and not because they are forced to go in order to be considered cultured, symphony concerts are not worth giving and sums such as \$200,000 obtained

by means of guarantees and admission tickets and \$25,000 by the city, are too extravagant to satisfy a minority of the people of the community who want their own selfish tastes gratified.

Last Sunday afternoon was the first concert after the announcement of the Musical Association that Issay Dobrowen had been retained as the permanent conductor of the San Francisco Symphony Orchestra, and the moment he entered he received one of the most spontaneous and most prolonged ovations ever accorded any symphony conductor in San Francisco, and yet one of the critics stated in a daily newspaper that the ovation was surprisingly weak, even though after the first part of the program Mr. Dobrowen was called out five times. We have no quarrel with this critic, but we would like to know why the facts were distorted and why this same critic positively stated that a clique endeavored to induce the audience to applaud, when it is well known that there is no such thing as a clique in San Francisco, nor has there ever been one. A clique means a number of people paid to applaud an artist. To make such statement in a newspaper is certainly unethical and unfair and should be stopped by the managing editor of the daily newspaper in which it appears.

We sincerely believe that the choice of Issay Dobrowen was indeed justified and will prove of inestimable financial and artistic value to the Musical Association of San Francisco. Whether a contract for four years was advisable is another question. Issay Dobrowen has no greater admirer in this city than the writer. It seems, however, somewhat hasty to tie oneself to one conductor who has so far been unable to prove whether he could "wear" a sufficiently long time to make such a contract advisable. It will be remembered that when Alfred Hertz was engaged he only received a one-year contract for a number of years, until he resigned after several years, when his contract was extended for two years, although at that time he attracted crowded houses.

We have no reason to believe that Mr. Dobrowen will not continue to attract large audiences, but we do not



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know positively. It is likely that he may do so. It is also possible that Mr. Dobrowen could not have been retained in this city unless he received a contract for such a long time. He is still a young man and now in the zenith of his career. San Francisco is fortunate in having him. And if it was a choice of retaining him at all or losing him, the four-year contract was justified, but if it was optional, we doubt the wisdom of the engagement very much. Nevertheless, we shall continue to encourage the symphony concerts under Mr. Dobrowen's leadership and with the understanding that the orchestra will be increased next season and strengthened as much as possible. If the orchestra is not going to be improved we shall certainly resume the campaign to arouse the public to an expression of opinion.

While we are speaking of the symphony concerts we want to register an objection in behalf of the masses of the people in regard to the popular concerts. Why advertise and announce "popular" concerts, if only regular symphony concerts are given? There are thousands of people, like Meredith Sawyer, who want light music occasionally. It is no doubt the intention of the Musical Association to attract these people and possibly convert them gradually into regular symphony patrons. Why fool them? Why tell them that they may expect popular music and then not give it to them? Some of our friends think that a Mozart symphony is popular music, or a Tchaikowsky symphony, but the masses of the people do not think so. There is a certain stubbornness prevalent among uncompromising lovers of symphony concerts that wants to force people to become "educated." But the people do not WANT to be educated. They want to be entertained. Light music is just as classical in its way as the more serious music. People have a right to enjoy it. If the Musical Association does not want to give popular concerts they do not have to; but they have no right to advertise "popular" programs when they do not want to give popular programs.

The question resolves itself into the proposition whether the Musical Association or the Summer Symphony Association, for that matter, want to have the patronage of ALL the musical people in San Francisco, or whether they only want the patronage of the people who enjoy symphonies and the highest form of classics. If they want ALL the people to patronize their concerts they must make concessions and they can not afford to be too proud to occasionally give programs of lighter music.

Ernest Bloch's Israel Symphony was recently played by the Chicago Symphony Orchestra, Eric DeLamarter conducting. In the same concert was heard DeLamarter's Organ Concerto, No. 1. He is assistant to Conductor Frederick Stock.

Charles Martin Loeffler, Swiss-American composer, is seventy years old this winter.

## BENEFIT CONCERT FOR UNEMPLOYED MUSICIANS

Members of Musicians' Union Assisted By Well Known Soloists Give Two Interesting Programs

Members of Musicians' Union Local No. 6 organized two large orchestras for the purpose of giving two enjoyable programs for the benefit of unemployed musicians, under the direction of well known conductors and assisted by distinguished soloists. The first of these two concerts was given at Dreamland on Wednesday evening, January 28, with George von Hagel and Kajetan Attl conducting. The soloists were Blanche Hamilton Fox, contralto, and Chas. F. Bulotti, tenor; Uda Waldrop was at the piano. The program, which was listened to by an audience of several thousand, evidently charmed the hearers, if prolonged and enthusiastic applause may serve as an indication of success.

The orchestral numbers included: Grand March from the opera Montezuma (Hadley); Waltz, Violets (Waldteufel); Overture, Robespierre (Litloff); Les Preludes (Symphonic Poem) (Liszt); First Movement from Symphony No. 6 (Tchaikowsky); Dance of the Hours from La Gioconda (Ponchielli) and Overture, Rienzi (Wagner). The vocal selections consisted of: (a) Aria from Mignon (Thomas), (b) The Birthday (Woodman), Blanche Hamilton Fox; (a) Cielo e Mar, from the opera La Gioconda (Ponchielli), (b) Primavera (Tirindelli), Charles Bulotti.

The two soloists are so well known to San Franciscans that to accept their efficiency and artistry as self evident will be acknowledged by every one who heard them. George von Hagel had been training the orchestra for a long time and this concert was the culmination of his ambition to show the excellent results of his patience and craftsmanship. Kajetan Attl conducted Liszt's Preludes with fire and vitality. Antonio de Grassi was the efficient concert master.

The other concert took place at Scottish Rite Auditorium on Thursday evening, February 5, under the direction of Waldemar Lind, formerly conducting the Portland Symphony Orchestra and well known in San Francisco both as conductor and violinist. The program arranged for this occasion was of a somewhat popular character, including such well known compositions as: Overture, Phedre (Massenet); Peer Gynt Suite (Grieg); Waltz—Tales from Vienna Woods (Johann Strauss). They were all interpreted with vim and dash by Mr. Lind, whose enthusiasm was thoroughly appreciated by the audience with long and spontaneous applause.

Jean Marie Goss sang (a) Aria from Louise (Charpentier), (b) Blackbird's Song (Cyril Scott) and May Morning (Charles Manning), Richard Manners being the accompanist. Miss Goss was in excellent voice, sang with gratifying spirit and musical understanding and

received cordial acknowledgements from her audience.

Arthur Johnson, tenor, with May van Dyke at the piano, contributed (a) La Reve from Manon (Massenet), November (Harry Van Dyke) and Call Me No More (Cadman). Mr. Johnson possesses a very pleasing tenor voice and sings with exceptional artistic discrimination. He deserved the applause that greeted every number he sang.

Mme. Bertha Baret proved herself an unusually fine violinist in interpreting (a) Ave Maria (Schubert - Wilhelmj) and (b) La Capricciosa (Ries), with Mme. Colette Manon as accompanist. Mme. Baret gives evidence of thorough artistry, splendid bowing and discriminating phrasing. She is beyond question one of the most delightful violinists we have heard in this city.

Max Nickell brought down the house with a Novelty Drum Solo of his own composition entitled Polka de Concert, with orchestra accompaniment. He used four snare drums, tuned in different pitch, and played with energy and spirit. Mr. Nickell gave evidence of enjoying himself as much as did his audience. He surely proved himself capable of obtaining as much music from snare drums as it is possible to do.

A. M.

## FIFTH MUNICIPAL CONCERT

The fifth and final Municipal Symphony Concert will take place at the Civic Auditorium on Wednesday evening, March 18, under the auspices of the Auditorium Committee of the Board of Supervisors, Fred Suhr, chairman, J. Emmet Hayden, Jesse Coleman and Victor J. Canepa. It will be the climax of the most successful Auditorium season since its inauguration more than ten years ago. A worthy program has been selected for this final event. The Municipal Chorus, under the direction of Dr. Hans Leschke, will sing the famous Requiem by Brahms which this master has composed in memory of his mother.

The Municipal Chorus, now famous throughout the United States, has been rehearsing this work for several months and on the evening of the concert it will be in a position to render it according to traditions. The soloists will be Reinald Werrenrath, one of the world's foremost baritones and specially qualified to give the Brahms composition an authoritative interpretation, and Gertrude Weidemann, a soprano of unusual range and beauty who has been heard repeatedly in San Francisco proving her qualification to interpret well known classics with purity of technical equipment and intelligence of interpretation.

The Brahms Requiem will occupy the first part of the program. For the second part Issay Dobrowen, guest conductor of the San Francisco Symphony Orchestra, will prepare an appropriate orchestral program details of which will be announced later.

Vienna has revived Korngold's Violanta, composed fourteen years ago, at its State Opera.

A new opera by Italo Montemezzani, composer of L'Amore dei Tre Re, had a successful premiere last month in the Milan La Scala. It is La Notte di Zorima, and in one act tells an Inca romantic story.

Conductors for the Philadelphia Grand Opera Company next season are expected to be Leopold Stokowski, Eugene Goossens, and Fritz Reiner.



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★ SERGEI RACHMANINOFF, will give a concert at Dreamland Auditorium, Sunday, March 1 at 2:30 p.m.

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# Pacific Coast Musical Review

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and public of the Pacific Coast

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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No. 26

## TEACHERS' LAW CALLED UNCONSTITUTIONAL

Though those sponsoring the new Teachers' Licensing Law introduced before the California State Legislature assured Mr. Tallant Tubbs that the measure was endorsed by the California Music Teachers' Association, neither the individual association nor the State organization nor its members have been aware of such endorsement. At the time that the endorsement was made at a convention in San Diego, we are informed, only two people were present, and among these a very small number of delegates. Notwithstanding the seriousness of the effect of the law on the profession, no efforts were made to thoroughly inform the members of the association with the nature of the new law until a small number had already pledged the endorsement of the California Music Teachers' Association for the measure.

In other words, less than one hundred delegates endeavor to foist a welcome law upon the 15,000 music teachers residing in this State without giving them an opportunity to determine whether they favor it or not. Naturally the majority of the music teachers have stood against such procedure and are now doing everything in their power to prevent it from being passed. In the front rank of this opposition is the Alameda County Music Teachers' Association, of which Mrs. John I. Del Valle is the president. Miss Gladys Macdonald, a member of this organization, inquired from her brother, Mr. G. MacDonald, an attorney residing in Los Angeles, regarding his impression as to the new law's constitutionality, and she received the following reply:

Los Angeles, February 15, 1931.

"The bill as I hastily read it is palpably weak and, aside from technical defects, apparently accomplishes nothing. An inspection of Section 5 reveals that all that is necessary upon the part of an applicant is to state under oath that 'he verily believes that he is thoroughly qualified and competent to teach' certain branches of music. This, so far as I can ascertain, is the only requirement and it is apparent that immediately on filing the verified statement the registrar will be obliged to issue a license.

"It would appear that the State by licensing certain teachers would thereby convey to the public the idea that such teachers were qualified. This would cast the burden upon the general public of ascertaining that the license itself means little, or nothing, and would for that reason be misleading.

"From a technical standpoint I believe the bill to be unconstitutional inasmuch as there is an apparent discrimination between the persons required to obtain a license and those not required to do so. To make the matter in legal terms—there is an apparent denial of equal protection of the law in the provisions of Section 2.

"I can explain this by stating that NO PERSON can practice law in the State of California without satisfying the requirements. Similar applies to medicine. However, Section 2 makes exceptions in certain governmental cases and in cases of legal guardians, trustees of trusts, officers of a court and employees of religious or charitable orders, etc. It is my opinion that this is entirely discriminatory and therefore unconstitutional.

"There are thousands upon thousands of such bills pending in the California Legislature and it would be my opinion that only a very small fraction thereof will reach the floor.

"GORDON G. MACDONALD."

Some of the foremost teachers in California have expressed their appreciation of the stand taken by the Pacific Coast Musical Review against the proposed law, and amongst them Dr. H. J. Stewart of San Diego, author of the first bill to register music teachers, who agrees with this paper that the new law does not accomplish anything at all, and indeed injures the cause, as it infers, by giving a license to anyone who merely states that he is efficient, his competency. As this paper stated before, no law can be enacted that does not include ALL those who teach music. You simply cannot enforce a law that is only good for a portion, and not all, of the music teachers.

We are informed by a member of the vocational board, which is called upon to recommend bills asking for educational legislation, that the teachers' license law cannot possibly be recommended favorably, because it does not include an examination, although demanding a license. Evidently no license is issued by the State of California unless he who receives such license can prove his efficiency, like anyone who wants an automobile license must first prove to the satisfaction of the license bureau that he is able to drive an automobile. This law, by the way, is today far more strict than it was in the beginning. There is only one way in which the music teachers of California can receive legal recognition from the State, and that is by consenting to pass a test by which the State authorities can be assured they are competent. The fact that those sponsoring the bill are afraid of training, examinations or prior practical experience is in itself an admission that they want to go about this business in the easiest way—which is the worst way.

## POPULARIZING SYMPHONY ORCHESTRAS

Beginning with last week's issue we are publishing a communication from Meredith Sawyer entitled, "What's Wrong With the Symphony Concert?" This article has aroused considerable interest and this paper has received numerous communications pro and con Mr. Sawyer's attitude. We want to explain to our readers that Meredith Sawyer is an excellent musician, having been concert master of the Minetti Symphony Orchestra some years ago for an extended period. He was also one of the deputy clerks of the U. S. Court of Appeals. He is a serious music lover who has attended many concerts by the foremost artists and conductors and is qualified to discuss the subject he has chosen.

Opposed to his views is Joseph S. Thompson, president of the Summer Symphony Association, who writes to the Pacific Coast Musical Review as follows:

Editor Pacific Coast Musical Review:

I have read the first installment of Meredith Sawyer's article, "What's Wrong with the Symphony Concert?" and certainly feel that his article far from answers that question. In the first place, if it were not for the restricted personnel the answer could be made in one word, "nothing."

Certainly it is no more a fault of the symphony orchestra that they do not produce ballad, opera and folk song music than it would be a fault in the legitimate play if they failed to have a juggler or contortionist come on in the middle of one of the acts. If Mr. Sawyer likes ballads, operas and such things, he knows where to find them. Those of us that like symphonies like to feel that we know where we can find them.

As to the use of the orchestra for popular programs, if this brings popular response it seems to me to be the answer. Meantime, why weaken symphony programs with mediocre and inferior music?

Very truly yours,

JOS. S. THOMPSON.

San Francisco, February 17, 1931.

Of course, we agree with Mr. Thompson regarding his attitude against introducing popular music in the regular symphony programs. There is, however, an attempt made to attract a certain element of our music lovers to the symphony concerts by occasionally announcing a "popular" program. When people who expect a lighter class of music attend the concerts thus advertised they find they are



really symphony concerts. Naturally they will not be tempted again. Hence the falling off of attendance at "popular" concerts that are not "popular." Of course, if those in charge of giving symphony concerts don't want several thousand people to have the opportunity to become converted by giving them what they like, we have no quarrel with them, but if they want to reach EVERYBODY interested in music, they must cater to those who enjoy "popular" music as well as to those who only enjoy serious classics. It is ridiculous to say that real "popular" programs under authoritative leadership would not attract large audiences. It has been proven that they do, and as long as people like melody and rhythm they will like the lighter form of music, as Meredith Sawyer does, and simply because it is melodious such music is not necessarily "cheap."

#### ROSENKAVALIER WILL OPEN SUNDAY MUSICALES

Songs by Jeannette Stock and Piano  
Excerpts By Opal Hiller

The opening program of the Sunday Evening Musicales, which are to take place at the Travers Theatre each week during March, will be initiated by Mme. Sofia Neustadt March 1, assisted by attractive artists. She will give the first reading in San Francisco of Richard Strauss' opera, Der Rosenkavalier, preparatory to its premiere in San Francisco March 7, by the Chicago Opera Company.

The work, which is very elaborate, both as to story and music, is one of unusual originality tinged with genius in its humorous vein and holding much musical beauty. Mme. Neustadt will be aided in illustrations from the stage by Jeannette von Sturm Stock, mezzo-soprano, whose voice is rich and lovely.



OPAL HILLER  
Pianist

Mrs. Stock will also be heard in a group of songs, apart from the Strauss offerings, and will be accompanied by Miss Esther Murray Anderson.

Mrs. Opal Hiller, who has cooperated with Mme. Neustadt ever since the inauguration of the melo-day dramas two years ago, will give piano excerpts from the opera, best showing its orchestral beauties.

The program will begin at 9 o'clock, and a receiving group, assisting Mme. Neustadt, will include Mrs. Marielna Snell Cobb, who is chairman of the music committee for the series of musicales; Mrs. Charles Curry, Miss Gladys MacDonald, Miss Anna Cora Winchell and others.

#### STRAVINSKY'S PETROUCHKA FEATURED BY SYMPHONY

The coming weeks of the San Francisco Symphony Orchestra, under the direction of its new and distinguished conductor, Issay Dobrowen, promise to hold unusual interest for local followers of the orchestra. The program tomorrow afternoon, a repetition of yesterday's concert, is especially interesting inasmuch as Dobrowen is offering Petrouchka.

This famous ballet of the Russian composer, Igor Stravinsky, was first presented by the Symphony a year ago at the Hillsborough series under Eugent Goosens, but the work has never before been given in San Francisco until this week. Written in 1911, it was given in this country in 1916. The scenes of the ballet are laid in Admiralty Square, Petrograd.

The work is divided into four parts, opening with the gaities of Butter



MME. SOFIA NEUSTADT  
Reader

Week, the week before Lent. Here an old charlatan exhibits his animated dolls, led by Petrouchka in a wild dance. The second part portrays the human passion of the puppets, featuring the emotions of Petrouchka. The third part deals with the Moor, who is the opposite of Petrouchka. The fourth part represents the crisis of the passions of the clown and the Moor in the death of Petrouchka. The program will also include Beethoven's famous Symphony No. 1.

Two approaching events of importance in the Symphony's calendar have just been announced. On Sunday,

March 1, Dobrowen will feature as his soloist, Jascha Veissi of the first violins. The solo number will be Respighi's Gregorian Concerto. Given here for the first time, this work of Respighi's is based on the Gregorian Chants. This is Veissi's second solo appearance with the Symphony and his second year with the organization. Before coming to San Francisco he served eight years as associate concert master of the Portland Symphony. The remainder of the March 1 program includes Military Symphony, Haydn; Prelude and Persian Dance, Moussorgsky; Hungarian Rhapsody, No. 2, Liszt.

\* \* \*

An outstanding solo attraction of the season will be the presentation of Jose Iturbi, celebrated pianist, at the pair of Symphony concerts March 6 and 8 at the Curran Theatre. Iturbi will be heard with the orchestra in two numbers: Mozart's Concerto for Piano, D minor, and Liszt's Concerto for Piano, E flat. The concluding number on the program will be Brahms' Symphony No. 3.

This is Iturbi's first appearance in San Francisco. Born in Valencia, Spain, Iturbi was early hailed as a child prodigy. Although he first visited this country only two years ago, he is already widely known among music lovers. He has appeared as a guest soloist with the Philadelphia Symphony, the New York Philharmonic and symphony orchestras in Cincinnati, Boston and Chicago.

#### MUSICALES REVERT TO INTERNATIONAL TOPICS

The musical audiences following the enterprise of Alice Metcalf and Janet de Fremery turned their fixed attention to matters of international importance last Tuesday morning, when Mrs. Thomas Ruhm spoke at the Mark Hopkins Hotel on What Is Being Done Politically. The gathering was impressed by the necessity of greater understanding of world affairs, and Mrs. Ruhm has a wealth of knowledge at first hand, her personal experiences having taken her into every foreign country, where she has applied her powers of observation, besides earnest study of political conditions. Some of her revelations were breath-taking, and the audience, at the close, assembled in eager questionings, detaining Mrs. Ruhm for some time.

She will speak again next Monday morning, February 23, at 11 o'clock, in the Rose Room of the Hotel Oakland, and on Tuesday, 24, at the same hour at the Mark Hopkins, and either event may be attended on the same privileges of admission.

A. C. W.

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Civic Auditorium  
Wednesday Evening  
March 18th  
Direction: Auditorium Committee  
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## C LIBRARY MUSIC DED DURING FEBRUARY

Chicago Civic Opera Com-  
about to visit San Francisco,  
wishes to call attention to  
that vocal scores, librettos and  
of all the operas to be given will  
in the Music Department on  
floor. These may be taken out  
library card.

### Literature of Music

on, Rutland. Bach, the master;  
interpretation of his genius.

M. The life of Michael Kelly,  
ian, actor and bon viveur, 1762-  
1930.

s, E. H. Orlando Gibbons; a  
account of his life and work.

s, E. H. William Byrd; a short  
nt of his life and work. 1928.

Dominicus. A new school of  
rian chant. 1925.

a, H. G. Music and romance  
uth; a course of study in music  
iation for use in junior high  
s, also in platoon and consoli-  
schools, academies, junior clubs.

a, H. V. Stephen Collins Fos-  
biography of America's folk-  
composer. 1920.

son, A. M. Index to stories of  
s, an analytical catalog of  
e much-used books. 1929.

### Compositions

Silvio. The boys and Betty;  
musical play in 3 acts.

Raymond. Fantana; musical

achim. Cavatine. Op. 85, No. 3.  
ne principale, violine, viola, viol-  
l and contrabass (ad libitum).  
e and separate parts.)

achim, Drei quartette fur zwei  
en, bratsche und violoncell. No.  
ie schone mullerin. Op. 192.  
ate parts.)

ein, Anton. Quintetto (f-dur)  
deux violons, deux altos et viole.  
Op. 59. (Score and separate  
)

enka, Xaver. Trio. Op. 45. Vio-  
violoncello, pianoforte. (Sepa-  
parts.)

Theodore Presser Company of  
phia has purchased the music  
ng interests of the Oliver Dit-  
company of Boston and New

stion is being made in Paris  
eration of the Opera, Opera-  
s, and a third lyric theatre, all  
1, although under government  
are now independent of each

## RETURN OF PADEREWSKI

Paderewski is returning to San  
Francisco for another of his visits, and  
Manager Selby C. Oppenheimer will  
again present him in a recital pro-  
gram at the Dreamland Auditorium on  
Sunday afternoon, March 6.

The famous artist was born in 1860,  
and is now in his 71st year, and still,  
according to every writer who has  
come into contact with his recitals on  
his present tour, in the very prime of  
his musical distinction. Paderewski has  
shown a preference for music from  
early childhood. At the age of seven  
he was placed in the hands of his first  
teacher, who happened to be a violinist  
and knew little about piano playing.  
At 13 he was sent to Warsaw to study  
under Janotha and Roguski, and at 17  
had made sufficient progres to be  
granted first prize in piano playing at  
the Warsaw Conservatory of Music.

Paderewski then came under the  
guidance of the old master, Leschet-  
izky. He made his debut as a pianist  
in Vienna in 1887, but the beginning of  
Paderewski's fame started a year later  
with his appearance with the Lamou-  
reaux Orchestra in Paris. London  
hailed Paderewski for the first time in  
1890, and it was in 1891 that he took  
America by storm. This is Paderew-  
ski's seventeenth American tour, dur-  
ing which he has visited the West on  
almost a dozen occasions.

His program will include the Varia-  
tions and Fugue on a theme by Handel  
by Brahms, the Beethoven Sonata, Op.  
27, and the Chopin Sonata, Op. 58,  
and a half-dozen outstanding Chopin  
gems, including the Nocturne E flat  
Op. 9, two Mazurkas and the A minor  
Etude, Op. 25, four Debussy selec-  
tions, two by his countryman, Rach-  
maninoff, Schelling's arrangement of  
Wagner's Tristan and Isolde Prelude,  
and the Liszt La Campanella, and be-  
sides these a Paderewski recital always  
includes encore numbers to almost  
duplicate the printed offering.

Paderewski tickets are now on sale  
at the Sherman, Clay & Co. San Fran-  
cisco and Oakland stores.

## HAROLD BAUER VISIT

Piano students, ever interested in  
appearances in this section of the great  
exponents of the art, are at this par-  
ticular moment giving special atten-  
tion to the approaching visit of the  
"Master" player, Harold Bauer, who  
will play at Dreamland, San Francisco,  
Thursday night, March 12, and Audi-  
torium Theatre, Oakland, Friday night,  
March 13.

Bauer's programs are always of the  
most important character, and students  
are preparing for his readings of Bee-  
thoven Appassionata, Cesar Franck  
Prelude Chorale and Fugue, Schubert  
Impromptu, Brahms E flat Intermezzo  
and works by Schumann, Haydn, De-  
bussy and Chopin which will be given  
in San Francisco, and for the Chopin  
Sonata Op. 58, Schumann Scenes from  
Childhood, Brahms B minor Rhapsodie  
and other classics which are included  
in the Oakland list.

## SWEET AND SOUR NOTES

By A. Major

In the February number of the Etude  
of Philadelphia I find the following  
paragraph:

"Musical Waves" is the name of  
a new electrical instrument for in-  
veigling musical sounds from the  
ether. Invented by Maurice Marten-  
not of France, it was demonstrated,  
for the first time in America, when  
on December 12, the inventor ap-  
peared as soloist with the Philadel-  
phia Orchestra under the leader-  
ship of Leopold Stokowski. The  
instrument is able to imitate not  
only the human voice, but also  
many of the instruments of the  
orchestra, with almost limitless  
possibilities in its improvement. It  
is not yet on the market."

I can't see the necessity for such an  
instrument. In the first place there  
seem to be already too many imitators  
of the human voice and instruments of  
the orchestra. There are a considerable  
number of "musical waves" created by  
certain modern compositions that cause  
a great deal of musical sea sickness,  
specially when rough treatment makes  
them specially active. While not every  
imitator of the human voice and or-  
chestral instruments has "limitless"  
possibilities, many of them have  
reached the limit and we thank the  
Lord that the "Musical Waves" are  
not yet on the market.

I also note in the Etude that "Castor  
and Pollux" of Jean Phillip Rameau  
was the work chosen by M. Jacques  
Rouche for the opening of the Paris  
opera season. This work is said to be  
163 years old and no doubt does not  
resemble some of the operas recently  
presented in Germany by a number of  
ultra modern specialists. It seems to  
me that the title "Castor and Oil"  
would be appropriate for some of them.

In Iowa they do things in a whole-  
sale fashion. During its seventy-sixth  
annual convention the Iowa State  
Teachers' Association presented the  
All-Iowa High School Orchestra of  
250 instrumentalists in Des Moines  
and according to the item they played  
a "classic and French composers pro-  
gram." This reminds me of the speaker  
who addressed an assemblage of musi-  
cal people at a banquet "Ladies and  
gentlemen and colleagues." Anyhow  
who would have thought that an or-  
chestra of 250 high school instrumen-  
talists could interpret "classic and  
French composers."

It was interesting to listen to the  
Tipica Orchestra of Mexico present a  
series of Mexican folk melodies in  
truly authoritative fashion, but when  
the Marimba players intuned Weber's  
Invitation to the Dance, of course not  
the Weingartner arrangement, and an-  
other classic piano composition by  
Chopin, I believe, the audience heard  
something in the way of interpretation  
that stands alone in instrument-  
uniqueness. Phrasing and tempi v  
decidedly original and no doubt  
Weber and Chopin had lived long

enough to hear the possibilities of the  
Marimba they would have written and  
arranged their music entirely different-  
ly. At least that is what Schoenberg  
thinks of the old masters if they had  
heard the possibilities of ultra modern  
schools of composition.

Another good one in the February  
issue of the Etude is this item: "George  
Frederick Handel, a lineal descendant  
of the great composer, is, according to  
the Musical Standard of London, solo-  
ist among the boy sopranos of the  
Church of St. Lawrence, Whitechurch,  
Stanmore, where 'the Old Saxon' was  
for some years organist."

While some of the ex-prima donnas  
are predicting the doom of opera the  
English government is subsidizing  
grand opera at Covent Garden in Lon-  
don and in the provinces, but only on  
condition that it is given in the native  
tongue. This does not look as if opera  
was on the toboggan. The day will  
come when the American government  
will be induced to subsidize good  
music, including opera, provided it will  
be sung in English and the language  
will be recognized as being English.  
Most of the artists when they use Eng-  
lish today seem to sing in Chinese or  
Japanese as far as the audience's abil-  
ity to understand them is concerned.

Some years ago I read in the Cosmo-  
politan Magazine an article describing  
the various methods employed by cer-  
tain New York vocal teachers to im-  
part the art of singing to youthful  
aspirants. One of them, who made a  
specialty of breathing, told his pupils  
to lie flat on their back on the floor,  
take a piece of paper in their mouths,  
chew it up well and then "spit" it to-  
ward the ceiling. If it rose to a certain  
height the breathing is supposed to  
have been satisfactory. This is possibly  
how the word "Spit-tune" originated.

Every now and then you read in the  
newspapers that an American artist has  
made an appearance in a European  
opera house and has created a sensa-  
tion, but it never specifies what kind  
of a sensation he or she created. Did  
the spectators merely become dizzy or  
did they suffer from high C sickness.  
For some reason or other you read the  
name only once and afterwards when  
the artist with the funny sensations  
comes home and appears in a "return-  
from-Europe-after-an-absence-of-six-  
teen-years" concert the critics also get  
a sensation. The strange thing is that  
these various sensations do not make  
the artist in the  
and 2  
pul

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## CLOSE OF LECTURE SERIES

The Arrillaga Musical College, on Friday evening, February 27, in the College Auditorium, will bring to a close the series of lectures which have been presented by Willem Harmans, on the rise and development of the symphony. The concluding lecture will deal with the climax this form reached, in its more modern aspect, with the symphonies of Johannes Brahms. On this occasion the symphony heard will be the Second, in D major, presented in an arrangement for two pianos, eight hands, by Willem Harmans, Carlo Rollandi, H. Flyen Anderson, and Vincent de Arrillaga.

## HENRIK GJERDRUM HONORED

On his retirement as president of the San Francisco Music Teachers' Association, Henrik Gjerdrum was presented by the membership with a handsome studio desk. He served three years with the local branch and is now vice-president of the State Association. Gjerdrum, who is a pianist and teacher, gave most generously of his time and energies while in the recent office and was instrumental noticeably in raising the standard of programs offered at the monthly meetings. He has also been chairman of the music committee for some time, arranging lists to be passed in contest by the various grades of piano students during Music Week.

## LESTER DONAHUE RECITAL

The program which Lester Donahue will play on Wednesday night in Scottish Rite Auditorium includes such well known compositions as the Bach-Busoni Chaconne, five Debussy Preludes, Liszt's Spozalizia and Liebestod, Griffes' White Peacock and Da Falla's Andaluza plus intriguing novelties by Gardiner and Ireland. Donahue comes to this city under the management of Alice Seckels, who also introduced Hans Barth and his quarter-tone piano to San Franciscans two seasons ago. Practically every other metropolis of America and Europe has acclaimed Lester Donahue.

The Parlow String Quartet gave a program in Chamber Music Hall, Mills College, Wednesday evening, February 18. The numbers were the Brahms B flat major Quartet and the Grieg G minor Quartet, the latter being played by special request. The Quartet, whose programs are open to the public each fortnight, will play again March 4, the strings comprising Kathleen Parlow and Harvey Peterson, violins; Willem Debe, the Romain Verney, viola. The Quartet features at this college concert the song "The Sweetest" by the next

## JOHN McCORMACK'S TRIUMPH

John McCormack, who sings Easter Sunday afternoon, April 5, at Dreamland Auditorium under the local management of Frank W. Healy, recently had a series of genuine triumphs in England, Ireland, Scotland, and Wales. Viator, scholarly writer in the "Standard" of Cork, Ireland, writes:

"Last week I had the delight to attend a celebrity concert in Dublin at which Count McCormack sang. It was a wonderful afternoon. I doubt whether the singer ever was received more enthusiastically—or, if the word is permissible, more affectionately. He was recalled again and again and again—and yet again. A quarter of an hour after the end of the concert a large part of the audience still was in the theatre, refusing to be satisfied without just one more song—and McCormack gave it. Old men stood up and waved soft hats and cheered themselves hoarse. Truly, one hardly could have too much of McCormack's noble art. The most successful items on the long program were the Irish songs, which McCormack never forgets to bring into his program, proving that after all it is the big man, not the little man, who is most loyal to his country and his country's tradition. There may have been 'Seoninini' in the house—but McCormack made Irishmen of all his hearers while he sang. It was a representative audience; there were statesmen and humble folk present; there were a great number of clergy; there were old and young—the old renewing a noble experience, the young excited by the first sight of a great artist."

## KOLB AND DILL AT GEARY

Kolb and Dill, the inimitable comedians, have departed from their old-time line of comedy work and will appear in entirely new roles and in an entirely new type of a play when they appear at the Geary Theatre on Sunday evening, February 22, in Apron Strings, the funniest play produced on Broadway in a decade.

Constructed for laughter, Apron Strings is admirably suited to the talents of Kolb and Dill. Built around the trials and tribulations of an unsophisticated young married man, the play offers the stars as well as every member of the cast opportunities to work upon the risibilities of their audiences.

Dramatic critics of New York were unanimous in their praise of Apron Strings, and the play had an extended run of one solid year on Broadway. The many ludicrous situations provided by the complications and trying problems with which the bride and groom are confronted, afford plenty of opportunities for laughter.

Kolb and Dill have engaged the strongest cast of players possible. Clarence Nordstrom, the Broadway favorite, who has been featured in many musical comedy and farce successes during the past 12 years, will be seen in the role of the young husband. Grace Clifford, the beautiful blonde, has been engaged to portray the part of the wife. Isabel Withers, who has made a



name for herself on the stage, as well as Jane Darwell and Anne O'Neal, comedienues of the first magnitude, make up a cast comparable with the best and highest price New York productions.

No expense has been spared by Kolb and Dill in the staging and producing of this highly entertaining comedy.

As an added feature Kolb and Dill have provided two of the most original and entertaining musical acts that ever have appeared on the West Coast. Under the direction of Leo Flanders the vivacious 1931 Girls and The Miami Boys will present between the acts of Apron Strings singing, instrumental and dancing numbers that have created a furore wherever they have been shown.

## LUISA ESPINEL SINGS

## SPAIN'S FOLK MELODIES

Luisa Espinel, in pictures of Spain, again entertained an interested gathering at the Alice Seckels' Matinee Musicales at the Fairmont February 16. In varied types of costuming, she described by song and story the traditions and romances of countries other than Spain, but whose music folk lore has grown, to some extent, out of that soil.

There were the ancient ballads of the Spanish Moors, folk songs of the North, inclusive of Galicia and Castile; songs of the South, relating to Andalusia, with most charming adaptation by De Falla, and songs of our own Southwest, as sung in Arizona, New Mexico and California at early dates. Regarding the latter group, it seemed not so interesting, even with our loyalty of continent appealed to, neither tales nor tunes holding much of individuality.

The dress of peasants and the more gala habiliments were disclosed in keeping with their lands, and Mme. Espinel is graceful in all poses. She sang with clarity, but her spoken word was often lost by the dropping of her voice on final syllables, which was regrettable as often we were alert for a climax which failed to come to our hearing. Shibley Boyes, at the piano, gave the singer good background. of Petrouchka.

A. C. W.

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The appointment of Max Hofmann of the Cologne Opera as managing rector of the Colon Theatre, Buenos Aires, is supposed to promise reorganization of that organization through introduction into the repertory of authentic German productions, which the past have been neglected for its works.

Boston's Symphony Orchestra, S. Koussevitzky conducting, assisted soloists and chorus, will give a festival from March 24 to March 28.

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March 23 ELMAN, Violin

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

February was a busy month. Our regular dinner came off on Friday, the 18th, and had been advertised as a "Boosters' Night." Annie Gordon was present and gave a rousing talk on how to increase the membership. J. Emmet Hayden spoke, also, and promised to do what he could for us; for we were in danger (as strange as it seems) of having a tax put upon us—levied upon us and leveled upon us as music teachers. In the same breath with which we denounced the proposed tax as a blow at education and the art of music, we were preaching against registration under a legislative bill that was debated and upheld by many.

That bill was killed, I believe, by Alfred Metzger—through his influence. Mr. Metzger has done more for San Francisco musicians than any other man, taking a pride in this, his home and theatre of life. "Believe it or not," the proof could be given.

Mr. Hayden must have had much power among the supervisors to bring about the overthrow of the proposal to tax musicians. Thus were we saved from two threatened misfortunes. Our winter of pale misfortune had not yet arrived. May it never come.

At the same dinner, Sir Henry Heyman twitted our beloved secretary, Johannes C. Raith, putting on a solemn face, because of his demand for dues, etc. Such a joke—a mere pleasantry—is no joke at all in truth when the secretary-treasurer was obliged to dig up money every month for rent. Should we sigh for the time to return when we could have no rooms and consequently no rent?

The President said in the next circular: "Sir Henry Heyman 'shot' at our secretary, but don't forget the fact that if we didn't have a secretary to go after you, we would not receive the wherewithal to enable our club to exist."

In addition to the regular dinner, mentioned above, there was a special Night on the 25th of February, of which I have no remembrance. The only notice of it was in the following invitation, which simply implied that it was a great success. The members were assessed to defray the expenses. This was the only time that such an assessment was levied.

During 1922 and 1923 Nathan Firestone was devoting much time and attention toward getting new members. Some of the new names were secured through his effort. April came quickly around, leaving only one month more before the summer vacation began. Dinner was held on April 22, and the price at \$1.00. The hour was 10:15—putting to the convenience of those who had engagements in the earlier part of the evening. This was an experiment. The opening paragraph of the May circular was: "Judging from the attendance at our last dinner, the eleven o'clock hour proved to be a success. We assure you that the midnight supper is here to stay."

Perpetual motion may not be possible in a machine, but it apparently existed in the Musicians' Club up to the time when we got it. Then, like a watch, it needed a mainspring. The even tenor of our way was accelerated by an energy thus far unknown in its history of eight years.

Here is the circular issued June 3, 1922:

San Francisco, June 3, 1922.

Dear Fellow Member:

The object of this letter is to bring to your attention our participation in the Shrine Convention. At the last dinner meeting it was voted to hold an open house on Wednesday and Thursday afternoons, June 14th and 15th respectively, from 3 to 6 p. m., and extend our hospitality and welcome to those musicians who are visitors in San Francisco.

The committees appointed to be in attendance on these afternoons are: Wednesday—Brescia, Firestone, Hecht, Mason, Pasmore; Thursday—Dellepiane, Firestone, Giffen, Lundine, Willard.

All members are urged to be present with their ladies. A committee from the Music Teachers' Association will cooperate with us in receiving our guests.

It is our duty as a body and as individuals to show these visitors that we Franciscans KNOW HOW—so sign the card and let us know

whether you will be there Wednesday or Thursday.

Our last dinner was a meeting that will long live in the minds of those who attended. Toasts were drunk to the success of the Chamber Music Society for the honor which has been conferred upon it—its invitation to play at the coming Pittsfield Festival, and to Mr. Brescia, whose quintet for wind and French horn will be played upon that occasion; a very interesting talk by Mr. Glen Woods of the Oakland School Department; a "stunt" done by Mr. Emil Breitenfeld, performed by himself and Mr. Frank C. Giffen, reader—clever and thrilling; some solos by Mr. Hahl and some numbers by

"The Sovereign Alchemist that in a thrice  
Life's leaden metal into gold transmutes."

It was a very pleasant evening. Those present were:

de Arrillaga	Firestone	Landsberger	Mason
Black	Giffen	Locher	Metzger
Brescia	Hahl	Lundine	Pasmore
Carruth	Hecht	Manning	Raith

## GUESTS

Breitenfeld	Rorty	Woods
-------------	-------	-------

New members—Active: Emil Breitenfeld, Warren D. Allen; Associate: Dr. Paul Campiche.

JOHANNES C. RAITH

Secretary

1434 Post Street

Telephone West 3939

VINCENT DE ARRILLAGA

President

2315 Jackson Street

Telephone West 4737

(Continued Next Week)

The Verdi Musical Club, which gives programs every Sunday from 5 to 7 at the Sorosis Club, recently offered Jean Marie Goss, soprano, and a book review by Rudolph Ericson of Specht's Johannes Brahms. Ericson will be chairman of the program to be given tomorrow afternoon.

Buenos Aires in a recent concert of contemporary music heard works of Avelina Pedro, Roberto Morillo, Luisa Kohen, Teresa Maggi, Lita Spena, D. A. Jurafsky, Pascual Grisolia, and Luis Martinez.

Emil Sauer will soon celebrate the fiftieth anniversary of the beginning of his pianistic career in Vienna.

Jeanette MacDonald, screen star and musical comedy soprano, is going to sing with the Cleveland Orchestra this season.

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Mon., March 2 — LA TRAVIATA with Muzio, Schipa, Thomas, others; ballet; cond., Moranzoni.

Tues., March 3 — DIE WALKUERE with Leider, Olszewska, Redell, Strack, Kipnis, Baromeo, others; cond., Cooper.

Wed., CAVALLERIA RUSTICANA with Muzio, Cortis, Tourel, others; cond., Moranzoni; followed by I PAGLIACCI with Burke, Marshall, Thomas, others; cond., St. Leger. Thurs., LUCIA DI LAMMERMOOR with Salvi, Schipa, Bonelli, Baromeo, others; cond., St. Leger; followed by Ballet. Friday, AIDA with Muzio, Sharnova, Marshall, Formichi, Kipnis, Baromeo, others; Ballet; cond., Moranzoni. Sat. Mat., DER ROSENKAVALLIER with Leider, Olszewska, Votipka, Kipnis, Ringling, others; cond., Cooper. Sat. Night, RIGOLETTO with Salvi, Glade, Cortis, Thomas, Baromeo; cond., St. Leger.

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### CHICAGO OPERA CO. TO BRING LARGE PERSONNEL

After an absence of seven years, the Chicago Civic Opera Company will return to San Francisco a week from tomorrow for a gala season of seven performances in the Civic Auditorium that promises to be one of the most elaborate and impressive musical events of many seasons.

Traveling in three special trains, the company is bringing more than \$700,000 worth of scenery and properties. Under its banner is enrolled a galaxy of internationally renowned artists, such as has never before gone on tour in one organization.

San Francisco, possibly the most

The entire tour, considered the most deluxe operatic offering ever presented to the music loving public by the Chicago Civic Opera Company, represents all the experience, wealth of resource and artistic accomplishment that this organization could bring together. The season is all the more noteworthy inasmuch as this will be the only place in Northern California that the company will appear and the indications are that this city will be the mecca of countless visitors from out-of-town, drawn here by this season.

For the opening performance the company will have *La Traviata*, done on a scale that will make the offering memorable in local music annals. Heading the cast will be such celebrities as

The following night, Wednesday, there will be a double offering in *Cavalleria Rusticana* and *I Pagliacci*. Muzio, Jenny Tourel and Antonio Cortis will be the stars of the first half of the evening's entertainment, while Thomas, Hilda Burke and Marshall will have the heavy work in *Pagliacci*. It was in this performance last season with the San Francisco Opera Company that Thomas scored the big hit of the season in the rendition of the prologue aria.

Donizetti's *Lucia* will be given Thursday night, March 5, with a cast that promises to make this one of the "big nights": Richard Bonelli, Salvi, Schipa and others. All of the splendor and magnificence of stagecraft and settings

The season closes Saturday night with San Francisco's old favorite, Verdi's *Rigoletto*, starring Cortis, Thomas and Salvi, the latter in the role of Gilda.

The company is bringing three conductors, Roberto Moranzoni, L. Cooper and Frank St. Leger. There also a fine ballet, a complete symphony orchestra and a chorus that has always been a feature of the finished performances of the Chicago Company.

Modern works recently played by Madrid orchestras include Camille Saint-Saëns' *The Madrid That Was*, Gomez's *Loga*, Rodrigo's *Rimas Infantiles*, Liszt's *Nuptial Song* and Paganini's *Turina's Four Gypsy Dances*, Pa-



Scene From Richard Wagner's Music Drama *Die Walküre* to be Presented by the Chicago Civic Opera Company on Tuesday Night, March 3rd

opera-minded city in the country, is on tip-toe in anticipation of the musical treat that this season will furnish. Included in the company of 325 persons are eighteen celebrities, some of whom are old-time favorites of local opera audiences.

Among these latter are such personalities as Tito Schipa, renowned tenor, the incomparable Claudia Muzio, both of whom in seasons past have been headliners of the San Francisco Opera Company's seasons here; John Charles Thomas, Margherita Salvi, Frida Leider, Charles Marshall, Alexander Kipnis, Maria Olszewska and a host of others.

Muzio, Schipa and Thomas, a trio of golden voices that will make this a night of nights for the lovers of this tuneful Verdi opera.

On Tuesday night, March 3, the company makes a departure from the Italian, giving Wagner's magnificent Ring epoch, *Die Walküre*. Local audiences will look forward to this as affording them their first opportunity to hear such artists as Leider and Olszewska, whose Wagnerian fame has preceded them. Kipnis will be the Wotan. Scenically as well as musically, the company is expecting to give the performance here a new Wagnerian grandeur.

for which the Chicago Opera Company is famous will shine, however, in the Friday night performance, March 6, of *Aida*. Here again is another "all-star" cast headed by Marshall, Muzio, Sonia Sharnova and Chase Baromeo.

The performance that promises to occupy the center of artistic interest, however, is the matinee, Saturday, March 7, of *Der Rosenkavalier* (The Knight of the Rose), the second German performance of the company while here. Never before given in this city, this first production of the Richard Strauss music set to the three-act comedy of Hugo von Hoffmannsthal, is due to attract wide interest.

Homage to Debussy, Rodolfo Pichler's *Orchestral Suite*, and Pitala's *The Dupe's Pilgrimage*.

The Bergen Symphony Orchestra, Norway, has included in its recent program works of Palmgren, Eger, Dahl, Gade, Loevensohn, Delmas, and Sinding. Harald Heide, permanent conductor, and guests have been Lars Soraas, J. L. Mowinckel and Kurt Atterburg.

Toulouse will be the first French city to hear Darius Milhaud's *Christophe Colomb*, which had its premier



# OBESON'S NEGRO SPIRITUAL FOLKSONGS

ogram devoted exclusively to al folksongs of his race, Paul the great negro baritone, roduced to a San Francisco y Manager Selby C. Oppen- Dreamland Auditorium next ight. This artist scored suc- o branches of the fine arts; or he has repeatedly proven and position when starring days as Porgy, Show Boat, y, and All God's Children, ecital star he has reached in- ame. It is, however, as an of those quaint songs of at he is best known and at d only appearance in this t two score of these gems ended, some grave, some trifling and others serious, ving deep into the spiritual tics of the negro.

is assisted by the famous ist, Lawrence Brown, and ight's program of spirituals ys:

- Jos. ....Arr. by H. T. Burleigh
- rd, Li'l Chillen.....
- .....Arr. by Lawrence Brown
- .....Arr. by H. T. Burleigh
- Lord Deliver Daniel?.....
- .....Arr. by Lawrence Brown
- Here? (Nursery Rhyme).....
- .....Arr. by Lawrence Brown
- Hidin' Place.....
- .....Arr. by Lawrence Brown
- .....Arr. by Avery Robinson
- ain!.....Arr. by H. T. Burleigh
- mb's A-Cryin'.....
- .....Arr. by Lawrence Brown
- ey.....Arr. by Edward Boatner
- ry.....Arr. by H. T. Burleigh
- .....Arr. by Lawrence Brown
- Man Goin' Round Takin'.....
- .....Arr. by Lawrence Brown
- Be Ready.....
- .....Arr. by H. T. Burleigh
- .....Arr. by Lawrence Brown
- de Battle ob Jericho.....
- .....Arr. by Lawrence Brown

Taylor's new opera, Peter had its premiere with the Metropolitan Opera Com- recent Saturday afternoon. ce was capacity and distin- e performance was reported he opera's music had mod- ial notices.

\* \* \* nan Grand Opera Company New York season at the ple March 16 to 21. The ill include Tristan, Rhein- g Dutchman, Walkure, Tief- ied, Don Giovanni, and Got- ing.

\* \* \* taleieff, Russian basso, who a San Francisco resident. a recital in New York Feb- it later cancelled it.

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## ROBERT VETLESON CONCERT

Tuesday night in the Travers The- ater Robert Vetlesen, formerly of San Francisco but more recently of Hono- lulu, will give an interesting program of piano music before leaving for New York and Europe to continue his pian- istic activities. Known today as the outstanding pianist of the Hawaiian Islands, and coming directly from a successful concert tour through the Is- land cities, Ventlesen has proved his right to be known as a child prodigy who has made good.

Beginning his studies in San Fran- cisco under Lincoln Batchelder and making his initial public appearance on a program with Yehudi Menuhin, Vet- lesen progressed through the scholar- ship route with instruction from Josef Lhevinne, Mrs. Lhevinne, Joseffy, Wagenaar and Naubiel. His recent ac- complishments fulfill the prophecies made for him during his student days.

His program for Tuesday evening (which is being given under the man- agement of Alice Seckels) is as follows:

- Sonata, Opus 109.....Beethoven
- Capriccio, Opus 119, No. 9.....Brahms
- Intermezzo, Opus 116, No. 1.....Brahms
- Scherzo, B minor.....Chopin
- Ballade, F major.....Chopin
- Fantasia, F minor.....Chopin
- Variations.....Glazounow
- Nocturne.....Satie
- Gymnopaedie.....Satie
- Prelude.....Rachmaninoff
- Capriccio.....Dohnany

Jascha Heifetz, violinist, is conclud- ing a tour of the United States. This spring he will play in France, Belgium, and England. After a summer in Bev- erly Hills, California, he will tour in Japan, the Philippines, China, Indo- China, Siam, India, Java, Egypt, Tur- key, Rumania, Hungary, Germany, Holland, Italy, Spain, and France.

\* \* \* In a gala fortnight of opera at Co- logne during the Easter holidays four- teen works will be given of Braunfels, Wagner, Gounod, Lortzing, Verdi, Mo- zart, Johann Strauss, Smetana, Richard Strauss, Berg, and Beethoven.

\* \* \* Richard Czerwonky, Chicago violin- ist, recently led the personnel of the Berlin Symphony Orchestra in a concert including his own Episode. Then he was soloist with the orchestra in another program.

\* \* \* Lily Pons, new colorature soprano of the New York Metropolitan Opera Company, is announced for participa- tion in the Colon Theatre season, Buenos Aires, this summer.

\* \* \* The English Singers will shortly re- turn to London after a tour of the Orient.

\* \* \* Hans Pfitzner has written a new opera, Das Herz.

## MUSIC TEACHERS TO GIVE ORGAN RECITAL

The San Francisco Music Teachers' Association, Harriet Beecher Fish, president, announces an organ recital by Raymond L. White, A.A.G.O., Fri- day evening, February 27, at the Tem- ple Methodist Church, McAllister at Leavenworth. Mme. Sophie Samoru- kova, soprano, will be the assisting soloist, with Mrs. Edward E. Young at the piano. The recital is being given for the benefit of the benevolent fund of the association and the public is cor- dially invited to attend. A silver offer- ing will be taken.

- THE PROGRAM
- Pour Paques..... Quef
  - O filii et filea.....
  - Aria (from the 10th Concerto).....Handel
  - Andante con Moto.....Boely
  - Third Sonata.....Bach
  - a. Andante; b. Adagio; c. Allegro.....
  - Raymond L. White
  - Aria (from the opera 'Id').....Massenet
  - In the Silence of the Night.....Kashavaroff
  - Trees.....Rasbach
  - Mme. Sophie Samorukova
  - Sermon to the Birds.....Bossi
  - Scherzo.....Gigout
  - Rosebuds.....Swinnen
  - Westminster Chimes.....Vierne
  - Raymond L. White



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NEXT JUNE

Severance Hall, the new home of the Cleveland Orchestra, was recently com- pleted and dedicated to concert use.

\* \* \* The Royal Flemish Opera, Antwerp, includes native and modern works among the classics of its repertory.

\* \* \* La Scala recently revived Donizetti's Don Pasquale wit! Toti dal Monte as Norina.

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## NEAH-KAH-NIE WILL GIVE THREE RECITALS

The Neah-Kah-Nie String Quartet, well known to the Northwest and now touring through the South of California, will be heard in three programs in San Francisco, beginning in March. The players are Susie Fennell Pipes, first violin; Alexander Murray, second violin; Hubert Sorenson, viola; Michel Penha, 'cello. The press has spoken of the quartet with high regard, the Portland News saying:

"The Neah-Kah-Nie Quartet displayed fine precision and tonal balance, and so manifest was the attention to detail that the music seemed to come from one instrument capable of many colors and moods." Recently in Los Angeles, the Times stated: "There has developed a quality of emotional and thoughtful quartet playing that is a joy to listen to."

Private homes and the small Travers Theatre will be the settings for the quartet in San Francisco, the first concert to take place at the home of Mrs. Charles N. Felton in Pacific avenue, March 10. The second program will be heard at the Travers Theatre March 24, and the final concert at the home of Miss Remillard, in Vallejo street, April 7. Specific arrangements has not been announced but may be secured through Mrs. Alvina Heuer Willson, 1048 Union street, whose telephone is Prospect 4460.

## PIANIST REPRESENTS NEAR EAST ON PROGRAM

The Pacific Musical Society presented a young pianist from Constantinople in Arpine Inayetian at its program of February 12, at the Fairmont Hotel. She gave two groups inclusive of Couperin Le Tic-toc choc on les Maillots, a Debussy Suite for piano, a Faure Nocturne and Saint-Saens' Etude en forme de Valse. Miss Inayetian showed clear technique and a dynamic power, sometimes at the expense of finesse, but evidenced sincerity.

Marguerite Raas Waldorp, in two groups of songs, offered first a list containing Wekerlin, Cesar Cui, Proctor and Gambogi, having as accompanist Kathryn Julye at the harp. Her selections from Massenet, Besley, Shadwick and Warren were accompanied by Uda Waldorp at the piano, each of the groups showing the versatility and clear tones of this singer's lyric quality, which she handled with ease and pleasing success. Harp solos by Miss Julye varied the evening's offerings.

The jinks, Tuesday evening, February 24, promise both pleasure and artistry, the operatic skit, A Rehearsal of Carmen, having been devised by Mme. Caillean, president of the society.

The cast, taken from the personnel

of the club, comprises the following, with the scene laid at 11 o'clock in the morning:

Harry, property man, Harry McKnight; Barbara, Barbara Fuller; Margaret, Margaret Cheeseman; Arline, Arline Golden; Sofia, Sofia Rottanzi; these four being understudies for Carmen.

Lenore, Lenore Butte; Beatrice, Beatrice Hein, understudies for Micaela; Queenie-Micaela, Madeline O'Brien; Margaret - Frasquita, Margaret Mack; Ruth - Mercedes, Ruth O'Brien; Le Ritze-Carmen, Anna Short.

Madame, la directrice, Mme. Caillean. Louise Marleau at the piano.

## JUNIOR MUSICAL CLUB

The Junior Musical Club of San Francisco will give its next concert Saturday, February 28, at 2:30 o'clock, at the Sorosis Club. The following members will take part: Ben Shenson, Meryl Coleman, Ethel Smith, Frances Smith, Juanita Zech Westerfeld, Eleanor Rielly, Evelyn Royle, Jorain Withers, Robert Black, Beatrice Shaw, Joyzelle Ray, Mary Robin Steiner, Vera Catalano, Borothy Scholz:

### PROGRAM

The Two Larks.....Leschetizky  
Ben Shenson  
Invitation to the Dance.....Weber  
Enticelles.....Maszowski  
Meryl Coleman

Dances—  
Ethel Smith, Frances Smith, Juanita Zech Westerfeld  
At the piano—Dorothy Scholz  
Polonaise, C minor.....Chopin  
Butterfly Etude.....Chopin  
Eleanor Rielly  
Violin: Aïrs Russes.....Wieniawski  
Evelyn Royle

At the piano—Mary Robin Steiner  
Mazurka, C Sharp Minor.....Chopin  
Premiere Arabesque.....Debussy  
Dorothy Scholz

Songs—  
La Fioraja.....Bezzignani  
Early in the Morning.....Phillips  
Jorain Withers  
At the piano—Vera Catalano  
Nocturne, Opus 37, No. 2.....Chopin  
Prelude, Second English Suite.....Bach  
Robert Black

Dances—  
Tarentella.....Heller  
Prelude.....Chopin  
Beatrice Shaw  
At the piano—Dorothy Scholz  
Rhapsodie, C minor.....Brahms  
Deuxieme Arabesque.....Debussy  
Joyzelle Ray  
La Cathedrale Engloutie.....Debussy  
Concert Etude.....MacDowell  
Mary Robin Steiner

## EUROPEAN NEWS

The British Section of the International Society for Contemporary Music has recommended for consideration by the international jury in charge of programs for the coming I. S. C. M. festival works of Ireland, Lambert, Morris, Walton, Vaughan Williams, Bax, Cook, Bridge, Darnton, Van Dieren, Goossens, Moeran, Bush, Holst, and Sorabji.

One of the guest conductors of the Rome Augusteo Orchestra this winter is Willy Ferrero, who sixteen years ago at the age of eight, was a leader

prodigy, appearing at the head of the Czar's Imperial Orchestra of St. Petersburg.

\* \* \*

Richard Strauss is shortly to conclude his hundred guest nights as conductor at the Vienna State Opera in return for which five years ago the Austrian government gave him a palatial home and estate.

\* \* \*

Charkov, Russia, placed at the disposal of Heinz Unger, young German leader, in his sixth Russian tour, an orchestra of 120 men.

\* \* \*

Guest conductors, Spanish and foreign, are in charge of the Madrid Symphony Orchestra during the American tour of E. Fernandez Arbos, regular leader.

\* \* \*

Bela Bartok, Hungarian composer, is writing a second piano concerto.

Lauri-Volpi will be star tenor in Verona outdoor opera season this mer.

\* \* \*

London will hear Stravinsky's Symphony of the Psalms next season.

\* \* \*

An oratorio, Moses and Aaron, being composed by Arnold Schoenberg.

\* \* \*

A National Committee for propaganda for Music has been formed in France to assist organizations, composers and interpretative artists, and students.

\* \* \*

A newly-discovered Mass said to be the composition of Mozart is so be heard for the first time in Baden.

\* \* \*

The seventy-fifth birthday of Christian Sinding, famous Norwegian composer, has been celebrated this winter in Oslo.

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# 's Wrong With the Symphony Concerts?

BY MEREDITH SAWYER

(Continued from Last Issue)

## VI

other American songs and it would unquestionably make an orchestra hits are the fox jazz waltz. "Fox trots! Jazz the music fundamentalists In answer to the custom-ics who would insist that the and the jazz waltz would be e on a symphony program I r attention to the fact that symphony number Mollie ore is an Irish reel, and his e from County Derry is, as jig, and that German's sym-ber, Nell Gwyn Suite, is a ree country dances; and that music comprises many other foreign nations. Well, if such , jigs and dances are worthy as of honor on symphony t needs no argument to prove he American fox trot and the are equally entitled to respect nition, and that our com-musicians need not hesitate ose forms of music for sym-estra.

f of the jazz waltz it may be to call the attention of the following lines quoted Whiteman's article on "Jazz," March 13, 1927, in the New es Magazine:

n Berlin we scored it (Kreise Viennois) as a jazz waltz isler was enthusiastic over the was present for every one of earsals in Berlin. Stokow-Bloch, Rachmaninoff, Men-hey are all believers in the ue of jazz."

trot and jazz waltz are to- tionably the most popular American music and deserve any other forms of music a symphony programs. There is o other music so full of the so full of the carefree spirit o provocative of gaiety and r. And it should be borne in the symphony score of a r jazz waltz, written by a mposer or musician, would rior to the dance orchestra s the latter are superior to incomplete and inadequate ngements of the pieces. It to say that listening to a orchestra rendering of this g and dance music even the is of the music fundamental- be unable to ocnceal his

## VII.

he who takes pleasure in the he great music masters is le of enjoying the simpler usic, especially if the latter ly written or arranged by ans for symphony rendition. ood and bad in both the

classic and the modern music—tons of tiresome and worthless music of each kind are published and played each year—but all liberal-minded people like all kinds of good music, just as they like all kinds of good literature, serious and light. We may have the highest admiration for many of the old and of the new masterpieces of music but we also enjoy the best of our modern music of the lighter, entertaining variety. It stands to reason that the inclusion in symphony concert programs of a fair proportion of the best modern popular music—together with a proper proportion of the best classic pieces and of the best modern numbers in the classic or ultra-modern manner—would assure well-balanced, artistic and cultured progress, and that the concerts would still retain their accustomed dignity and refinement.

It might be said that certain temperamental directors of our old-fashioned symphony orchestra might dislike to direct some of the popular symphony numbers of the modern type proposed. This fear is groundless because the popular numbers referred to would actually be symphonic orchestrations made by nationally known musicians or composers. The distinguished directors who have artistically presented German's Nell Gwyn Suite and Grainger's Molly on the Shore and Irish Tune from County Derry would, with pride and pleasure, likewise offer many of our popular American songs and dances when properly scored for symphony performance.

## VIII

Granting that some of the masterpieces of music deserve all honor and the highest praise and improve on acquaintance and are worth serious study and many repeated hearings, it will be conceded by unprejudiced critics and devotees that there still remains a great mass of meaningless, useless music that—from the force of custom or through the misapprehension or indifference of the public and the critics—wrongfully receives undeserved approval.

For instance, it is frequently asserted with a knowing air by our serious music critics—than whom there are no critics more serious (or occasionally more humorous)—that it would require many years or even a lifetime of study for some of us—(meaning us musical morons, no doubt)—to understand and appreciate some of the symphony program offerings!

This sage admonition of the critics suggests that it would be interesting to calculate, even approximately, how many years or lifetimes the music-lover would require to understand and appreciate the dull, tiresome and practically incomprehensible pieces that have been played during only one symphony concert season—allowing, say,

one or more years for each of the shorter works and a lifetime, more or less, for each of the longer compositions. In many cases, allowing time out for sleep and meals, we hazard the guess that a thousand years might be a conservative answer to that problem; not so long when compared with eternity, but a little longer than any of us have time for, I'm afraid.

Now instead of recommending that such profound incomprehensible compositions be placed, with other curiosities, in a museum, or that they be donated to a laboratory of music for scientific investigation by those desiring to devote their lives to that sort of thing, the critics, in their most serious manner, laud such music to the skies as great works of art! And year after year the symphony orchestras waste their and our time playing this unintelligible, meaningless music that nobody really cares for or can understand! And the critics also declare, with that knowing air and nodding of heads, that such music appeals more to the intellect than to the senses: that it is not music for the masses but only for the cultured few! Ahem! Well, if that's so, that leaves us out of course. But, on second thought, I refuse to believe that music that is practically meaningless and incomprehensible appeals to the intellectual or cultured minority or to anybody's intellect. Is not the use and toleration of such music plainly indicative rather of the disuse or misuse of intellect?

But that's not all of the joke. Having read the descriptive and interpretative comments regarding these very high-hat compositions, the audience listening to them is prepared to hear something extraordinary and wonderful in music, something grand or majestic, something inspiring, elevating or sublime and full of mysterious hidden messages and beauty. And as devout devotees we sit in rapt attention throughout the ordeal, striving in vain to discover and enjoy the much praised marvels and beauties of the great work. We listen patiently for about ten minutes to the musical noise—faithfully and skillfully produced by the celebrated orchestra—and our hopes rise now and then as we hear a few brief bars we like; but for the most part the music fails to come up to our expectations; during the latter part of the number we feel bored and wish it would come to an end, and before the crash of the last chord has died away we feel bored to death. But we seldom admit this. More than likely we applaud the number and say, "Wonderful! Glorious! We enjoyed it immensely!"—thinking that the fault lay in our inability to understand the composition rather than in the music itself. Such is the force of custom and the power of suggestion on receptive minds.

And then the critics—good fellows—

also under the hypnotic spell of custom and suggestion (partly editorial suggestion in their cases, we may assume)—write clever complimentary reviews of such performances.

How refreshingly frank and different from the professional critic's review is the following word-picture written by a friend of mine, an ordinary music-lover, describing a composition played during one of our symphony concerts:

"There were lots of horns and they made a great deal of noise. They started something and then happened to think of something else and started that; and then—either they didn't like that or had forgotten what they were going to do—they broke up into squads, and some went off in one direction and some in another, and some got lost and never came back; and finally it got to be a sort of free-for-all, go-as-you-please scramble to see who would get to the goal first!"

I regret my inability to supply the name or number of that composition. It was not furnished to me but perhaps the foregoing "descriptive and interpretative comment" may enable you to identify the piece. As a vivid and enlightening description of one of the musical offerings of the conventional symphony program I think it takes the cake. The piece was evidently one of those superb works so much admired by the cognoscenti and which requires years of study to grasp its meaning and message.

## IX

Is there any good reason why the symphony orchestra, the finest musical instrument yet devised, should keep on, year after year, playing an excessive mass of music, classic and modern, that is often unintelligible and meaningless and little more than musical noise, under the delusion that such music appeals to its patrons?

It seems plain to the writer that the symphony orchestra would become a greater instrument for good than it is at present by more fully developing and utilizing its powers; by presenting programs representative of all kinds of good music, arranged or written expressly for symphony performance by capable musicians or composers. The avowed purposes of the symphony societies are to promote increased public interest in and understanding of worthwhile symphony music; to encourage the composition of American symphony music in new and original forms, and to establish the orchestras on an artistic, up-to-date, progressive and self-sustaining basis. Could not the symphony societies, composers and musicians get together and do something that would tend to expedite the achievement of those purposes?

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NATHAN

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## NEW CONDUCTOR HONOR GUEST AT LUNCHEON

An informal reception to greet Theodore Korbecheff, conductor of the Steindorff Choral, was held in Oakland Tuesday evening, February 16, at the rehearsal studios on Dana street. In addition to choruses offered by the singers, who are all women under 25 years of age, solos were given by Miss Schier, lyric soprano, and Miss Carla Edson, dramatic soprano. Korbecheff is a reader in the music department of the University of California and will conduct the regular annual concert given by the choral March 23 at International House.

The directors were present and included Dr. Derrick Norman Lehmer, who sang a group of songs gathered and adapted from the chants of the American Indian tribes. His third volume, *Songs of the Northland*, dealing with the tribal melodies of the northern Indians, is just off the press. Korbecheff, who is one of the early Russian refugees who arrived on this Coast over seven years ago, was deeply impressed with the peculiar and primitive beauty of the Indian tradition.

## MISCHA ELMAN RECITALS

No musical announcement bears more welcome sound to lovers of the violin, nor for that matter, to music lovers generally, than one acclaiming an early appearance by Mischa Elman. Tone Poet of the Violin, Elman will soon be in Northern California and Manager Selby C. Oppenheimer has arranged recitals in Dreamland, San Francisco, Monday night, March 23, at Auditorium Theatre, Oakland, Wednesday night, March 25, and at Assembly Hall, Stanford University, Thursday night, April 2. Different programs for the three events are now being arranged.

## MISS MARGARET FISH RETURNS FROM NEW YORK

Miss Margaret Fish, one of the most talented young pianists and accompanists in California, has returned from a year in New York, and is taking up professional work in the Bay region. Miss Fish made an enviable reputation for herself as an able concert pianist before leaving California, having been heard in two concerts of her own, and also in numerous club and radio engagements; and while in the East she studied ensemble playing with Frank La Forge, who was enthusiastic in praise of her talent, and who recommended her to Madame Frances Alda, whom she accompanied for some time in her studio. Miss Fish also accompanied Madame Emma Rodell, of the Chicago Opera Company, and she was official accompanist of the Russian Cathedral Quartet during last season for its New York and out-of-town concerts. Miss Fish's many musical friends are welcoming her home with great delight and she is anticipating a happy musical career in California.

## ITURBI TO APPEAR AT L. A. SYMPHONY CONCERT

Jose Iturbi will make his initial appearance in Los Angeles with the Philharmonic Orchestra, Thursday evening and Friday afternoon, February 26 and 27, at the Philharmonic Auditorium. The appearance in Los Angeles of this great Spanish pianist has been eagerly awaited by music lovers. Born in Valencia in 1895, Iturbi studied in the Conservatory of his native city. From there he went to Barcelona to continue his studies under the well known Malats, then to the Paris Conservatoire, from where he was graduated at 17. For four years he was at the head of the piano faculty of the Conservatory of Geneva, a position once held by Liszt.

Iturbi has toured all of Europe, South America and most of the United States; his first American tour in 1929 included engagements with the Philadelphia Orchestra under Stokowski, the New York Philharmonic under Mengelberg, the Cincinnati Symphony under Reiner, the Boston Symphony under Koussevitsky and the Chicago Orchestra under Stock. Dr. Rodzinski has programmed for this pair of concerts: *Fantasia, On a Theme by Thomas Tallis* (for double string orchestra) by Williams, which will be given first performance in Los Angeles; then the *Brahms Symphony No. 3* in F major, Op. 90. Following the intermission comes the *Beethoven Concerto for Piano in G major, Op. 58*, which will be played by Mr. Iturbi, the program closing with *Scherzo and March from The Love of the Three Oranges*, by Prokofieff, which will be given first hearing in Los Angeles.

## RACHMANINOFF'S ARTISTRY

When Rachmaninoff, who will give a recital of music for the pianoforte next Sunday afternoon, March 1, at Dreamland Auditorium, under the local management of Frank W. Healy, seats himself at the piano, he proceeds to make his audience forget the performer and everything else in the rapt attention it accords to the chosen music.

One of the foremost of living musicians, he plays with an apparently absolute mastery of every resource of his art; an art that truly conceals art. It seems futile to speak of technical facility in the case of a performer who has long since forgotten that technical difficulties exist.

Possessing great force and at times playing with crashing power, Rachmaninoff never goes beyond the limit of beauty in music tone, he does not let speed becloud clearness and distinct articulation.

Rachmaninoff is not an interpreter of unyielding objectivity and every now and then there seems to be heard in familiar compositions something never heard before. It is a case of a great musician and a great pianist putting poetry and passion and soaring imagination into his interpretations.

Albert Roussel's new Piano Concerto was recently premiered in Berlin.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

7—No. 27

SAN FRANCISCO, CALIFORNIA, SATURDAY, FEBRUARY 28, 1931

TEN CENTS

## ND OPERA SEASON OPENS MONDAY

Civic Opera Starts One Week's Engagement With Verdi's Traviata—Richard Strauss' Rosenkavalier Will Receive Local Premiere at Saturday Matinee Performance

opera will be the principal of interest for local music lovers week with the Chicago Civic company opening here Monday the Civic Auditorium a brief spectacular season consisting of performances and eight operas. La Traviata is the big opening. The advance notices of the entire season is scaled as it would be if the company presenting the performances in magnificent opera house.

Chicago company is bringing organization of 325 people, its full symphony orchestra and thorntooled chorus. Of particular interest to local music lovers is the announcement that there will be two casts of Claudio Muzio, San Francisco's favorite dramatic soprano, appearances of Tito Schipa, one of the greatest tenors of the day, and John Charles Thomas, who has had a success in opera here last season. This is the first visit of the company in seven years and the season is expected to be a gala spring music

eight operas to be given during the week, six are Italian and two are German. The repertory includes Verdi's La Traviata, Wagner's Die Walkure, Mascagni's Cavalleria Rusticana, Leoncavallo's Pagliacci, Donizetti's Lucia di Lammermoor, Verdi's Aida, Strauss' Der Rosenkavalier, and Verdi's Rigoletto. Claudio Muzio will sing Violetta and sang at the productions of the company during the past season in San Francisco. Schipa will be heard as Alfredo and John Charles Thomas as Germont. Ranzoni will conduct.

A different opera is Die Walkure on Tuesday evening. It was produced on the second evening in the company's season in Chicago. The cast includes Frida Leider as Brünnhilde, Maria Olszewska as Siegmund, Emma Redell as Sieglinde, Strack as Siegmund, Alexopoulas, as Wotan and Chase as Hunding. Emil Cooper will conduct.

Die Walkure is one of the four operas composing Wagner's great cycle. The Ring of the Nibelungs tells the story of the reign and fall of the

gods. Though the story is continuous from one opera to another, each is a complete story in itself.

A double bill will be given on Wednesday evening—Cavalleria Rusticana and I Pagliacci. In the former Muzio will be heard as Santuzza, Jenny Tourel as Lola, Constance Eberhart as Lucia, Antonio Cortis as Turiddu, and Robert Ringling as Alfio. Moranzone will conduct. In I Pagliacci the cast will include Hilda Burke as Nedda, Charles Marshall as Canio, Gius-

(Continued P. 2, Col. 1)

## CONDITIONS BETTER FOR MUSICIANS

Worst Part of Depression Seems To Be Passed—Situation Regarded As Best Since the Beginning of Long Period of Unemployment—Musicians Recalled By Theatres

The following article which appeared in Inside Facts of Los Angeles dated February 14 will be of interest to many members of the musical profession:

The situation for musicians in Los Angeles and other coast cities is currently the best it has been since the talking pictures threw a crimp into the whole musical field, a survey this week showed.

With stage shows and bands going back into practically all of the major houses, a drive is now on foot to re-

store flesh-and-blood music to outlying theatres. And initial moves in this direction have met with great success.

The Los Angeles and San Francisco situations are particularly gratifying. Locally more houses are using musicians than is the case in New York and Chicago put together. Sixty men have been placed in the last two weeks and this ratio of placements is rapidly restoring the music profession to its pre-talkie status.

### Equally Optimistic

In San Francisco the situation is equally optimistic. The musicians there negotiated an agreement with picture house operators placing a quota of 133 to be placed in vaude and presentation places. But the quota has already been exceeded, 160 being now so employed.

The drive for flesh-and-blood music in outlying theatres around L. A. resulted in the first negotiation in placing of three bands in such houses. While this is no great number, it indicates the trend back to real music in such spots, union officials believe and they expect a big response to this drive they are launching.

The electric transcription field has also proved a profitable one from the musicians' standpoint. A big slice of unemployment has been taken care of by it.

### No Traveling Band

The healthy local condition, one union man pointed out this week, is indicated by the fact that there is not one travelling band in town at the present time.

"And why should there be when we have such topnotch orchestras right here as those conducted by Gus Arnheim, Earl Burtnett and Abe Lyman."

While the drive so far has been highly successful, there is still a vast musicians unemployment situation to be cared for, estimates running that there are between 1500 and 2000 of them still looking for work.

Ernest Bloch's Schelomo, with Alfred Wallenstein as cello soloist, has lately been played by the New York Philharmonic-Symphony Orchestra, Bernardino Molinari conducting.



DAME NELLIE MELBA

One of World's Most Eminent Prima Donna Colorature Sopranos Who Died in Australia Early This Week



## GRAND OPERA SEASON

(Continued from P. 1, Col. 2)

eppe Cavadore as Beppo, Thomas as Tonio and Mario Fiorella as Silvio. Frank St. Leger will conduct.

On Thursday evening Lucia will be given. Margherita Salvi sings Lucia; Schipa, Edgardo; Richard Bonelli, Ashton; and Baromeo, Raymond. St. Leger will conduct and following the performance there will be an added attraction in the form of a ballet from *The Bartered Bride*.

Aida, with which the company opened its Chicago season in 1929, and which was given on New Year's Eve last season, will be presented on Friday evening. The cast is almost entirely the same as at the Chicago performance. Muzio will sing Aida; Sharnova, Amneris; Marshall, Radames; Cesare Formichi, Amonasro; Kipnis, Ramfis and Baromeo, the King of Egypt. Moranzoni will conduct.

This is another of the great Verdi masterpieces—magnificent in its music, its dramatic plot and, in the Chicago company's production, in its scenery and its ensembles of principals, chorus and ballet.

Gay Viennese comedy will follow this tragedy of ancient Egypt. Strauss' *Der Rosenkavalier* will be given its first performance here at the Saturday matinee. Leider will be heard as the Princess, Thelma Votipka as Sophie, Olszewska as Octavian, Ringling as Faninal, Kipnis as Baron Ochs, and Theodore Ritch as the Italian singer.

The final performance will be *Rigoletto* on the same evening. Salvi will be heard as Gilda, Coe Glade as Madalena, Cortis as the Duke, Thomas as Rigoletto, and Baromeo as Sparafucile. Moranzoni will conduct. The ballet from *Il Trovatore* will ring down the curtain on the performance.

## HIGH SCHOOL STUDENTS WITH NATIONAL CHORUS

Three San Francisco Polytechnic High School students are in Detroit as members of the National High School chorus of five hundred picked voices from High Schools of nearly every state in the union. It is the first time this city has had representation in this chorus.

The three lucky singers were chosen after Miss Estelle Carpenter, director of music of San Francisco schools, had announced that eligible students might compete in all high schools of the city.

The chosen three were Eleanor Wooley, 16, soprano; Sture Johnson, 17, baritone, and Earle Bailard, 17, tenor, and they were given four months' of after-school preparation by Miss Alma Rother, their Polytechnic chorus conductor, and were sent east by funds from the Polytechnic entertainments and student-body dues.

After the arrival of the San Francisco representatives in Detroit Friday, they began rehearsals with the other pupils of other high schools of the country under the leadership

of Dr. Hollis Dann of New York University, who conducted the chorus during the sixty-first annual convention of the department of Superintendents of the National Education Association, February 21-February 26.

The special concert of the National High School chorus before the convention was given Tuesday night, February 24th.

## STRAUSS' ROSENKAVALIER EXCITES MUCH INTEREST

Opening the series of Sunday Night Musicales at the Travers Theatre, tomorrow evening, March 1, the first reading here of the famed Richard Strauss opera, *Der Rosenkavalier*, will be heard. Its book, a tome, in reality, is as famous as the music score, having been written in close collaboration with the music.

Mme. Sofia Neustadt will present the story, richly illustrated vocally by Jeannette von Sturm Stock, mezzo soprano, among whose recitatives and arias will be *The Princess Song*, while an abundance of orchestral passages will be made brilliant through the piano work of Opal Hiller. The occasion will be an event, musically and otherwise artistically, and patrons of art and music are lending their efforts to the entire success of the series which is to present from March 1 to 29, inclusive, an unusual list of artists and offerings. Mrs. Marielna Snell Cobb will be assisted in receiving for Mme. Neustadt by Mrs. T. Arthur Rickard, Mrs. Logan Seland, Mrs. Adolph Spreckles and others.

Mrs. Stock will also be heard in this group of songs:

*Promenade a Mule*, Fourdrain; *Schmied Schmerz*, Fuchs; *The Broken Vase*, Arensky; *The Sleigh*, Kountz; with Esther Murray Anderson at the piano.

## MUNICIPAL CONCERT

The Municipal Chorus will make one of its few appearances during the year at the Civic Auditorium on Wednesday evening, March 18, when it will sing the famous Brahms Requiem under the direction of its conductor Dr. Hans Leschke. This same work will be sung by the chorus during the forthcoming convention of the National Federation of Music Clubs in competition with some of the leading choruses in the United States. This event will be the final concert of the municipal series under the auspices of the Auditorium Committee of the Board of Supervisors consisting of Fred Suhr, chairman, J. Emmet Hayden, Jesse Coleman and Victore Canepa.

In addition to the presentation of the Brahms Requiem there will be an orchestral program under the direction of Issay Dobrowen, who will no doubt make his share of this event specially attractive.

Reinold Werrenrath, world-famous baritone, will be one of the two soloists on this occasion and having frequently sung this part, will no doubt

give an authoritative interpretation of this impressive work.

The other soloist will be Gertrude Weidemann, a soprano of unusual qualifications, having sung in several municipal choral concerts and being a valued member of the Municipal Chorus. Prior to her advent in San Francisco, Mrs. Weidemann was a resident of Berlin, Germany.

The Municipal Chorus, quite a portion of which consists of residents of Oakland, has devoted several months to the preparation of this Brahms work. Thanks to the energy and musicianship of Dr. Leschke the chorus has mastered the various difficulties of the compositions and is now thoroughly equipped to interpret the work according to musicianly requirements. Therefore the final municipal symphony concert will unquestionably be one of the predominating events of the series.

## FILIPINO SINGER SURPRISES

Jovita Fuentes, True Product of European School, Does Excellent Work

BY ANNA CORA WINCHELL

The pros and cons of independence for the Philippines were not discussed the evening of February 18, when a native of those islands made her first appearance on the Pacific Coast at Scottish Rite Hall as a vocal artist. It may be, among some, that she is desirable as wholly an American possession, but as art is universal in its fibre, Mme. Jovita Fuentes will not wish to be identified with any country. She has, however, all the mannerisms and indication of what a European education can do, and, barring her concession to native Philippine customing, this singer was of the Western world.

Mme. Fuentes is a lyric soprano, with dramatic power of a sort to be astonishing; her very small body proved a mighty vehicle for force and sustaining power. Not always sweet in her tonalities, Mme. Fuentes, nevertheless, held the interest of an audience of intelligence, comprising many groups of her compatriots with those of sophisticated concert goers of the bay region. One fault was too noticeable, in the deviation from true pitch when least expected or necessary. It is an indefinite mode of attack at times, and, again, the singer has not supplied her breathing apparatus sufficiently before meeting a long-to-be-sustained note. She is no weakling, vocally or physically; her power is adequate for any test, and the slack in pitch has no excuse.

Mme. Fuentes gave a diversified program, commendable for its compositional selections which included classics generously, with only one in memory of her home soil and a Japanese Folk Song as variation. The Schumann *Du bist wie eine Blume* and the Schubert *Du bist die Ruhe* were done with feeling and finish, and she well caught the metier of the Brahms *Liebestreu*. Her operatic numbers, from

*Madama Butterfly*, made us stand her European successes were most impressive. In florid ages, Mme. Fuentes is not so though acceptable; she is bet legato and dramatic accents.

Edward Harris, at the piano, himself the perfect pianist and panist; touching, simultaneously point, fine or eager, with the



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ALFRED METZGER, Editor

ANNA CORA WINCHELL, Assistant Editor

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## THE MUSICIANS' OPPORTUNITY

During this time of depression, which is about to undergo a change for the better, many members of the musical profession are pessimistic regarding the future outlook of their vocation. This is particularly true of the orchestra musicians. Many members of the Musicians' Union lost their positions, because certain theatres compelled to curtail expenses and, for the time being, believed that music was the easiest of their entertainment features to do without. The Pacific Coast Musical Review never agreed with the pessimists. We have always maintained, and still do, that the competent musician will always be in demand and that no moving picture theatre, nor any other theatre, will permanently be able to attract the public unless they give their patrons full measure for the money they want them to pay.

Let us ask why, when music is such a necessary factor in entertainment, has it been possible for theatrical managers to cut out orchestras? In the first place the theatre manager THINKS that he knows what the public wants. He believed for a long time that the public really enjoyed so-called "jazz." He forgot that the public also likes variety. Had it not been for the fact that "jazz" was originally introduced to encourage dancing, with its accompanying diversion of dancing, that form of music would never have taken a hold on a large portion of the public. The reason is that it is altogether lacking in variety. The sameness that forms one of its necessary elements is its worst enemy. It soon became essential to "steal" parts of the classics to bolster up the waning life of "jazz." Today it is practically dead and only the necessity to keep it alive on the part of musicians who know nothing else but "jazz" forces its short-lived existence.

Just as this so-called "jazz" deprived musicians of ability and dignity of their positions and replaced them with musicians who depended on trickery rather than ability, so the legitimate musician fell into his own trap. But this period of so-called "jazz" has produced a large element of musicians who are lost when called upon to play legitimate music, which element has become identified with the "jazz" era. The theatre manager, not realizing that with the downfall of "jazz" a new order of things was necessary, has become rarely convinced that the musical public does not want music and that it can do without it. He will soon find that he is mistaken. The public, it is true, would rather be without music than have the distorted, incompetent, careless and slouchy method that has been the vogue up to a short time ago in most theatre orchestras.

A city like San Francisco, that sends ten thousand people to a symphony concert with Vladimir Horowitz as piano soloist and that organizes its own grand opera organization in numbers as large as those of a season, a city that spends officially over \$100,000 on music, cannot permanently be satisfied with orchestras of eight or ten men, and, far from dance orchestras, under incompetent leadership, present-

ing programs of negligible character, mostly playing out of tune, never rehearsing sufficiently, nor making any effort to interpret representative compositions in a manner pleasing to sensitive ears. Of course, the public has become disgusted and would rather prefer to do without music than to hear that which has passed for music in a number of leading moving picture houses and legitimate theatres.

It cannot be denied that the people always appreciate that which is competent and artistically satisfactory. An excellent play will invariably crowd the house, if presented by a capable company. A first-class picture, efficiently enacted, will always crowd a moving picture theatre. But the finest picture in the world, nor the best theatrical production ever presented, will be able to offset an incompetent orchestra, negligibly directed and consisting of musicians incapable of playing the best of music in a craftsmanlike manner. Nor can the best of pictures or the best of productions improve an orchestra too small in personnel to interpret first-class compositions effectively. You cannot play a fine musical work, scored for twenty or thirty men, by an orchestra of eight or ten men. It is physically and artistically impossible. It can never be done without disgusting a large portion of the public.

If the radio and talking picture never did anything but make it impossible to continue mediocrity in the orchestra pit, it has justified its existence and it certainly has accomplished this fact. The theatres cannot continue indefinitely to get along without music. On the other hand, they can never bring back the small or incompetent orchestra. If they want to increase their patronage they must engage large-sized orchestras with competent musicians and under able leadership. Otherwise the down-town theatres, for instance, are not justified to charge the increased prices. There will be ample positions for competent musicians. The "jazz" musician must study and improve himself. The careless musician must practice and prepare himself for his work. The conductor must undergo an adequate education to fathom the intricacies of orchestral direction and also must select literature that is pleasing and high class, not necessarily classic.

If the professional musician refuses to recognize this fact he will continue to be without work. If the theatrical manager continues to save money by cutting out his orchestras he will eventually have to close up shop. We venture to predict that mechanical reproduction of music by means of the talkies will never take the place of competent musicians in an orchestra of living artists under the direction of a competent leader. On the other hand, mechanical reproduction of music will be preferred to incompetent performances by living musicians. Here is the musicians' opportunity. If he sees the light and improves his profession so that when a manager engages an orchestra for his theatre he can be assured that he will select competent artists under able leadership, the time will not be too far distant when every representative theatre in San Francisco will have to engage large-sized orchestras or lose its patronage to the few theatrical managers who will be far-sighted enough to understand the public's preference.

## U. S. GOVERNMENT'S IDEA OF A GOOD TEACHER

While there rages a controversy regarding the necessity of legislation as to what qualifications constitute an efficient music teacher, we would like to call the attention of our readers to an announcement of the United States Civil Service Commission on another page of this paper wherein it is specified what is necessary to be regarded as a music teacher sufficiently competent to be engaged by the United States Government at a salary of \$1,860 a year. Here is what the Government requires of such a teacher:

"Applicants must have been graduated from a college or university of recognized standing, with a bachelor's degree which included or was supplemented by certain specified courses. Applicants must also



have had additional education or experience as specified in the announcement."

Now, it seems to us these requirements, or part of them, of the United States Government should control any legislation to be passed in regard to registration or licensing of music teachers. Why should not every music teacher be qualified to accept an offer from the United States, State or Municipal Governments without further conditions? Why should not every music teacher fulfill the conditions made by the Government if he or she wants employment? Why should not every music teacher be willing to submit to the same rules now applied to music teachers in Government institutions?

Of course, there may be reasons why music teachers do not want to comply with the conditions asked by the Government, but if so they have no right whatever to ask protection from the Government for their profession. They simply must be willing to go ahead without having any legal standing. It is easy to obtain such legal standing without further legislation, but no one can have any legal standing unless he or she is willing to submit to the conditions which such legal standing entails.

## TWO RECENT SYMPHONY ORCHESTRA PROGRAMS

Ninth Popular and Eleventh Pair of Programs Delight Large Audiences

BY ALFRED METZGER

Since we last recorded the concerts of the San Francisco Symphony Orchestra under the direction of Issay Dobrowen two concerts have been given. The first of these took place on Sunday afternoon, February 15, at the Curran Theatre, and consisted of the ninth popular concert of the season. As a matter of fact it proved to be a symphony concert beginning with Mozart's E flat major symphony. Mr. Dobrowen was here in his best mood. He succeeded splendidly in the attainment of that refined atmosphere of poetry which forms such an irresistibly charming characteristic of a Mozart composition. The entrancing simplicity of style and the natural melodiousness of invention were so evidently apparent and were so successfully brought out that one could sense the satisfaction of every hearer.

Svendsen's Zorahayda, with its dramatic robustness, proved to be in telling contrast to the Mozart work. It also was given a very convincing and enjoyable reading one of the principal features of which was Piastra's masterly solo violin phrases. The Nocturne and Scherzo from Mendelssohn's Midsummer Night's Dream was endowed with that romantic spirit which is its second nature, while the closing number—Overture—Fantasia, Romeo and Juliet by Tschaiowsky—brought out every particle of that virility and fire which has been partly responsible for Dobrowen's popularity in this city from the first time he appeared here.

On Friday and Sunday afternoons, February 20 and 22, Issay Dobrowen conducted the eleventh pair of symphony concerts of the San Francisco Symphony Orchestra. After a vividly interpreted rendition of Berlioz' familiar Benvenuto Cellini Overture came Beethoven's C major Symphony, No.

1. Like the Mozart symphony on the preceding program it was interpreted with unusual grace and delicacy of taste. It is this singular versatility of Dobrowen's that enables him to interpret both poetic and dramatic works with equal geniality that places him above the average symphony conductor. For there could not have been a wider chasm of contrast than there was between this Beethoven symphony and Stravinsky's Petrouchka Ballet suite that followed it.

Here we have one of the typical outgrowths of ultra modernism. True there are moments when delightfully charming folk tune melodies caress the ear, but they are so suddenly cut short with some of the most grotesque conglomerations of dissonances and cacophonies that the pleasure one received in listening to the former was utterly routed by the latter. There is a possibility that if one saw the ballet in conjunction with the music one might discern the cause for these spasmodic excursions into the grotesque and fantastic, but listening to the music alone it is impossible to find either rhyme or reason for these unexpected deliriums of unharmonic noise. That Stravinsky is one of the few geniuses of the present day can not be disputed, but that he should occasionally employ his ingenuity to obtain some of those bizarre effects is truly a pity. We noted that Gyula Ormay's pianistic skill assisted in the interpretation of the Stravinsky work.

## LOCAL CLUB PROGRAM

Under the direction of Mrs. Harry Steele Haley, chairman of music of the San Francisco Music Club, the following program will be presented by the club Thursday morning, March 5, at the Community Playhouse. The hostesses will be Miss Olive Hyde, Miss Marian Cumming, Mrs. Arthur Hackett, Mrs. Robert Calahan, Mrs. Paul Westerfeld will preside.

Two Preludes—Chopin  
Mazurka—Chopin  
Ballade—Chopin  
Vera Wyatt Frazier, pianist  
The New Grove—Rachmaninoff  
The Drooping Corn—Rachmaninoff

Die Rose Farbe.....Schubert  
Trockne Blumen.....Schubert  
Virginia Treadwell King, mezzo-contralto  
Beatrice Anthony at the piano  
Aura Pola.....Lacalle  
Visione Veneziana.....Brogi  
Oh, Winds of Eve.....Caverly  
Morning Hymn.....Henschel  
Austin W. Sperry, baritone  
Maxine Cox at the piano  
Deep Hidden in My Heart.....Anton Arensky  
Farewell.....Erki Melartin  
Fairy Lullaby.....Edward Harris  
Ghost Road.....Granville Bantoc  
Miriam Sellander, soprano  
Rachel Ward at the piano

The program of February 19 had as participants Marie Wallman, soprano, accompanied by Marcelle Guitshula; Mrs. George Ashley, pianist; Mildred Johnson McClure, violinist, accompanied by Opal Hiller; Doris Osborne, pianist; Madelaine O'Brien, soprano, accompanied by Elvera G. Zink. The list was well balanced and acceptable throughout, all participants showing excellent work. Miss Wallman was dramatically and vocally very pleasing; Mrs. Ashley gave an interesting list from Schumann, Chopin and Ibert; Mrs. McClure drew a rich tone from her violin, and Miss O'Brien sang lightly, but pleasingly in French and English.

Doris Osborne was a substitute at nearly the last moment, but gave a most effective reading of her piano group which consisted of a Balbastre Romance, the Alessandro Scarlatti Minuet, and a Johann Bach Toccata, arranged by Carl Taussig. Her musical instinct is very keen and Miss Osborne plays with deliberation even while coloring her phrases with utmost nicety; she was shown cordial appreciation.

A. C. W.

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Fri. Eve. Mar. 6 "Aida"  
Sat. Mat. Mar. 7 "Der Rosenkavalier"  
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Arturo Toscanini's experiences and expenses with transatlantic telephoning during the past season present an interesting decrease in cost and corresponding increase in satisfaction. His first essay in speaking with his family in Italy came at the beginning of the season. The conversation cost him \$140 and he is said to have thrown the transmitter down during one of his temperamental reactions, as when things do not go just right in an orchestral rehearsal.

On Christmas Day he spoke with three members of his family simultaneously by means of extensions at the other end. The cost of this conversation was \$120. A short time later he made his third call for only \$80. At



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his last appearance with the New York Philharmonic - Symphony Society on Sunday afternoon, January 17, the concert was broadcast over a short-wave special arrangement with the radio company. A cable had been sent previously to the conductor's family, requesting an answering cable telling how successful the broadcast had been. When the reply did not arrive, a phone call was put through at the expense of the Columbia Broadcasting System at one of the phones in the office at the stage entrance of Carnegie Hall. The tariff totaled \$108—for the telephone company this time.

So rapidly was the connection secured, a little more than ten minutes, that it was necessary to hold the wire for two minutes until the conductor had finished the last chord of "Death and Transfiguration." This time the audibility was excellent, and Mr. Toscanini ended the conversation with one of his "million dollar smiles."—New York Times.

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## SWEET AND SOUR NOTES

By A. Major

A short time ago there appeared in the San Francisco newspapers an Associated Press dispatch from Los Angeles announcing that a vocal teacher, formerly a provisional president of Mexico, had proved himself such an excellent instructor that he had introduced a number of artist pupils who can sing three octaves above the middle C with free, unimpaired, natural vocal timbre. This dispatch received exceptionally prominent space. It was an advertisement pure and simple and a bad one at that. Have you ever heard anyone try to sing three octaves above the high C? It sounds exactly like the exhaust pipe of a peanut stand. Now if such a tone is artistic and worth while then the ex-provisional president is a great vocal instructor. Otherwise the story is the "bunk."

A very ingenious tramp got himself a little cat and every time he asked for food at the back door of a farm house he lifted his coat lapel and revealed his "pal" who was to share the meal. According to the unconventional traveler the plan worked every time. The San Francisco News headed the story "The Cat's Meow!", but if it hadn't worked it might have been a cat-astrophe.

Stravinsky has composed a new symphony and the Philadelphia Grand Opera Company is about to present a new opera by Alban Berg entitled "Wozzeck." The Philadelphia Etude says of the opera: "If the excerpts recently performed at a concert of the Philadelphia Orchestra may serve as a key, the audience is destined for 'shivers and thrills' along with its 'sensations!'" As a matter of fact there is very little of a key in any of this modern stuff and if the audience shivers the opera is bound to be a frost.

We note with interest that Massenet's Therese has had a revival at the Theatre de la Monnaie of Brussels and Mme. Audry sang in the title role. Very interesting. However, I didn't know Therese was dead, but the name of "Audrey" sounds very familiar in San Francisco.

Handel's Theodora had its first hearing in Holland recently. Where did I hear Handel's name before? Is he one of those modern composers whose operas are presented once? Or did it take Holland all this time to find out that Handel has composed some fine works. By the way, Holland is not the only country that has been asleep as far as Handel's operas are concerned. Why not give one of them now and then. They couldn't be worse than some of the music we are forced to listen to occasionally.

I am also very glad to read in the Etude that a Danish opera, Carl Nielsen's Saul and David, had its Swedish

premiere in January. It should have found its match in that country.

The Braille Music Catalogue now has listed more than four thousand compositions. I wonder how many of those are decomposed.

I notice in the New York Times that Erwin Schulhoff's jazz-oratorio entitled "H. M. S. Royal Oak," will be heard this month in Dresden. It seems the title is inappropriate. It should be called "H. M. S. Royal Soak" to fit a jazz setting.

Honegger is composing an oratorio, The Cries of the People, to be given its first audition in Soleure, Switzerland. If it is given high enough in the Alps it will surely get a cool reception. The Cries of the People ought to be easy to set to modern music. I could mention a few cries that would make you laugh.

A young lady from Berkeley, who is called musical by the newspapers, has returned from Honolulu with the following musical instruments: A Hawaiian guitar, a ukulele, a taro patch fiddle and a tennis racket. Now here is a chance for one of our modern composers to get to work and arrange something for this combination.

What is the matter with our California impresarios? Here we have Prof. Einstein with all his relativities living in California. I hear he is an excellent violinist. In these days of unemployment among musicians Einstein would have been a tremendous drawing card at a symphony concert or as a concert artist. He has met practically all the stars in the universe and is well acquainted with the various movements of the planets. He might even have been a big box office attraction at a chamber music concert and since he never charges for his services he would have been a god-send to a number of music clubs who need financial assistance for the forthcoming National Federation of Music Clubs convention. He could have suggested an extra dimension for a new composition by Henry Cowell and he might even have invented a swell-pedal for a violin. But what's the use dreaming. Our impresarios have missed their golden opportunity, for Prof. Einstein is returning to Germany without giving even one violin recital. However, there is more than one string to his bow.

When listening to the demonstration of the Hammond piano with the enlarged pedal extremities the other night I wondered why they call it a piano-forte. I noticed the forte, but I failed to recognize the piano. It would be of no use to me at all. You can't get it in a kitchenette and it takes eight men to move it. It might be supplied with a motor and a self starter. Anyhow, it looks like a big undertaking, although it's none of my funeral.



## HOROWITZ IS TENDERED ENTHUSIASTIC OVATION

Brilliant Russian Virtuoso Rivets Attention of Large Audience Through out Program

BY ALFRED METZGER

An audience that practically crowded the Scottish Rite Auditorium on Monday evening, February 16 overwhelmed Vladimir Horowitz, the famous Russian pianist, with such a measure of its appreciation that it sustained the high pitch of its enthusiasm from the beginning to the end of the program. Horowitz understands so well how to select the compositions he wishes to interpret that it is not necessary to decide which of them he does best. As a matter of fact he plays every number with equal skill and artistic discrimination.

He is a past master in the use of the pedal and his conception of the masters of piano literature, while occasionally addicted to a mood inclined to favor speedier tempi than one is used to, always justify the artist for his idea, because of the individual style with which he surrounds his interpretation. It is because of this occasional outbreak of velocity that certain conventional pianists accuse him of lack of depth, but we do not agree with that opinion. On the contrary we thoroughly admire Horowitz's poetic insight as it is manifested by his fine shadings and his clean-cut and e technic.

We greatly enjoyed Chopin's Sonata

in B minor which lacked that funereal ponderousness which so many pianists adopt and revelled in the buoyancy of the Mazurkas and the F major Etude op. 10. We also were impressed with the pliancy of his Liszt interpretations which brought out their musical characteristics in a greater degree than we have heard them emphasized by other great pianists. He also succeeded in smoothing down some of the "roughness" of the Prokofieff works so as to make them less offensive to sensitive orthodox ears. Briefly we always enjoy listening to Horowitz. He is a thoroughly intelligent and discriminating artist although occasionally somewhat "spectacular."

## AMERICAN NEWS

William Walter, four years manager of the St. Louis Symphony Orchestra, has resigned, and he will be succeeded by his predecessor, Arthur J. Gaines.

Following hard upon the premiere of Peter Ibbetson, by Deems Taylor, the New York Metropolitan Opera Company is planning the premiere of another American work, Merry Mount, by Howard Hanson.

Novelties in recent programs of the Philadelphia Orchestra have been Chausson's Viviane, Respighi's Uccelli and Mrazek's Slavic Dances.

Samuel Barlow, American composer, was pianist in the world premiere of his new Concerto by the Rochester Philharmonic Orchestra, Eugene Goossens conducting, not long ago.

Capacity audiences greeted John McCormack in two recent Boston recitals.

The annual Intercollegiate Glee Club contest will be held in Carnegie Hall, New York, March 14.

Conchita Supervia, Spanish contralto, will be in the roster of the Chicago Civic Opera Company next season.

Sylvain Noack will be concert master of the Hollywood Bowl Orchestra this summer for the tenth successive year.

Isaac Van Grove is to be a conductor with the Chicago Civic Opera Company next season.

The Cleveland Orchestra recently inaugurated use of its new Severance Hall. Part of the program was Charles Martin Loeffler's Evocation, written for the occasion, in which a spoken voice is used.

Adolf Bolm, Russian dancer, will appear with his ensemble in a Hollywood Bowl concert, Artur Rodzinski, conducting.

Michio Ito, Japanese dancer, will be a member of the summer session faculty of the University of Southern California.



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## ABAS STRING QUARTET GIVES THIRD CONCERT

Beethoven Quartet, Dvorak Trio and Malipiero Quartet Form the Program

BY ALFRED METZGER

The Abas String Quartet gave its third concert of the third season at the Scottish Rite Auditorium under the auspices of the Civic Chamber Music Society on Tuesday evening, February 17. A good sized audience enjoyed a program consisting of old classics as well as a modern composition. The introductory number was Beethoven's Quartet in D major opus 18 No. 3. During the three successful seasons of chamber music concerts given by the Abas String Quartet we have always enjoyed this organization best in its interpretation of the old classics. Its well balanced tone, its careful and musicianly readings, its painstaking preparation have always combined to create the proper background for compositions like this Beethoven Quartet.

By this we mean that the four instruments blended so successfully that none would overshadow the other, unless the work called for it in the form of solo passages. The quality of tone has always been particularly smooth and pliant, while the shading like it was on this recent occasion, was always uniform and precise. Specially delightful was the andante con moto movement with its singing themes and its graceful moods. However, the entire quartet was interpreted with a smoothness of technical rendition and a sympathy of emotional values that brought out the impressive message which the master wishes to convey.

Dvorak's Trio for two violins and viola was perhaps the most effective performance of the evening. The three musicians overcame the taxing difficulties of the work with craftsmanlike facility and at the same time succeeded in accentuating the finer musical qualities of the work. It was indeed an exceedingly skillful performance and reflected much credit on Nathan Abas, William Wolski and Nathan Firestone.

The concluding number on the pro-

gram was Malipiero's Sirenetta. Strambotti, a chamber music work of the modern school. This work is a series of moments of sound and profound musical thoughts coherently conceived. Indeed at times the composer attains heights of unquestionable beauty of inspiration, but there are also times when he is in the grip of that modern spirit of harmonic perversity that bewilders the mind accustomed to musical law and order. The work does not belong to that element of conservatives that does not believe in the performance of a composition, because he may not understand it. Musical literature that is accepted elsewhere in the musical world should be heard in San Francisco, too, and the Abas String Quartet is entitled to appreciation for its enterprise in importing and studying the new works as well as the old.

The fourth concert of the season will take place at Scottish Rite Auditorium on Tuesday evening, March 17. It is good to see Flori Gough Short, skillful cellist back at her old stage.

## EUROPEAN NEWS

Opera in English is being given at the historic Sadler Wells theatre, London.

Max von Schillings, conductor of the German Grand Opera Company, will again conduct at the Zoppot Forest Festival, Germany, July 26 to August 1.

Bruno Walter conducted a master program in Berlin recently to commemorate the master's 175th birthday anniversary.

Sir Thomas Beecham conducted popular concerts of the Liverpool Philharmonic Orchestra this fall.

Singers engaged for the spring Garden season include Ponselle, Lottie Lehmann and Lauritz Melchior.

Musicians recently named to the French Legion of Honor are Claude Poulet, conductor and chamber musician, Louis Vierne, organist, Lucien Wauquiez, pianist, Henri Woult, composer, and Yvonne Astruc, violinist.

Management, SELBY C. OPPENHEIMER

## Paderewski

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Appearance  
in  
Northern  
California  
Dreamland  
Sun. Aft.  
March 8



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Bauer  
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Auditorium Theatre, Oakland  
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Mon. Night  
March 23

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

the fall of 1922 the slogan chosen was, "Put your shoulder to the wheel." On Saturday, the 14th of October, there was a whist with ladies present. Every Wednesday at 12:30 o'clock lunch was served at the rooms, and the attendance was good. The price was \$1.00. These lunches accommodated many and helped to popularize the club.

Twenty-five dollars, the price of a member's certificate, was now reduced to ten dollars, but a drive being on for new members, a resolution was passed at the September dinner to reduce it to ten dollars for new members. Mr. Metzger was appointed to extend the service of the club to our rooms to the Music Week Committee. There were many in attendance at the dinner on September 30th.

The invitation to a dinner on November 18th were two inter-announcements. The first was regarding the Chamber Music Society. Here is the compliment paid to that fine group of artists:

On the occasion will be the welcoming of our fellow members. The Chamber Music Society, which has just returned from the Pittsfield Festival TRIUMPHANT with laurels well earned in New York, Boston and Philadelphia."

The second half was a list of new members. Please look at the

new members for the past month which the council presents to you as follows:

Ronald Pracht	Leon M. Lang	Walter H. Bundy
Edmund Rackle	George Q. Chase	Chas. A. Quitzow
Edmund Rackle	Allan Bier	Leon Strachan
Mann Hoffman	Alexander Saslavsky	Dr. Walter B. Scaife
As. E. Anderson	Chas. J. Lamp	Antonin Blaha

The circular for December follows complete:

San Francisco, Calif., December 6, 1922.

Low Member:

Just a year ago that we took possession of our club rooms, and on the December, 1921, we held our first reception. It is only fitting that, on this anniversary, we give another and make it a ladies' night and bend our efforts to make it a great success.

At we need is your presence—that's your part. Put your little signature on the closed card, state how many guests you will bring, and all will be well. The committee on Entertainment is going to give the best show yet.

The dinner will take place at the States Restaurant on Market and Fourth streets. The date is December 15, 1922, the hour is 7 o'clock, the price is \$1.50.

Please do not delay. Attend to it now!

The dinner was a top mark, over fifty members and guests being present:

Arrillaga	Giffen	Lundine	Rollandi
Arrillaga	Grobe	Manning	Savannah
Arrillaga	Hahl	Metcalf	Dr. Scaife
Arrillaga	Hecht	Metzger	Soule
Arrillaga	Hertz	Moore	Taillander
Arrillaga	Hoffman	Oppenheimer	Tolmie

## UNITED STATES CIVIL SERVICE EXAMINATIONS

The United States Civil Service Commission announces the following competitive examinations: School music, \$1,860 a year. Band and orchestra, \$1,860 a year. Teacher, physical education, \$1,860 a year.

Examinations are to fill vacancies in Indian service.

Examinations will not be required to be taken at any place, but will be held on their education, and experience.

Examinations must have been graduated from a college or university of standing with a bachelor's degree included or was supplemented by certain specified courses. Examinations must also have had addi-

tional education or experience as specified in the announcement.

Full information may be obtained from the United States Civil Service Commission, Washington, D. C., or from the Secretary of the United States Civil Service Board of Examiners at the post office or custom-house in any city.

## PADEREWSKI ON MARCH 8TH

The "Superb" de lux private car of the Pullman Company is speeding westward carrying Ignace Jan Paderewski on the most triumphant tour the great pianist has ever enjoyed in the seventeen visits he has made to the United States. Everywhere Paderewski is playing this season thousands are acclaiming him.

Paderewski, who is one of California's largest land owners, being the proprietor of a great estate near Paso

Robles, is scheduled for one public recital in the Northern part of the state on his coming tour and this will take place at Dreamland Auditorium, Sunday afternoon, March 8,

Selby C. Oppenheimer, who has always been Paderewski's representative here, is sponsor for the statement that a record breaking audience will gather at that time to greet the famous player. Following his San Francisco appearance, Paderewski will spend three weeks at Paso Robles, superintending the farms and orchards which he personally laid out there a decade ago.

On the occasion of his coming visit Paderewski's program is one of extraordinary variety. The listed numbers cover the full cycle of classical composers, Brahms, Beethoven, Chopin, Debussy, Rachmaninoff, Liszt, Wagner, etc., but, it is the encores which are always the big feature of a Paderewski appearance and which are, as a rule, equal in number to the printed

Carruth  
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Firestone  
Ford

Jacobson  
Landsberger  
L. O. Levison  
Lichtenstein  
Lind  
Locher

Persinger  
Pratt  
Quitow  
Rackle  
Raith  
Rinder

de Vally  
Waybur  
White  
Willard  
Wisner

## GUESTS

Emerson

Duclos

Ferner

Nelson

The Nominating Committee presented the following ticket of officers for next year, which will come for election at this meeting:

President, Vincent de Arrillaga

Vice-President, John C. Manning

Secretary and Treasurer, Johannes C. Raith

Director, Carolus Lundine

Director, Julius A. Haug

New members accepted by the council:

Carl Rollandi  
Henrik Gjerdrum  
Lajos Fenster

Sidney Polak  
Joseph Greven  
A. W. Bach

J. R. Gallet  
James Teel  
John M. Teel

J. H. Brenner  
William F. Tatroe  
Wheeler Beckett

Don't forget! We NEARLY went "over the top" on our membership drive. We need just a few more, so the council has decided to extend the \$10 rate to the end of this old year, which will ever live in the history of the Musicians' Club.

Lunch every Wednesday at 12:30 at the club.

Sincerely yours,

JOHANNES C. RAITH

Secretary

1434 Polk Street

Telephone West 3939

VINCENT DE ARRILLAGA

President

2315 Jackson Street

Telephone West 4737

The playing in the east of the Chamber Music Society had brought San Francisco very much to the front musically. The society received high praise everywhere they went. The New Year of 1923 found us all hopeful about the welfare of the club. The dinner in January was replaced by a whist party on the 17th.

Sir Henry Heyman sent us holiday greetings from a sick-bed at the Lane Hospital.

"Shoulder to the wheel" was still in vogue. We were standing up under a big expense, needing broad shoulders and stiff backs. A stiff upper lip was hardly enough. A full purse was necessary, that often hung limp and empty. This one thing caused more or less anguish, being one that would not down. Where formerly a member could go free, like a happy vagabond, now he must perforce be called upon to pay up, or our rooms would be in jeopardy. The question of value received played an important part with him. Each one had to decide for himself what he could and would do. Mr. de Arrillaga could not always fight the fight and carry the lead of responsibility. We had so often talked about rooms and done nothing. Now he had got them and it was unmistakably up to us to pay for them.

(To Be Continued)

offering. Paderewski's program for San Francisco is as follows:

Variations and Fugue on a theme by Haendel.....	Brahms
Sonata, Opus 27, No. 2, C Sharp Minor.....	Beethoven
Sonata, B Minor, Opus 58.....	Chopin
Nocturne E Flat, Opus 9, No. 2.....	Chopin
Two Mazurkas.....	Chopin
Opus 59, A Flat.....	Chopin
Opus 33, D Major.....	Chopin
Etude A Minor, Opus 25, No. 11.....	Chopin
The Dancing Virgins of Daphni.....	Debussy
Veils.....	Debussy
The Wind in the Plain.....	Debussy
Minstrels.....	Debussy
Prelude C Sharp Minor.....	Rachmaninoff
Prelude G Sharp Minor, Opus 32, No. 12.....	Rachmaninoff
Tristan and Isolde, Prelude.....	Wagner-Schubert
La Campanella.....	Liszt

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## LESTER DONAHUE AND HAMMOND'S INVENTION

**New Instrument Ingenious, But So  
Far Not Yet Perfected—May  
Have Place in Orchestra**

Quite a large audience was present last Wednesday evening when Lester Donahue demonstrated the new Hammond Steinway piano with its pedal attachment intended to prolong the vibrations of the strings and increase the volume of a tone or group of tones. A program of compositions varied in character was chosen by Mr. Donahue to reveal both his own talent and the advantages of the new invention. It is the opinion of the writer that the instrument may be somewhat ahead of its time. At least piano compositions such as were represented on the program do not require either prolongation of tone or increase of its volume.

Whether John Hammond Hays Jr. has invented a device that will aid composers of the future to attain effects which the old masters had not at their disposal can not be positively stated. We feel that the mechanism necessary to achieve the results aimed at is so ponderous and unwieldy that it deprives the piano of some of its resonant tone quality. After listening to the Hammond piano we cannot help but admire, even more than we have in the past, the Steinway piano, free of all mechanical attachments. We still believe that the Steinway piano is as fine an instrument as it is possible to build and no composition is written so far that cannot receive its most effective interpretation on that instrument.

Whether the modern composer needs such pedal attachments as this present one to help him attain greater orchestral effects is a different matter. The instrument may have its place in the orchestra and in association with the orchestra, but as a solo instrument, as far as the present-day requirements are concerned, we believe it to be superfluous. Owing to the sonority of the new pedal we found considerable blurring of rapid passages, such as runs or octaves, and especially noticeable was the lack of clean-cut precision in staccato playing. The Hammond piano prolongs or sustains a tone far beyond its natural limitation. It even succeeds in swelling or diminishing a tone, but since the piano is not intended to produce sustained tones why have any such pedal? The present pedal seems to be thoroughly sufficient to attain the desired effect if manipulated by an expert.

Lester Donahue is unquestionably a highly accomplished player. Unfortunately he came to San Francisco in the midst of a veritable carnival of pianists, including several of the world's greatest. It is only natural that we feel

inclined to compare, although it should not be done. However, technically Mr. Donahue has attained splendid results, while musically he did not seem to have kept pace with his technical development. His program, with the exception of the opening and closing numbers, was devoted mainly to the modern school, no doubt endeavoring to accentuate the usefulness of the new invention in connection with this school of composition.

We found, however, that particularly in the Debussy compositions, that are so dependent upon tone shading and tone blending, the super-sonority of the Hammond pedal did not accomplish results likely to improve the composition. There was altogether too much "blurring" of tones to accentuate the delicacy of the shades so successfully suggested by the great French master of composition. We have no means of looking into the future. If the Hammond pedal ever becomes an artistic necessity it will be considerably later than during the present time.

ALFRED METZGER.

## ALBERT SPAULDING TO PLAY

Mischa Elman being unable to be in San Francisco in time to appear for his concert announced by Manager Selby C. Oppenheimer, it was possible to secure the services of Albert Spaulding, unquestionably one of the foremost violin virtuosi. It is perhaps not generally known that Spaulding is one of the greatest drawing cards in Europe. He is a violinist of the highest rank and an artist whose appearance in the great music centers of the world is always the signal for sold-out houses. His programs are characterized by the legitimacy of their artistic selection and by the variety of the compositions interpreted. Albert Spaulding is an artist of exceptional qualities and his visit will prove a joy to all lovers of the violin. He will appear on Monday evening, March 23rd, at Dreamland Auditorium.

## WALTER ROESNER'S FINE MUSICAL PRESENTATIONS

**Fox Theatre To Be Congratulated On  
Its Ambitious Artistic  
Itinerary**

BY ALFRED METZGER

The Fox Theatre is the only moving picture palace in San Francisco that presents musical programs on a par with the New York theatres. It engages an orchestra of sufficient musicians to make it capable to interpret the best class of music and has a conductor who takes pride in adhering to musical legitimacy in the preparation of his program. During the week, beginning February 20 and ending February 26, Mr. Roesner presented a production that lasted nearly forty minutes and during that time he retained the attention of the large audiences that frequent the Fox Theatre.

The production began with a picturesque introduction of a well known song symbolical of Spring, included a charming and most artistic ballet divertissement entitled The Madonna's Jewels and accompanied by a musical setting containing compositions by Henry Hadley and Cyril Scott, while somewhat of an impressive climax was created by a solo and choral number from the Vagabond King. Both training of the chorus and ballet as well as the stage direction and scenic investment was decidedly high class and ingenious, while the orchestra, under Roesner's effective leadership, proved thoroughly competent to cope with the most intricate musical difficulties.

This week Mr. Roesner has prepared a very enjoyable arrangement of the famous Robespierre Overture with appropriate and thrilling dramatic and musical effects on the stage. The feature picture presents the ever delightful Joan Crawford in "Dance, Fools, Dance" while other pictorial features combine to make a matchless entertainment.

## DAME NELLIE MELBA DE

**Most Famous Colorature Soprano  
Her Time Succumbs to Sick-  
ness After Brief Period**

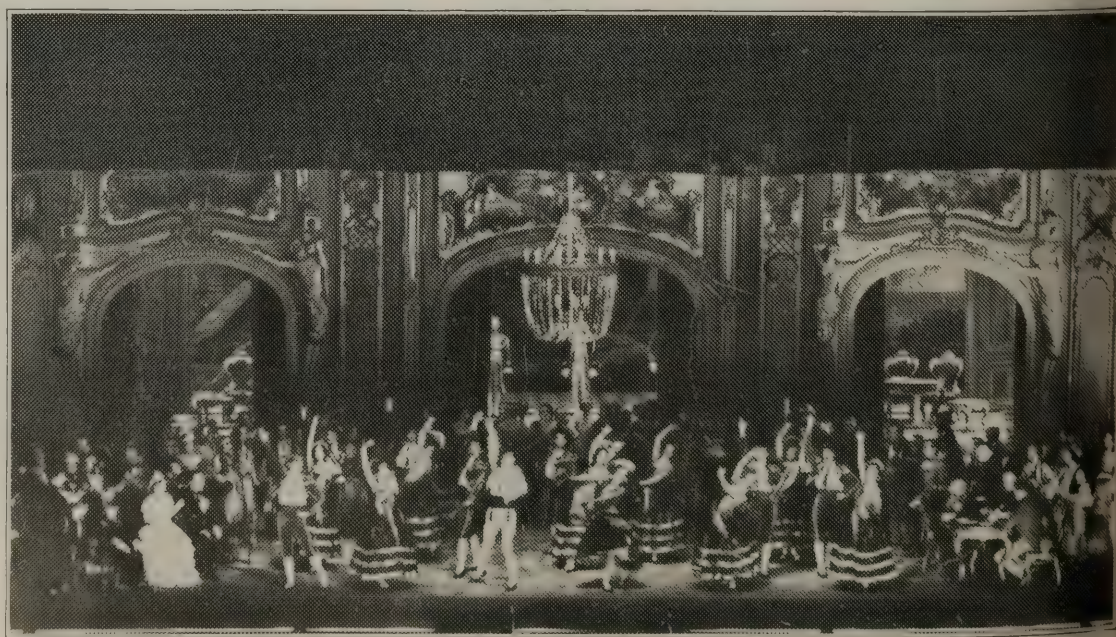
Dame Nellie Melba, one of the most operatic and concert artists this day, died in Melbourne, Australia last Monday, February 23, after a period of sickness which physicians pronounced to be Paratyphoid. She was no stranger to this city. She was heard here with the Ellis Opera Co. in 1900 and later returned with the Metropolitan Opera Co. under the management of Maurice Grau. She visited San Francisco repeatedly in concert during a period of from twenty to thirty years and on every occasion attracted capacity audiences.

Mme. Melba was a native of Australia, her name being taken from the city of Melbourne. Her actual name was Nellie Mitchell. She was a pupil of Marchesi and scored artistic triumphs throughout the musical world. At one time she was anxious to play the soprano role in Tristan and Isolde at Bayreuth, but nothing ever came of that ambition. She possessed a coloratura soprano of unusual velvety quality and used it with a finish and intelligence that never failed to gain her admiration of those who know.

Because of her accuracy of intonation, beauty of voice and careful production many regarded her as "cold," but from a purely artistic standpoint she was undoubtedly one of the greatest vocal artists of all time. She will never be replaced.

Otto Kegel, librarian and trumpet player of the San Francisco Symphony Orchestra, is again able to move home after being confined to the hospital for two months. His friends are congratulating him on his recovery.

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# **QUARTET IS INSPIRING ENSEMBLE**

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San Francisco has recently listened  
ing of great beauty, and to  
that we may hear again the  
quartet is something to live  
sic life. Famed throughout  
these inspired singers made  
appearance here two years  
to be forgotten. Scarcely  
claim, they came to these  
departed with all the honors  
lid musicians may have be-  
on them.

ish Rite Hall, February 19,  
ffs gave a remarkable pro-  
markable from many stand-  
fect individual voices per-  
ned to one another, so that  
esented a symphonic form  
lustre. Their offerings  
ough groups of sacred music,  
of Russia, varied works by  
omposers, and songs of the  
he first there were The Peni-  
er, from the Lenten service,  
an ancient tune, The Song  
gin Mary; an arrangement  
Kedroff, baritone of the en-  
om the Byzantine Liturgy,  
the Lord.

ell known, the two Kedroffs  
and son, baritone and basso,  
ard to believe, for the virility  
the one is as impressive as  
other, and as pure and  
et. The son, basso, seems to  
neath the depths of the ocean  
range of notation requires,  
Asleep In the Deep would  
m a tenor solo.

first tenor, and Kasakoff,  
or, disclose voices as finely  
one could ever wish to hear,  
concert singing is never at  
se of solo purity; all tones  
othly into one without evi-  
overtones. Of course, the  
pirit was so dominant in the  
oup as to be churchly; one  
o applaud, but one must.

cannot be quoted in full, but  
on was far above the usual  
en in its seriousness and  
which humor had its play  
was touched upon. Com-  
and Dargomijsky dealt with  
ic charm of summer moons  
anie Dance, the latter filled  
ness that was transporting  
orkaday world to the realms  
ntouched.

matic songs of the Slavs,  
held again harmonizations  
ed Kedroffs, and among en-  
the Song of India and the  
ed Song of the Volga Boat-  
r the vocal perfection of  
s, however, one felt he had  
either song before; there

were colors and rhythms in the India  
song never brought out by orchestras  
or other musical mediums, and the  
triteness of the poor boatman was en-  
tirely sunk in the Volga—or some  
place; we did not hear more than a  
murmur of the threadbare tune, but a  
richness of poured-in harmony filling  
our ears with delight and something  
near to worship.

These men are extraordinary as an  
example of perfected vocal ensemble  
in which the nature spirit of music is  
all alive and immortal; they leave us  
something more than song, which is  
too surfaced in these days by most ex-  
ponents. These fine Russians of aris-  
tocratic breed, bearing and refinement  
gave us more than music.

The affair was a benefit for the  
Russian Holy Trinity Cathedral, well  
attended, we are pleased to say, but  
many nations and races were present,  
and in the exposition of Russia's for-  
mer glory in the administration of  
patriotic and religious rites from the  
platform, there arose many regrets for  
the passing of a great nobility.

## **RACHMANINOFF CONCERT**

Sergei Rachmaninoff, magnificent  
Russian pianist and also holder of the  
highest honors as composer and con-  
ductor, will play a memorable program  
of great music for the pianoforte this  
Sunday afternoon, 2:30 o'clock, at the  
Dreamland Auditorium, Steiner and  
Post Streets, San Francisco, under the  
local management of Frank W. Healy.

Rachmaninoff has a great following  
in Europe and in this country, to which  
he first came in 1909, remaining for  
one year and then returning to Russia  
to conduct concerts in Moscow and  
Petrograd.

Rachmaninoff's musical instinct was  
discovered and developed at an early  
age; at nine he was sent to the Con-  
servatory at Petrograd. His remark-  
able talent caused him to be accepted  
as a pupil by the most eminent of  
teachers, including Zviereff, a pupil of  
Liszt.

As Paderewski was first known in  
this country by his little Minuet in the  
ancient manner, Rachmaninoff was  
first known to America as the com-  
poser of the attractive Prelude in C  
sharp minor.

## **OPERATIC REHEARSAL REVEALS TEMPERAMENT**

The Pacific Musical Society's annual  
"jinks" was held at the Fairmont Ho-  
tel, Tuesday evening, February 24,  
when the president, Mme. Rose Relda  
Cailleau, was transformed for the time  
into an impressario. Her own experi-  
ences as an opera star abroad stood  
her in good stead, acquainted as she  
evidently was with the idiosyncrasies  
of stage managers and the heart-burn-  
ings of morning rehearsals.

A Rehearsal of Carmen listed many

of the best voices within the society's  
roster, and, barring Harry McKnight,  
who was apportioned to the humble  
but indispensable role of "property  
man," the cast was of female hue.  
More understudies than principals  
seemed evident, and that probably ac-  
counted for the melee and other upris-  
ings from time to time. In a French  
opera, the sudden revealment of a  
prima donna who insisted upon sing-  
ing the Dich Theure Halle, was no  
doubt responsible for the breaking up  
of the morning event, though the audi-  
ence enjoyed it all immensely, some of  
which seemed very understanding, in-  
deed, of the stage fiasco.

A. C. W.

## **SIMPSON STUDIO RECITAL**

A notable studio program, brilliantly  
and artistically rendered, was given by  
the advanced and coaching class of the  
Elizabeth Simpson studio of Berkeley,  
Saturday afternoon, February 21. Miss  
Margaret Fish, a former pupil of Miss  
Simpson, who has recently returned  
from a year in New York, was the  
honor guest.

Special musical features of the pro-  
gram were numbers by Doris Osborne,  
including two original compositions  
and a concerto to be played publicly;  
two brilliant groups to be given in  
March before the Pacific Musical So-  
ciety by Mildred Turner of Santa Rosa;  
a repetition of numbers recently played  
at the Amphion Club by Mary Robin  
Steiner; a complete concert program  
which is to be played at Santa Cruz  
by another member of the professional  
class, and several brilliant modern  
groups played by other artist pupils.  
Some of these numbers had never been  
played before on the coast.

The program was Concerto, D  
minor, Mozart; Prelude, A minor,  
Bach; Ballade, D major, Two Inter-  
mezzi, Capriccio, B minor, Rhapsodie,  
E flat, all by Brahms; Sonata, Op. 53,  
Beethoven; Sonata, G minor, Schu-  
mann; Valse Oubilee, Liszt; Concert  
Etude, MacDowell; Etude, F sharp  
major, Arensky; six Etudes, Op. 10,  
Chopin; Waltz, E minor, Chopin;  
Valse Poeticos, Granados; two Pre-  
ludes, Doris Osborne; Brouillards, Le  
Cathedral Engloutie, and Prelude, A  
minor, Debussy; Malaguana, Lecuona;  
Prelude, G sharp minor, Rachmanin-  
off; Kunstlerleben Waltzes, Strauss-  
Godowsky; Sonata, A major, Scarlatti.

Mr. and Mrs. Nino Marcelli of San  
Diego were among the visitors to San  
Francisco last week. Mr. Marcelli is in  
charge of music at the High Schools  
of San Diego, where he also conducts  
a symphony orchestra during the sum-  
mer months attended by thousands of  
music lovers. Mr. Marcelli is not only  
an excellent pedagogue and conductor,  
but as composer also he has conquered  
for himself an enviable position in the  
musical world.

Arnold Bax, British composer, has been  
awarded the Cobbett Medal of 1931 by  
the Worshipful Company of Musicians.

Dr. Artur Rodzinski, conductor of  
the Philharmonic Orchestra of Los An-  
geles was in San Francisco recently  
attending one of the Sunday afternoon  
popular symphony concerts. He has  
been engaged to conduct in Hollywood  
Bowl this summer and will again direct  
two of the summer symphony concerts  
in San Francisco and Hillsborough.

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## FIFTH NATIONAL RADIO AUDITION ANNOUNCED

Attention of musical organizations and teachers throughout the country has been called to the announcement of a fifth National Radio Audition, which has been made by the Atwater Kent Foundation, with awards for ten national finalists aggregating \$25,000 in cash and ten music scholarships. During the four years of previous radio auditions under the Foundation auspices, tens of thousands of young singers in more than a thousand communities throughout the United States have contested. Thousands of these young people, although failing to register among the winners, have been given the urge to continue musical studies. Last year more than sixty per cent of the state winners were young people who had tried before and failed. One of the national finalists, winner of a substantial award last year, had tried in the three previous auditions. Several of the national finalists had been in one or two of the previous auditions.

Any young man and woman between the ages of 18 and 25 years inclusive, anywhere within the United States, is eligible to compete for the cash and scholarship awards. The ten national winners—five young men and five young women—will share in the national prizes as follows:

The young man and young woman rating first, \$5,000 cash each and two-year scholarships in any American conservatory, or its equivalent.

Second place winners, \$3,000 cash each and one-year scholarships.

Third place winners, \$2,000 and one-year scholarships.

Fourth place winners, \$1,500 and one-year scholarships.

Fifth place winners, \$1,000 and one-year scholarships.

"I believe we are building for the future in searching out talented young singers for that great medium of culture and entertainment—radio," said A. Atwater Kent, president of the foundation bearing his name, in making the announcement. "The discovery of one of those rare voices, of which each generation produces a few, seems to me an event of profound national importance. Even when such a voice could give pleasure to only a few thousand people it was a national treasure. Now that millions may enjoy it through the medium of radio, such a voice becomes priceless. So, just as a good voice is a divine gift, radio offers opportunity to share that gift with the greatest number.

"In previous auditions conducted by the Atwater Kent Foundation our records show contestants have come back the second, third and even a fourth time after losing out in a first attempt. This should be encouraging to all who have taken part in previous contests. The National Radio Audition is an undertaking to search the entire country for beautiful voices and to offer such singers full opportunity for development, recognition and reward. We hope each community in the country will receive the announcement of the

Fifth National Audition in the spirit in which it is thus made and will present its candidates for state and national honors."

The announcement states that the headquarters of the Fifth National Radio Audition are in the Albee Building, Washington, D. C., and that organization of state and community committees to take charge of preliminary tests during the spring and summer months will begin at once.

## RUSSIAN OPERA IN PARIS

**Chaliapin Heads Company of Brilliant Singers and Dancers—Coates, Steiman and Labinsky Conductors**

BY HENRY PRUNIERES  
N. Y. Times, February 22, 1931

Paris, since the Bolshevik revolution, has become the general headquarters of Russian singers and dancers. They live here perhaps because the cost of living has been appreciably less than in other countries—at least, until recently. From Paris they start their world tours and return to it to await further engagements. Parisian operatic stages giving performances in nothing but French have been able to welcome only occasionally certain Russian stars, notably Rogatchevsky, who are able to sing in French without too much foreign accent, which is rare. Only Chaliapin, thanks to his international fame, was permitted to sing the roles of Boris and Khovantchina in Russian at the Opera, while the remaining artists in the cast sang in French.

There have been, thus, for some years in Paris, a number of eminent Russian artists who were obliged to resign themselves to the giving of lessons and to sing, at widely separated intervals, at concerts. The idea came naturally, therefore, to employ these admirable divers elements to present Russian operas on the concert platform. In this way it became possible to hear a number of Russian operas by Glinka, Borodine, Rimsky-Korsakoff, Tchaikowsky and Mussorgsky well sung. In the concert audiences, moreover, there were doubtless more Russians than French, yet there was considerable success.

Prince Zeretelli, former director of the imperial theatres, who had become one of the leading impresarios of Paris, was emboldened by this success to produce Russian operas. I had occasion to give a detailed report of the first brilliant essay, which took place a year ago at the Theatre des Champs Elysees with the collaboration and material aid of Mme. Koutznezoff. Though this collaboration lasted only a short time, Prince Zeretelli was so encouraged by the enthusiastic reception given to his initial essay that he determined to carry it out on a grand scale. He obtained the collaboration of the best decorative painters for sketches of costumes and scenery, such as Alexandre Benois and Ivan Bilibine, as well as many of the best stage mounters: Samine, Onukhanoff and Komaroff.

(To be continued next week)

## YOUNG PEOPLE'S CONCERT

The Young People's Symphony Concerts, Inc., which have entered upon their sixth continuous season under the direction of Alice Metcalf, secretary-manager, will give the spring program of 1931 at Mills College Friday afternoon, March 13. Luther Marchant, dean of music of the college, will give an interesting talk to the audience, outlining the message of the various works to be played. The board of directors of the concerts has the aid of prominent women in the East Bay district, who are now planning for the coming fall concerts in San Francisco and environs.

The full personnel of the San Francisco Symphony Orchestra will be led by Issay Dobrowen in the following: Overture, Der Freischutz.....Weber  
Legend, Zorohayda.....Svendsen  
L'Arlesienne Suite, No. 2.....Bizet  
(In four movements)  
Merry Wives of Windsor.....Nicolai

## ROBERT VETLESEN RETURNS

Robert Vetlesen, of Honolulu San Francisco, returned to play a fledged piano program in this Tuesday evening, February 24. Travers Theatre held but a meagre audience but of the appreciative and the work of the young musician was excellent. Without hearing Beethoven and Brahms number was repeated to the writer on authority that the player showed sight and capability in those works surely did in the Chopin group, consisting of Scherzo, B minor; Ballade, F major; Fantasie, F minor.

Chopin was given fluency with manticism and tenderness, with voluntubility in the latter number. Vetlesen is not impeccable as to technique one feels that slight nervousness interferes with continued clarity, but defections are rare and his other musical accomplishments command respectful attention.

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## BUENOS AYRES OPERA HAS GERMAN DIRECTOR

BY I. G. LABASTILLE  
(N. Y. Times, February 8, 1931)

Whatever may have been the personal ambitions entertained by Dr. Cantilo, erstwhile Mayor of Buenos Ayres, which were frustrated by our Provisional Government and his successor in office, Senor Guerrico, his dream of improving the lamentable conditions in the management of the Teatro Colon and of establishing German opera there by way of reanimating and introducing variety into a stagnating Italian routine, has found its realization in the appointment of Professor Max Hoffmuller of the Cologne Opera, as general director of our opera house, beginning with the coming 1931 season.

The appointment of Mr. Hoffmuller as the first foreigner to hold the position of managing director of our opera house frees us, let us hope, once and for all, from the old custom of letting the theatre out from season to season to impresarios of diverse capabilities, promises an insistence primarily on educational rather than the monetary ideals attached to past productions, and guarantees a wider and more instructive service to our public.

\* \* \*

That all those until now participant in affairs at the Colon, and particularly those pledged to the cause of national opera, are not in accord with the part the municipality has assumed in determining the destiny of opera in the Argentine is evidenced by the recent resignation of Senor Floro Ugarte, technical director at the opera house. In publishing his withdrawal, Senor Ugarte adduces as the motive of his determination the naming of a foreigner as director of the theatre. Nevertheless, the municipality has long aspired to take full advantage of the possibilities offered by our beautiful opera house and its position in the social and musical life of the country to place it artistically on a plane with any similar venture in Europe and above anything of its kind existent in the New World.

Professor Hoffmuller is therefore faced with a gigantic yet engaging task; one which will, no doubt, tax his versatility to the utmost. Our public knows of his association as regisseur with the opera houses of Cologne, Munich, Hanover and Leipzig, of his successful years as a lyric tenor, and that it was the Bavarian Ministry of Education which bestowed upon him the professional title, but their belief is largely based on the confident recommendation of Erich Kleiber that Hoffmuller be invited to the Colon. No one, they feel, certainly no foreigner, knows the ups and downs of musical endeavor in Argentina better than Kleiber, who for three seasons surmounted every obstacle with more efficacy and better grace than any vis-

itor engaged at the Colon in recent years.

One doubt, however, presented itself to the minds of Hoffmuller's staunchest partisans. It is only natural that the question of the future of Italian opera in the Argentine should arise at this time with the appointment of a German as director of a theatre whose long observance of a precedence of Italian works has become traditional. Whatever controversy has taken place at the Colon in the past, has, until the development of native opera recently became a possibility, been waged between the supporters of Italian and German opera. Owing to the general superiority of performances, as well as to tradition and suitability, the result has been a continued preference for the Italian form of opera but a gradual realization of the inherent worth and indispensability of the works of Teutonic origin. Apparently, Mr. Hoffmuller's intentions are not to institute an immediate and drastic reform of these convictions, for word has reached us that the new director has journeyed to Rome and other Italian cities before coming on to Buenos Ayres, for the express purpose of establishing contact with Italian musical circles. This points toward his acceptance of the paramount importance of Italian opera to the Argentine public, and his plan to bring to our attention various works of the old Italian masters as yet unknown in Buenos Ayres, should bear assurance that Professor Hoffmuller will conform to the dictates of taste of the Argentine public and that he is fitted to acquit himself of his mission to their satisfaction.

### MISCHA ELMAN

Next month will bring Mischa Elman, celebrated "tone poet" of the violin to California. Elman is scheduled for recitals at Dreamland Auditorium, Monday night, March 23, and the Auditorium Theatre, Oakland, Wednesday night, March 25. Only a half dozen violinists in the world have in the past score of years achieved an equal eminence to Elman and in certain departments of interpretation the Russian genius knows no equal. An Elman recital is always a delight and a great attraction to all music lovers; his appearance, therefore, in Northern California, will attract audiences of the elect.

In its spring tour the Covent Garden Opera Company, affiliated with but different from the international Covent Garden organization of the famous spring seasons, is touring in Liverpool, Halifax, Birmingham and Brighton, its repertory including Lohengrin, Faust, Aida, Tosca, Cavalleria, Pagliacci, Meistersinger, Rigoletto, Butterfly, Trovatore, Boheme, Falstaff, Hansel, Barber of Seville and Die Fledermaus, all sung in English.

Max Brand, composer of the modernist opera Maschinist Hopkins, has written another opera called Requiem.

## The National Federation of Music Clubs

# Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

I—No. 1

SAN FRANCISCO, CALIFORNIA, SATURDAY, MARCH 7, 1931

TEN CENTS

## CHICAGO CIVIC OPERA COMPANY PRESENTS CRAFTSMANLIKE PRODUCTIONS

**Business of Performance and Uniform Efficiency of Ensemble One of the Organization's Most Admirable Features—  
Scenic Equipment Traditionally Excellent—Muzio, Schipa, Thomas, Leider, Kipnis and Olczewska Among  
Distinguished Casts—Moranzoni and Cooper Conductors of Exceptional Merit—Chorus and  
Orchestra Praiseworthy**

BY ALFRED METZGER

thousand people packed the Civic Opera House last Monday night when the Chicago Civic Opera Company opened its doors to six days' engagement in San Francisco with Verdi's *Traviata*. That, notwithstanding the season ranging from one to six weeks, the house contained such a large number of spectators does not detract from the accuracy of the statement that there exists a depression which prevents people from spending large sums of money for entertainment. Course opera, such as is given by the Chicago forces, represents the highest in that phase of musical art. Productions as far as craftsmanlike ensemble are concerned cannot be surpassed anywhere. If anyone is acquainted with the artistic presentation of this kind of operatic performance, they are indeed difficult, if not impossible, to please.

For instance, an orchestra of experienced and consisting of men of the first rank. There is a staff of singers thoroughly grounded in the operatic repertoire who have sung so often that their interest becomes second nature to the performance. The casts consist partly of the foremost artists in their field anywhere and some of lesser prominence, but none less experienced and competent. Directors are selected from the operatic masters of the baton who have served honorable terms with the best opera organizations in the world. If it is impossible to hear a performance presented in the most appropriate manner by such an organization, it cannot be heard at all. To the ensemble should be added the refinement of the best kind, and the magnificence of the scene.

All of us expect the best of an organization like the Chicago Civic Opera Company. No special credit is due to these performances are letter to be thoroughly well presented. We have a right to expect no more from such a company, one requiring less expense and less personnel less experienced than we are under discussion. When

the three leading roles of *Traviata* were to be interpreted by such distinguished singers as Claudia Muzio as Violetta, Tito Schipa as Alfredo, and John Charles Thomas as Giorgio Germont, we actually were under the impression that we were going to witness the very finest performance of *Traviata* we have ever heard, or at least one as great as could possibly be given. Our disap-

pointment was not due to the fact that the performance was not thoroughly craftsmanlike and professional, nor smoothly enacted, but that it lacked somewhat in that height of artistic excellence which such a cast and such an organization justified one to expect.

We have been used to witness performances of *Traviata* that scintillated with vitality and sparkled with the spontaneity of action. We found that the conductor, Roberto Moranzoni, one of the foremost operatic conductors before the public, as well as the individual artists did not display that energy and virility which we have always associated with *Traviata*. This was particularly true of the first act. The tempi seemed to us somewhat "draggy" and the arias were interpreted

with lack of vitality. Claudia Muzio, one of our favorites among vocal artists, has become very economical in the use of her beautiful voice. Much of the time she employed "mezza voce," or half voice. We discovered this new attitude during Muzio's last concert appearance and thought it was due to indisposition, for which reason we

did not listen to many another distinguished soprano with less artistic finish. The dying scene was unquestionably her finest effort of the evening, and we do not say this in any captious spirit. The entire final act revealed the finest artistry and highest degree of musicianship.

What we have said of Claudia Muzio was in a lesser degree true of Tito Schipa. We have always regarded Schipa as the foremost lyric tenor we have heard in recent years. We cannot imagine a tenor using his voice with greater ease, nor with finer shading than Schipa. He is the poetic interpreter par excellence. However, in the first act, we would have preferred to hear him sing his role with more brilliancy and energy both vocally and histrionically. He seemed to employ the otherwise laudable virtue of reserve with unnecessary frequency. There was not a sufficient contrast between the purely lyric and the intensive dramatic periods of the opera. Here, too, it should be emphasized that whatever Schipa did was done with the highest degree of artistry. It was really not what he did, but what he did not do that we find fault with.

John Charles Thomas has one of the finest voices we have ever encountered among operatic artists. In his role of Giorgio Germont he had several opportunities to display the polish of his style. As a rule Thomas is somewhat too demonstrative in his vocal and histrionic endeavors. On this occasion he fell into the opposite extreme. His famous aria in the third act was interpreted, it seemed to us, with too great deliberation. This may have been due to the judgment of the conductor who believes in slow tempi, but the soloist always can invest his interpretation with sufficient spirit to force a certain liveliness of expression. We are not making these statements with any intention of finding fault, but merely to state facts and knowing full well that each one of the three artists mentioned has done far better on previous occasions and is no doubt still capable of meeting these few requirements.



MRS. GENEVIEVE SWEETSER WOOD  
Accomplished Local Artist Who Sang at Mills  
College Last Week



MRS. LAURA LUNEAAR BLICKFELT  
Gifted Pianist Who Assisted Mrs. Wood at a  
Recital at Mills College Last Week

overlooked it on that occasion. But this time we felt it was done intentionally to save the voice.

We received this impression particularly when the artist revealed just a bit of brittleness on her voice when used with force and in the higher positions. It is of course wise for Muzio to do this, but it would be more satisfactory if the singer did not need to do this. Of course, whatever Muzio does is done with the utmost artistic finish. Even her mezza voce singing was done with exquisite delicacy and precision as to intonation. It would have been far more effective, however, if it had not been done too frequently. Even with this shortcoming Muzio is a consummate vocalist of the highest rank. We would rather hear her sing as she



As we said in the beginning, otherwise the performance was excellent. Indeed, to anyone not so familiar with the best operatic traditions, as the writer and others like him, who have heard operas presented for many years by the best artists, could not but thoroughly enjoy every moment and never notice the few points which we have emphasized in these lines. We have only done so because we regard the Chicago Civic Opera Company as an example of what opera should be like and as an organization that should be emulated. We cannot be satisfied with anything but the best from that organization.

### TALKS ON SYMPHONIC FORMS BY ERNST BACON

The San Francisco Conservatory of Music announces that a twelve weeks' course in the study of symphonic works will be conducted by Ernst Bacon, beginning Wednesday morning, March 11, at 10:30. This first lecture will be open to the public. Each succeeding Wednesday at the same hour, Bacon will cover ground dealing with score reading, the conductor's technique, the symphonic musical forms, historical and esthetic considerations. Bacon, who was former assistant conductor of the Rochester Opera Company, now the American Opera Company, was also head of the piano department of the Eastman School of Music and later instructor of musical history at the San Francisco Conservatory.

Concert tours have taken Bacon through Germany and the United States, where the press has continually signified its approval of his work. His own compositions include works for symphonic orchestra, piano and voice, which have a trend towards developing an American idiom. Songs have been inspired by poems of Emily Dickenson and Walt Whitman.

### PIATIGORSKY WITH L. A. SYMPHONY ORCHESTRA

Gregor Piatigorsky, world famous 'cellist, will be the soloist with the Los Angeles Philharmonic Orchestra, Dr. Artur Rodzinski, conductor, Thursday evening and Friday afternoon, March 12 and 13, at the Philharmonic Auditorium. After his sensational success with the Philharmonic Orchestra last season his appearance has been eagerly awaited this year.

Piatigorsky will play for his solo number, Concerto for Violoncello, Op. 101, by Haydn. Other numbers programmed for this concert are: Prelude from Suite The Middle Ages, Op. 78, by Glazounov, which will be given its first performance at these concerts; the Tschai-kowsky Symphony No. 5 in E minor, Op. 64, program closing with the Suite Hary Janos, by Kodaly.

For those who would like to hear Piatigorsky in a more intimate setting the opportunity will be offered when he appears with the Bartlett-Frankel String Quartet as the assisting artist at the Biltmore Hotel, Thursday evening, March 19.

### STEINWAY & SONS GET ADVERTISING AWARD

An advertisement which stressed the value of a musical education for children, that of Steinway & Sons, entitled A Song for Parents, has been awarded one of the Harvard advertising awards for 1930. The certificate of award and a check for \$1000 were presented to Theodore Steinway, president of the prize-winning company, at a dinner held at the Harvard School of Business, February 27.

A Song for Parents, adjudged "distinguished in its combination of the elements of illustration, headline, text and type," was one of a series which commenced last September in national magazines and in rotogravure sections of large newspapers.

Each advertisement of the series was illustrated with an unusual photographic study showing a child seated at the keyboard of a piano. In every department the importance of music in a person's life was stressed, as well as the value of a musical education for children.

### CLUB FEDERATION MEETING

The board of managers of the California Federation of Music Clubs met February 26 at the Palace Hotel, San Francisco. The president, Mrs. Horatio F. Stoll, presided. News clubs accepted into the membership were the Music Section of the Women's Club of Paso Robles, the Burbank Symphony Orchestra of Burbank, the University A Capella Choir of the University of Southern California.

Mrs. Paul Westerfeld, chairman of Young Artists' Contests, announced the contests would be held as follows: Preliminary contest, April 11 and 12, Sorosis Club, 536 Sutter street, San Francisco; final state contest, April 25, in Los Angeles.

The president, Mrs. Horatio F. Stoll, will leave San Francisco March 4 to visit the clubs in the Southern Division of the California Federation of Music Clubs.

### HAROLD BAUER

Pianists certainly can not complain this season for this month will bring many famous "knights of the keyboard" to San Francisco and Northern California cities. None of these great players enjoy greater popularity nor more profound musical importance than Harold Bauer, who is scheduled for a recital at Dreamland next Thursday night, March 12. He will play the following program:

Air de Ballet	Gluck-St. Saens
Fantasia in C	Haydn
Sonata Appassionata, Op. 57	Beethoven
Prelude, Chorale and Fugue	Cesar Franck
Impromptu in G flat	Schubert
Intermezzo in E flat minor	Brahms
Romance in B flat minor	Schumann
"Poissons d'or"	Debussy
Ballade in A flat	Chopin

Bauer also appears in the Auditorium Theatre, Oakland, on Friday night, March 13, in an entirely different group of selections.

### PADEREWSKI TOMORROW

Paderewski's recital at Dreamland Auditorium tomorrow afternoon promises to develop into one of the greatest ovasions ever accorded a famous artist in San Francisco. Dreamland will be filled almost to its capacity and it is expected the great audience will pay special tribute to Paderewski. Paderewski's present tour, which is his seventeenth in this country, has brought a series of ovations.

The famous Polish pianist has arranged a program of extraordinary scope for the occasion and one which will be undoubtedly augmented by the usual long series of encores with which Paderewski invariably favors his audiences. The recital will start sharply at three o'clock and according to Manager Selby C. Oppenheimer there are still available good locations to care for the last minute throng. Paderewski's program for tomorrow afternoon is as follows:

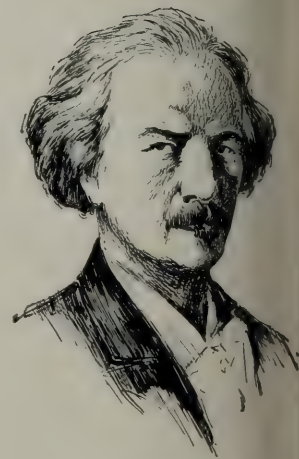
Variations and Fugue on a theme by Handel	Brahms
Sonata, Opus 27, No. 2, C Sharp Minor	Beethoven
Sonata, E Minor, Opus 58	Chopin
Nocturne E Flat, Opus 9, No. 2	Chopin
Two Mazurkas	Chopin
Opus 59, A Flat	
Opus 33, D Major	
Etude A Minor, Opus 25, No. 11	Chopin
The Dancing Virgins of Delphi	Debussy
Veils	Debussy
The Wind in the Plain	Debussy
Minstrels	Debussy
Prelude C Sharp Minor	Rachmaninoff
Prelude G Sharp Minor, Opus 32, No. 12	Rachmaninoff
Tristan and Isolde, Prelude	Wagner-Schelling
La Campanella	Paganini-Liszt

The Cora W. Jenkins School of Music of Oakland will give an All Boys' Recital this evening, March 7, at the Rockridge Woman's Club House. Following solos of violin, 'cello, piano, the boys in a body will sing For California, composed by Miss Jenkins, and an accompaniment will consist of piano, two violins, 'cello and drum, played by Frederick Brugge, Walter Bells, Horace Booth, Reed Bells and Herbert Thompson.

Amaremu, an Egyptian Dance Drama, was presented recently by the Manuscript Club of Los Angeles, of which Mary Carr Moore is instructor and director. The participants were the students, being Helen Cartwright, as Amaremu, a dancer in the Temple of Isis, and Lucille Beckwith, the priest, a temple musician. The music, by Iris Kuhnle, was adapted to the words and choreography by Miss Cartwright, and the reader of the story, Norma Gould, was accompanied by two violins, viola, 'cello, clarinet, percussion and piano, conducted by Mrs. Moore.

This followed an exposition of original compositions by members of the club, who include Milton Palmer, Elsa Prochl, Irene Millier, Virginia Kahler, Stiles Johnson, Frances Powers, Mrs. Guy Bush, William Matthias, Marguerite Wippler, Verne Haskins, Bessie Bartlett Frankel, Richard Drake Saunders, Mary Carr Moore.

Margaret Cain, pianist, and Clara Ryan, violinist, will present Joyz Ray and Harold Muntin in recital Saturday, March 21, at the McC Studios at 3 o'clock. Miss Ray will heard in: Sonata, Op 14, No. 2, E. thoven; Fantasie, Bach; Arietta, L. Pastore and Capriccio, Scarla Young Muntin, who comes from Jose, will play the Bach Saraband, Beethoven Rondino and Drdla's Humming Bird.



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MARCH 7, 1931

No. 1

## PERSONNEL OF THE SYMPHONY ORCHESTRA

ern Mason, in a recent edition of the Examiner, devoted his  
article to a discussion as to why the San Francisco Symphony  
tra did not always contain the best material available. He  
the blame exclusively upon the broad shoulders of the Musi-  
Union, whom he censured for refusing to permit the Musical  
tion of San Francisco, which sponsors the orchestra, to import  
y qualified musicians for certain "key" positions. In last Sun-  
xaminer Mr. Mason, with a broad-mindedness worthy of the  
of a critic, prints a letter from Albert A. Greenbaum, secre-  
the Musicians' Union, Local No. 6, which is so clever and  
ing that we simply cannot refrain from giving it publication  
paper. Says Mr. Greenbaum:

I have read with a great deal of interest your editorial in the Exam-  
of last Sunday, which bears the title, "Who Should Decide About  
aging New Symphony Players?" There is only one fault to find, and  
is that the facts you present are not exactly correct. No one knows  
t Mr. Toscanini would or would not do, if he were here. The only  
g we can state with any degree of certainty is that it is an odds-on  
that the maestro could not be lured to our city. It does seem strange,  
ver, that Mr. Toscanini's principal 'cellist, Alfred Wallenstein, is a  
er member of the San Francisco Symphony, and was rated so highly  
he was kept on the last stand of the 'cellist section and had to leave  
to gain any recognition whatsoever.

I recall that another member of Mr. Toscanini's orchestra, Victor  
ffron, found it necessary to go to other fields, where his talents  
nt receive due appreciation and fair remuneration. He also played in  
San Francisco Symphony. And at this time there comes to my mind  
name of Quinto Maganini, local flutist, who has made a spendid  
e in Eastern and European fields, both as an artist and composer.  
too, could find no recognition for his talents here. These facts might  
to an impression that certain people high in the councils of the San  
cisco Symphony were unable to recognize the talent and ability  
were to be found close at hand, but could only appreciate those  
le who came from other localities. In the same paragraph, you ask  
is to judge of competency. That, I think, is a debatable point.  
ly a conductor cannot expect to be the sole judge, because we have  
d in many cases that the conductor's judgment has not always been  
e best.

Many conductors are biased by personal likes and dislikes, and it  
been known that the wives of symphony conductors often influence  
spouses in the choice of musicians. Why should an organization  
as ours stand for the importation of men whom we deem inferior to  
e at home? Our organization has always welcomed, and always will  
ome, outstanding instrumentalists, but we do not want the other  
Again, you say: "There are men of taste and brains in the Union,  
v of them; but in the debates of the organization the man who plays  
axophone in a jazz band has an equal vote with the concert master  
e Symphony. And whereas the Symphony men only number about  
score men, musicians who play dance music outnumber them many  
s." There is not one word of truth in the above quotation. The jazz  
ance men, while they may have an equal vote, NEVER take any  
in symphony matters, and do not exercise their right to vote. At all  
ings pertaining to Symphony business no one takes any part in the  
ssions or in the voting except the Symphony men themselves.

Our board of directors handles all requests for importations. It is  
the Symphony men themselves who get the ears of the various members  
of the board and make strenuous objection to importations. When musi-  
cians face the loss of a livelihood they lose sight of the artistic side and  
see only the economic angle. You then refer to the deunionization of  
the Boston Symphony Orchestra. Despite your statement that they pay  
their men more than the Union Scale, the fact remains that, outside of  
a few first chair men, none of the rank and file receives as high a salary  
as the Union symphony orchestras. Indeed, I have it on the best of  
authority that there are young men among the strings who are paid as  
little as \$18 or \$20 per week. And the Boston Symphony Orchestra now  
ranks as a second-rate organization. The really great orchestras of  
America are all Union.

I do want to make it plain at this time that our organization has  
never refused necessary importations, and I also want to make it clear  
to you that many of our good men have been forced to go to other cities  
to make a decent living. Scan the roster of the Los Angeles Orchestra  
and you will find the names of many excellent San Francisco musicians.  
You will find in other cities of the country some of our talented local  
musicians who could not get a chance here. I maintain that we have  
been generous in permitting the importation of men for the Symphony.  
We are not lacking in a desire to see our orchestra become one of the  
best in the country, and our organization will maintain the same liberal  
attitude in the future as in the past in the permitting of importations. I  
do submit, however, that the best talent cannot be attracted here if the  
niggardly and parsimonious policy of squeezing nickels is to continue on  
the part of the Symphony management. In conclusion, I want to make it  
clear that we have much fine native talent that has never been given half  
a chance. Due to the advent of mechanical entertainment, many capable  
performers are now at liberty, men who would be an asset to the Sym-  
phony Society. I know that you are not antagonistic to our organization,  
and for that reason I have taken the liberty of writing you, as the  
sporting thing to do.

ALBERT A. GREENBAUM.

There is considerable food for reflection in this letter. It is perhaps  
somewhat severe in its attempt to place the entire blame upon the  
shoulders of the management. We believe that the necessity for  
economy on account of lack of funds finds the reduction of salaries or  
the limitation of the same a convenient expedient to try to make  
money by saving money. What San Francisco needs is a sufficient  
guarantee, or, better still, an endowment fund that justifies the expen-  
diture of sufficient sums to enable the Musical Association to pay  
salaries in conformity with the need for the best material in certain  
positions of the orchestra. Until the Symphony Orchestra has the  
necessary foundation of a liberal fund for its support no manager is  
able to spend large salaries for specially qualified musicians. Fur-  
thermore, the minimum salary makes it necessary for a number of  
musicians to earn additional money by playing other "jobs," as they  
are called. It should never be forgotten that the symphony engage-  
ment lasts only for six months and the members of the orchestra, if  
they were unable, as some of them really are, to obtain other employ-  
ment, would have to live on the \$55 minimum salary they get during  
the winter months for the entire year. During the last five years the  
Summer Symphony Association has somewhat relieved this deplor-  
able condition.

We can add from memory a number of other capable musicians  
that have been forced to leave San Francisco to gain employment  
elsewhere because of the insufficiency of the compensation accorded  
them in this city. Among these are: Horace Britt, one of the finest  
'cellists we have ever heard and a conductor of no mean ability;  
Vladimir Drucker, a trumpeter of the first rank whom a number of  
conductors have assured us is as fine as they knew, now with the Los  
Angeles Philharmonic Orchestra; Willem Vandenberg, one of the  
ablest 'cellists among orchestra musicians, now first 'cellist of the  
Philadelphia Orchestra; Victor de Gomez, a 'cellist of the first rank,  
now first 'cellist with the Cleveland Symphony Orchestra; V. Schipi-  
litti, than whom there are indeed few superior English horn players,  
now with the Los Angeles Philharmonic Orchestra; B. Brodetzky,  
now occupying the third violin desk of the Los Angeles Philharmonic



Orchestra; Michel Penha, formerly first 'cellist of the Philadelphia Orchestra; Walter Ferner, 'cellist, now with the National Broadcasting Company; Harry Glantz, now first trumpet with the New York Philharmonic Orchestra; and a number of excellent musicians who are still residing in this city, but who are not willing to play for the small salary offered at present, among whom should be named prominently Nathan Firestone, a viola player of invaluable service to a viola section.

With possibly only one or two exceptions, an entire symphony orchestra could be selected from musicians now in San Francisco, including, of course, most of those already playing with the organization. Why should musicians be imported when some of San Francisco's best material can be had at a compensation commensurate with their merit? It is certainly not cheapness that assures competency. Considerable numbers of musicians formerly with the San Francisco Symphony Orchestra are now playing with theatre and radio orchestras, because they have been offered better compensation. Many of those would be glad to confine their work to symphony concerts if they would obtain inducements sufficient to justify a change. But no full-fledged musician with experience and ability is willing to play for small compensation just because it happens to be a symphony society that is asking it.

#### OPENING OF NOTABLE SERIES BY FINE ARTISTS

Mme. Neustadt Reads From Strauss  
With Jeannette Stock in Aria  
and Song Group

BY ANNA CORA WINCHELL

The opening of an interesting series of music and dramatic events was that of the Sunday Evening Musicales at the Travers Theatre in the Fairmont Hotel, March 1. Sponsored by leading musical and society folk, the artists engaged for the series include those of note, both resident and visiting, and the initial occasion was attended by those of discrimination in art affairs.

The first detailed reading here of Der Rosenkavalier, the famed opera of Richard Strauss, was given by Mme. Sofia Neustadt, whose intimate understanding of the score and book made her exposition clear and most satisfying. The work, of great complication and length, might easily become bore-some if lightly handled, but the reader gave side lights which were poured with dramatic and humorous force into the main body of the story and revealed the wealth of two minds which conceived such a composition and prepared, as well, many for the better understanding of the opera in its full dress, to be given the current week.

Mrs. Opal Hiller, at the piano, gave important excerpts of the opera, with brief, though clear outlining of the main themes, and played with that accomplished touch and interpretative power which has long distinguished her work. She received warm praise from the audience.

An aria from Der Rosenkavalier, concerning the main character of the Princess, was sung by Jeannette von Sturm Stock, mezzo soprano. Its difficult passages, as to rhythm and indecisive melody, were given with artistic insight and a most intelligent translation. Mrs. Stock is a young singer of the bay region who is fast coming to

notice through the beauty of her voice and her ability to seek out and present the finer interpretations of scores. Warm and very rich in quality, the voice has smoothness and sympathy; the latter quality is especially noticeable at all times, this singer seeming to have the mental vision of requirements both vocal and esthetic.

In a separate group, Mrs. Stock sang Fourdrain's Promenade a Mule, Fuch's Schmied Schmerz, The Broken Vase of Arensky and The Sleigh, by Kountz. The list led Mrs. Stock through a variety of tests, demanding legato, rapid staccati, clear enunciation, in which she never fails. Her reception was gratifying in the cordiality bestowed by the audience, and the work of the young accompanist, Miss Esther Murray Anderson, indicates that she will soon have a recognized place in the art of following and feeling her soloists.

Tomorrow evening, March 8, the second program will be given by Grace Burroughs, in a cycle of East Indian dances, with cello obbligato by Herbert Clark; and Audrey Farncroft, coloratura, with Elizabeth Alexander at the piano. These artists are notable and can be relied upon to present a program of high calibre.

Mrs. Mariadna Snell Cobb is chairman of the music committee for these events and is aided by well known music folk of the East Bay, besides those of San Francisco.

#### ABAS TO PLAY BRAHMS

An all-Brahms program in which the Abas Quartet will be assisted by Lajos Fenster and Albert Elkus as guest artists, is planned by Nathan Abas for his quartet's concert in Scottish Rite Auditorium on Tuesday night, March 17. Fenster will play viola in the G major string quintet, and Elkus will officiate at the piano in the C minor piano quartet.

#### FIFTH MUNICIPAL CONCERT

The preparation for the performance of Brahms' Requiem has progressed sufficiently to feel confident that this event, the final and last of the 1931 Municipal Symphony season, will be one of the most artistic performances ever given under city auspices. This work is characterized by such attractive melodies and such gripping climaxes that it never becomes tedious, but immediately rivets the attention of the audience and retains it throughout the performance.

There is also ample opportunity for the soloists to display their ability to the fullest extent. Reinald Werrenrath, the baritone, who is particularly noted for his excellent interpretation of this part in the Requiem, has never been heard in this city to better advantage. Gertrude Weidemann, an artist particularly suited for the beautiful and effective phrases of this work, will naturally do her utmost to do full justice to the part.

The entire Requiem will be under the direction of Dr. Hans Leschke, the able conductor of the Municipal Chorus.

In addition to the performance of the Brahms Requiem there will be an orchestral program to be interpreted by the San Francisco Symphony Orchestra, which also will participate in the Brahms number. This instrumental part will be under the matchless leadership of Issay Dobrowen, the new conductor of the orchestra, who has selected Beethoven's Overture, Leonora No. 3 and Ippolitov-Ivanov's Polevetsian Dances with their effective Slavic melodies and folk tunes. Altogether the Auditorium Committee of the Board of Supervisors—Fred R. Suhr, chairman, J. Emmet Hayden and Jesse Coleman—feel gratified with the excellence of this forthcoming production.

Pagliacci in a sound film version has recently been showing in New York. Fortune Gallo had much to do with the production, and artists of his San Carlo Grand Opera Company were in the cast.

\* \* \*

Conductors at the Stadium Concerts, New York, this summer, will be Willem Van Hoogstraten, Albert Coates, and Fritz Reiner.

\* \* \*

Music teaching is a profession, not a business in the sense of the word as it is used in zoning laws, it has been decreed in New York. Thus teachers are freed from the danger that they might not be permitted to carry on their work in their own homes in residential districts.

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Gertrude Weidemann, Soprano  
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## DIE WALKURE GIVEN WITH FINE ARTISTRY

Frida Leider Vital Brunnhilde and  
 Kipnis a Masterful Wotan;  
 Balanced Cast

BY ANNA CORA WINCHELL

Possibly the performance of Die Walkure by the Chicago Opera Company followed too closely upon the heels of that recently produced here by the German Opera Company. At least, the meagre audience at the Civic Auditorium March 3 was not unappreciative of the efforts of the cast to give an excellent rendition of the opening chapter of the Wagner Trilogy, soloists, orchestra and choristers all being in fine form.

The introduction of Frida Leider as Brunnhilde in every way met with the advance notices concerning her abilities as an artist. She has a strong dramatic soprano invested with sweetness of tonal quality, and the strenuous demands of the character were quite within her power to project. Her scenes with Wotan, who was assumed by Alexander Kipnis, were filled with mingled vigor and tenderness and her voice was always alive. Kipnis looked, sang and enacted the part of the god whose tyranny was at times tempered with human understanding, and his voice is resonant, true and colorful. Wotan's Farewell was sung with sorrowful dignity most impressive.

Maria Olszewska was a splendid Fricka, as capable as her confreres and very vital in the scene of her demands upon Wotan who found his only unconquerable adversary in his wife. Emma Redell, as Sieglinde, made an attractive picture, if somewhat buxom, and was consistently pliable in the hands, each, of Siegmund and Brunnhilde whose demeanor towards her was ever protective. Redell sang well, though strident tones marred the upper reaches of her voice. All the women of the cast were comely, attracting the eye pleasingly. Theodore Strack was a virile Siegmund, with a voice which met every demand. In type he was smaller than we associate with this role, but his actuarial and vocal attributes dimmed somewhat the absence of physique. The remainder of the cast, comprising the Valkyries, was welded thoroughly. The chorus of them in the last act was excellent, the orchestra commanding the situation with force and satisfying results. Emil Cooper conducted efficiently though with strenuous gestures; one was reminded of the quiet though dominant baton of von Schillings.

Vienna heard 339 performances this season at the State Opera. Works of Wagner were performed 49 times, Verdi 46, Puccini and Mozart 29, Richard Strauss 28, Rossini 12, and Meyerbeer 10.

Paris heard the title role of Puccini's Butterfly sung by a native Japanese soprano, Yoshiko Miyakawa, of Sacramento, Calif., recently at the Opera-Comique.

## SWEET AND SOUR NOTES

By A. Major

Some time ago the London Mail published in its Paris "Music Gossip" department the following regarding a concert given by a new symphony orchestra:

"The novelty was Rugby, a new symphonic poem, mercifully short, by M. Arthur Honegger, the composer of the locomotive symphony Pacific 231. M. Honegger is, it appears, a football enthusiast and his new work is a tonal expression of the Rugby form. Perhaps at some future date he may give us a pendant to it in a glorification of Soccer. Why not? One of Robert de Montesquiou's composer-friends wrote a flute sonata descriptive of the holes in a Gruyere cheese. This Rugby symphony is a barbaric yawp, to quote Walt Whitman. I hope its merit as football is greater than its interest as music—it could not easily be less."

Nevertheless we feel that the above composition is not entirely without some purpose. Being a description of Rugby it should at least have a kick to it, but according to the London Mail writer there must be considerable interference and it seems to be difficult to get it out of the huddle. Not so long ago I took occasion in this column to suggest the similarity of football with music and it is strange that even then Honegger had written this composition. Speaking of the Locomotive composition the only thing in the work that reminded me of an engine was that there was evidence of a number of wheels.

My friend Walter Roesner of the Fox Theatre recently purchased a motor boat and the other day he ran it for the first time around the Bay. Being busy during the day he naturally went at night. He had barely started when a rum runner with a powerful searchlight chased him, centering the light on the cabin window. Roesner, however, being used to the spotlight did not notice it until his friends called his attention to it. Eventually the officers on the rum runner discovered that Roesner did not look a bit wet so they left him alone for the time being till they can catch him smuggling goats' milk to the residents of Goat Island.

The San Francisco News had the following story in Thursday's issue:

Mrs. Tito Schipa, who wasn't going to come to San Francisco, is here today. The wife of the famous Chicago Civic Opera tenor arrived from Los Angeles and was met by her husband. Tito thought she was having too good a time in Hollywood, she revealed. All day Tuesday he tried to telephone her, and wasn't able to speak to her until she returned from the theatre early Wednesday morning.

"I just had to show Tito that I wasn't having such a good time, but that I could leave to come here and be with him," she explained. "Tito—he's used to see me very much married," Antoinette Schipa went on with an accent that

was in harmony with her Parisian clothes. "Since we leave the two children in Rome three months ago it makes me more free and Tito—he's used to being the free one."

There is nothing too free about Schipa. It costs from one to six dollars to hear him in opera and usually concert tickets are \$2.50 top.

## PRIZES AND SCHOLARSHIPS

From the office of the president of the National Federation of Music Clubs, Mrs. Elmer James Ottaway, comes the announcement that in the twenty years of Federation Young Artists' Contests, the prizes and scholarships offered have never been more alluring than at the present time.

Six thousand dollars in prizes is offered to the national winners in piano, violin, cello, organ and men's and women's voice. In addition Dema E. Harshbarger will give a \$1,000 women's opera voice prize. The winner also will be given an audition at both the Chicago and Civic Opera companies, a New York debut under professional management, and a scholarship with the American Opera Company.

Former winners of the women's opera voice prize, Hilda Burke and Kathryn Witmer, became members of the Chicago Civic Opera Company.

Nicholas Roerich offers to the National Federation cello winner one entire season's training beginning October 1931 at the Master Institute followed by a New York recital at Roerich Hall.

The National Orchestral Association, Franklin Robinson, director, is giving proof of its interest in the development of American conductors by offering scholarships to the winners in violin and cello in every State Federation of Music Clubs Contest.

Madame Anna Ziegler offers to the best man and woman singer in the states of the Federation Liberty District—New York, New Jersey, Pennsylvania, and Delaware, scholarships for foundational musical training and stage art in the School of Musicianship for Singers, New York.

The following celebrities have selected the required numbers for these nation-wide contests: Violin, Albert Spalding; voice, Madame Louise Homer; piano, Ossip Gabrilowitsch; cello, Felix Salmond; organ, Wallace Goodrich.

The state contests will take place in April, the district contests in May, and the final auditions will take place at San Francisco during the biennial convention of the National Federation of Music Clubs, June 20 to 27. Among the speakers and adjudicators will be Madame Olga Samaroff, Nikolai Sokoloff, and Walter Damrosch.

Application for entrance in the contest should be made immediately to the national executive contest chairman, Mrs. Arthur Holmes Morse, 263 McGregor Avenue, Cincinnati, Ohio.



## PAUL ROBESON REVEALS TRUE NEGRO CADENCES

Singer Gives Vital Messages of the  
Black Man Without  
Artifices

BY ANNA CORA WINCHELL

Music often arrives, as other events, through fad, craze and sometimes inundation. We have been more or less, the past few years, faced with negro melody and themes, in which spirituals have held prominent place, and have heard these prayers and exhortations of the black man expounded conscientiously and often impressively. One instinctively allies his mind with Roland Hayes in the mention of negro song cadences, and he is expert without denial.

But we have heard and witnessed another this past week in Paul Robeson who has more to give than have his confreres. He leaves no doubt in our minds or ears as to his authoritative rendition, though the adjective is really too big for so simple and natural an outpouring. Robeson sings from the heart—and he might be singing from the field or from a cabin settlement on the old plantation. He sings as only negroes can sing, and who sing in an unconscious expression of their own souls. And this is not to say that there is crudity, or lack of care in Robeson's way. It was with the greatest and most undiluted pleasure that an audience that packed Dreamland Auditorium February 26 heard Robeson. Many had feared beforehand that a program of "straight" spirituals would become tiresome, but he gave the sixteen programmed numbers and the house would not move till he had added three more.

Robeson has the simplicity and shyness of a child; scarcely bowing to acknowledged applause, he stands with an embarrassed smile while the thunderous approval continues, and just waits for the noise to be over. He then proceeds as though nothing had happened and the song in his soul is poured forth. There are no stage mannerisms nor dramatics of any sort, even though Robeson has been with the legitimate stage many years.

His voice, warm with velvet smoothness, runs well into basso depths and is clear and true in high register. It seems native in its purity though doubtless there has been some cultivation—for what reason it is hard to say. That nature and truthfulness which exude from Robeson are qualities not made by instructors or other mankind, and what he gave us was a revelation of true spirituality apart from the songs so endowed. Old favorites included Go Down, Moses, Deep River, Water Boy, Didn't It Rain!, Old Man River, which he repeated at the end of the program, upon clamorous encore.

Lawrence Brown at the piano had arranged the larger part of the list for platform use; he also collaborated with Robeson in breaking into song with the soloist, showing the lovely harmonies of unified singing as the black

man knows it. Only one concession was made by Robeson to the white man's literature and that an encore, Passing By, the sentiment of which fitted into the natural timbre of this singer.

## JASCHA VEISSI PLAYS CONCERTO BY RESPIGHI

Haydn Symphony Also on Tenth Popular Program of San Francisco Symphony Orchestra

BY ALFRED METZGER

The San Francisco Symphony Orchestra with Issay Dobrowen as conductor gave the tenth popular concert at the Curran Theatre last Sunday afternoon. The program contained the Haydn Symphony in G major, better known as the Military Symphony, as its opening number. Dobrowen succeeded in bringing out the many beauties of the work in that convincing style which has made him so many friends. There is always a certain joyousness about the Haydn compositions which, if conducted like Dobrowen does it, never fails to elicit the cordial approval of an audience. This most recent occasion was no exception to the rule.

Dobrowen is very skillful in the attainment of delicate and poetic shadings. The Haydn work gave him many opportunities to reveal this trait of his musicianship. His effective use of rhythmic emphasis also stood him in good stead during the Minuet and Presto movements and the enthusiasm he aroused was natural and deserved.

Jascha Veissi earned a just ovation for his musicianly interpretation of Respighi's Concerto Gregoriano for violin and orchestra. While it is based upon simple themes inspired by Gregorian chants its orchestration is very intricate and the violin part exceedingly difficult. Veissi showed himself to be thoroughly able to cope both with the musical and technical requirements of the work exhibiting a tone of unusual beauty and intelligent phrasing as well as consistently effective bowing. It was a very laudable performance. The remaining numbers on the program, also skillfully performed, consisted of Prelude and Persian Dance from Chovan-china by Moussorgsky and Liszt Second Hungarian Rhapsodie.

## FEATURES FOR DRAMA TEA

Thursday's Drama Tea in the Fairmont Hotel Gold Room complimenting Alan Mowbray and his associate stars of the Topaze company—Mary Duncan and Henry Kolker—will have interestingly diversified program features. In addition to the above mentioned honor guests, Aline Barrett Greenwood will introduce Katherine Browning Miller who will speak on The Play's The Thing, and John T. Seiffert, who has chosen the topic, Why Not a Made-in-San Francisco Drama? The occasion will also serve to introduce to San Franciscans Noel Walster, a young soprano of distinctive gifts.



## ITURBI IN LOS ANGELES

As Soloist of Philharmonic Orchestra  
Spanish Pianist Receives  
Ovation

BY BRUNO DAVID USSHER

L. A. Evening Express, Feb. 27

A new star swam into the musical en of Los Angeles, when Jose Iturbi performed the C minor Piano Concerto of Beethoven with the Philharmonic Orchestra last evening. The auditorium was filled with an audience keenly anticipating the orbit of the stellar visitor, on whom much sensational attention had been focused for the last two winters by Eastern observers.

Conductor Rodzinski had set his planetary system to afford the newcomer an auspicious constellation. The Tudor dignity and wealth of the Vaughn Williams' Fantasia on a Theme by Thomas Tallis provided a portal of Elizabethan simplicity and ornateness combined.

Brahms' F major Symphony, a classic of glowing unaffected life, more yet prepared hearers for the Concerto in which technic is only a means toward telling of strong and happy beauty. By way of more than good measure the program contained also three brief excerpts from Prokofieff's Loves of Three Oranges, considered the most burlesque opera of the day.

## PIANIST POETIZES

To speak at length about the Spaniard's technique is superfluous. It sounded flawless, effortless, modern piano literature having advanced digital demands far beyond that of the master of Bonn. Iturbi's shortcoming is one of tone-color. His playing lacks overtone sheen. His musical design unerring, pigments seem mixed with grey nuances. There is too little luster, which is a pity because contrast and construction are those of a poet. Iturbi is a purist, though not a puritan of rhythm or phrasing. He is a reverent artist who worships at the altar of Beethoven and ministrates with due regard for the letter as a living vehicle for a living spirit. He was feted in a way that assured box office success for his recital on Wednesday.

## Kajetan Attl

Seventeen consecutive years as solo harpist with the San Francisco Symphony Orchestra

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Making music for music's sake mated also the Brahms performance. Of the four symphonies this is the brightest and as such might be compared distantly with Beethoven's Eighth suggesting similarly that Apotheosis the Dance. Brahms, though, would be Brahms without becoming pen and religious as during the finale the first symphony. Significant, however, is the very end of the present movement. Brahms ends by quoting the opening melody of the opening movement, but changes the passionate stress of original statement to a religiously tender whisper which flourished off the robustly radiant performance of conductor and players.

## GOthic GRANDEUR

They applied themselves with resolute devotion to the Williams' work whence workmanship of precious, chaotic plainness and profound prodigiousness of line and nuance are traced. No other British composer so realized his folk-nationalism as Ralph Vaughan Williams. As an ranger he has retrieved much from forgotten past and hastened a renaissance of English music. His vocal and orchestral writings—among the latter the London Symphonies best known in America—have shown that there existed and does exist still a thing as national tonal art in England. Here he delves into the past of more and rebuilds by his own craftsmanship an edifice of Gothic grandeur.

## WARM APPROVAL

Using strings only, he groups them into two antiphonal bodies and superimposes a solo-quartet. Choosing a quaint theme of Master Tallis, who presumably was born in 1510 and lived to a ripe age and ripe accomplishments, Vaughan Williams adopts the historic style and sentiment and creates a fantasia, which suggests an old masque from the days of Queen Bess or a pageant ranging from the mysterious mystic of pungent plain-chant harmonization and stern graveness to wistful and gracious scenes of folk-song. Williams writes wholly unaffectedly, with deep affection for the age and people he memorializes, almost a long, lasting about 25 minutes, the fantasia holds attention and won warm approval.



# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

ichtenstein had provided a program of fun for the Christmas which there was an attendance of over 75 persons. In the dinner was a tribute to Mr. Hertz, celebrating his engagement of the Symphony for another year.

members in February were:

A. D. Duclos	Benno Moiseiwitsch (honorary)
Robert T. W. Rietz	G. O. Heins
Gaetano Merola	Frederic Mariner

the death of Sigismondo Martinez was announced in the A fine musician and a modest man, he attached himself to genuine affection for his fellowmen. No one was a more member. He had been in San Francisco many years. One day, when I first knew him, he played the fine organ in St. Patrick's Church. Mr. Dohrmann, the organist, was conducting and an orchestra of some 14 pieces. It was my privilege to play the organ. That was in the days when the priests found it easy money for the music in the churches. I remember attending a service at St. Patrick's in the early seventies. The Mass was sung by a double choir by Cherubini. The singers were excellent, and Dohrmann's playing equally good, especially his pedal playing of the Cherubini counterpoint.

ful was the contrast in later years, when it became difficult money enough for the best singers and a full choir. Then Mr. Dohrmann, instead of accompanying and supporting the singers, went along ruthlessly, giving out the melodies on solo stops, raining and flating of the vocalists that was painful to listen to. Dohrmann, imported from Europe, was burned with the church in the early 1906. The chimes in that belfry, played at times by W. Dohrmann, were an attractive feature of the city.

other name was added to our departed: the silent Mr. Mariner. I used to observe him as he sat by the side of someone, speak-

ing a Latin tongue, like Messrs. Locher and Douillet. Then I wondered what secret pleasure there might not have been in the undertone chat that was going on. Many things are said aside, as on the stage, that are not for all to hear.

There was a time in the history of the club when some felt it necessary to restrain too much hilarity. Being the president then, it fell to me to put into words the prevailing sentiment. Afterwards, Dr. Stewart, sitting opposite, would quietly say, with a significant look, "The sensor of the club," bringing out the "sor" with emphasis.

Who knows how much delicacy of that nature had not been used in the long run, in the many meetings we have had, and how many sweet remarks may not have been made, which, were they brought to light, would brighten and enliven these pages of commonplaces.

It is often a matter of reflection, when members are seated around the board, what undercurrent of thought, not revealed upon the surface, may be running through the musical brains present. Dr. Samuel Johnson, it has been said, deemed a clubable man one whom he could knock down with a shillalah; but nowadays a clubable man is one who, when he is struck, emits sparks. Such characteristics have been found among the confreres of the Musicians' Club.

The summer vacation came on, and during June, July and August little was heard of our musicians. There were no dinners nor lunches to bring them out, and besides that some were away. The rent, however, came due with fatal punctuality, and the secretary reminded us, both in July and August, that we were in arrears.

New names on our list were: George E. Edwards, Mynard S. Jones and J. C. Hadley.

The September dinner was given with Prof. Modesto Alloo as guest of honor.

(To Be Continued)

## BURG HAILS BRICO

### Conductor Leads Symphony Orchestra With Success

—Edition N. Y. Herald, Feb. 27.—Antonia Brico, American conductor, achieved a great success in her concert here with the Philharmonic Orchestra. At her final number, an audi-ent crowd of Conventgarten brought her back again and acknowledged the applause, in the beginning, been political, but gave her her due

o mean task which faced her as she stepped onto the stage, tall, quiet figure in a simple dress—and advanced to the front to take her place among the musicians whose work goes back a hundred years and have been directed by some of the best names in musical his-

near the stage sat Dr. Karl Fuchs, leader of the Boston Symphony to whom Miss Brico first came to Bayreuth when, with only a few years at her command, but with grit and perseverance, she had her wish to become a

nothing spectacular about her entrance. But in the simulative gesture with which she held her baton and signalled

the opening bars of Mozart's D major Symphony there was hint of the strength to come.

The program was made up of this symphony, Beethoven's Fifth Concerto for piano and orchestra (the solo part excellently played by Wilhelm Kempff, one of Germany's foremost pianists) and the Third Symphony of Brahms.

In the Mozart number Miss Brico preserved, with clear and sharp outlining of the whole, the delicate fabric of the body of this symphony.

In the piano concerto, Mr. Kempff allowed himself several excursions into the unexpected, but the orchestra, without any sacrifice of its own individuality, followed where his poetic fancy led. It was a splendid example of corporate cohesion.

The final number showed Miss Brico at her best. Brahms provided her with an opportunity that encompassed her every gift. She gave beautiful tone values and the contrasts of string, wood and wind instruments were tastefully recorded. It was this number that decided the judgment of the Hamburg audience and registered its approval in round after round of applause.

#### ORIGINALITY IN CONDUCTING

There is nothing spectacular about Miss Brico's conducting. She leads quietly and without the slightest contortion of face or figure. Two long, eloquent hands carry her meaning to the orchestra with an occasional swaying

of the body in the direction of the section of the orchestra which she wants to call upon. Unique talent is undoubtedly hers. While her methods follow those of Dr. Muck—conservative—she is no imitator. Her interpretations are her own, and by these she will stand or fall.

Antonia Brico, 28, graduate of California University, is a musical personality of whom America may well be proud. She is the first woman who has ever conducted the Hamburg Philharmonic.

After the concert the burgomaster and Mr. Petersen gave a supper at their home in honor of Miss Brico, at which the American consul-general and his wife and Dr. Muck were among the guests.

Miss Brico conducts the Berlin Philharmonic Orchestra on February 5 in Berlin.

Bernardino Molinari has sailed to Europe after leadership for several weeks of the New York Philharmonic-Symphony Orchestra. He will take up his regular baton over the Rome Augusteo Orchestra, will direct the Berlin Philharmonic Orchestra for a week, and will present Beethoven's Ninth Symphony in Bologna.

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## RUSSIAN OPERA IN PARIS

**Chaliapin Heads Company of Brilliant  
Singers and Dancers—Coates,  
Steiman and Labinsky  
Conductors**

BY HENRY PRUNIERES  
N. Y. Times, February 22, 1931  
(Continued from last week)

An incomparable company was thus formed, at the head of which shone brilliantly Feodor Chaliapin for a whole month, a company which brought together such artists of the first rank as Mmes. Helene Sadowne, Davidova, Lissitschkina, Markowitch, Jacovleva and Rogovskaya, and Messrs. Dimitri Smirnoff, Posemkovski, Kayandoff, Zaporozetz, Gitovsky, and others of equal merit, and the Straram Orchestra, the best in Paris, under Albert Coates, Steiman and Labinsky. Taking advantage, at the same time, of the disorganization of the Diaghileff Ballet, Prince Zeretelli secured many dancers and placed them in charge of Mme. Nijinska.

The performances, which have been taking place for the last two months at the Theatre des Champs Elysees, and which still continue to score triumphantly, are making their mark in the life of Paris.

It is painful for me to be forced to admit the fact that the Parisian lyric theatres are vastly inferior to those of Germany, Austria, Italy and Russia. The Parisian public does little traveling, and does not take very much account of what is going on in foreign countries. It resigns itself to those mediocre spectacles which are presented to it and does not complain. Here, however, is suddenly shown to this same public what is possible in performances where the artists have magnificent voices and interpret their roles with the greatest gifts, where the choristers sing correctly and take part in the stage action with intelligence, revealing a feeling for the boards which is nothing short of extraordinary, where the orchestra follows the singers with fidelity and without ever covering up their voices—where, in short, everything is done in a fashion quite different from that which occurs on our subsidized stages. It is all somewhat like the epoch around 1820, when the Theatre Italien caused people to desert the Grand Opera. Then, as today, this success did not go on without exciting what Stendhal felicitously termed "l'honneur national" and the "Patriotisme d'Antichambre." I am convinced that this lesson will be a salutary one for our theatres, and that the directors of these will eventually make an effort to rouse the artists under their charge from their lethargy.

Naturally, it was "Boris Godunoff" with Chaliapin which scored the greatest success. Never has this genial artist

revealed himself more admirably the lyric tragedian. I can recall quite clearly the first hearing of "Boris" in Paris in 1908 with the young Chaliapin and the choruses of the imperial theatres. I still recall even the smallest details of the histrionic action of the great actor. Since that time I have often seen him again at the Opera and he seems to me to surpass himself continuously. Now he has reached the apex of his art. He never forces, he never exaggerates. It is this moderation of effect which makes us forget theatrical conventions. It is no longer Chaliapin who is on the stage; it is the Czar Boris who chats familiarly with his son or who seems the prey of a horrible hallucination.

Apart from the unique quality of his voice, Chaliapin may be regarded as the most powerful of living tragedians. He alone is able to rouse in me the emotions which Mounet-Sully used to evoke in the good old days.

In addition to Chaliapin, each performer put into his role both fire and unusual intelligence. Posemkovsky brought out the personality of Prince Chuisky in uncanny relief. Smirnoff fashioned an unforgettable Gregori. It was the same with even the smallest part. I have never witnessed the inn scene performed so perfectly, both from the musical as well as from the scenic point of view. The same may be said of the revolt of the peasants, the death of Boris and of the whole spectacle in general.

"La Russalka" was for Chaliapin an opportunity to display the incredibly infinite variety of his art. As the old miller, he became a sort of striking embodiment of King Lear. Realism could not be pushed to a greater degree without leaving behind the limits of style.

Smirnoff sang magnificently. Mme. Ermolenko-Youjina, perhaps because of a bad case of grip, which caught her at the most inopportune moment, fell below the expectations of the auditors. Chaliapin superintended the mounting of the scenery of the Glinka opera as a labor of love. No doubt his presence acted as a precious stimulant to the other interpreters, but it must be recognized that there have also been superb performances without him. I will cite specifically "Sadko," with the faery scenery and costumes by Alexandre Benois. The scene under the sea was realized with a perfection which caused the beholder to forget Diaghileff's former spectacle. Lipkovska and Posemkovsky scored a great triumph in this opera. "Prince Igor" was also excellently produced, but I must be excused from writing concerning each of the performances in detail.

The ballet corps, a little stiff at the beginning, became more and more supple on each succeeding day. In it are to be found many excellent individuals.

Prince Zeretelli had no fear of putting on once more the celebrated "Petrushka" which was in Diaghileff's repertory. Unfortunately, Mme. Nijinska was seized with a desire to alter the truly definitive choreography by Fokine, the exceedingly detailed directions of

the scenario, the result of the whole matter was a sort of plastic commentary of the first version. General regret at this was common. There are, indeed, some ballets in Diaghileff's repertory which modification can only kine. Since she was obliged to follow spoil. How wise was Diaghileff when he himself employed for "The Sleeping Beauty" the ancient choreography of Petitpas!

When one has seen genuine Russian ballets many times, one is perhaps somewhat difficult to please, though it must be admitted that the ballet "Petrushka," even in this new form, still remains a very lovely spectacle. In "Prince Igor" the "Danses Polovtsiennes" were done with much vigor, but how is it possible to forget the bounding springs of Bolm and the marvelous assembly of dancers brought together by Diaghileff?

I am convinced that Russian opera is on the wrong trail when it concerns itself with dance spectacles. I think it ought to content itself with a ballet corps, capable of executing engagingly operatic divertissements. Its present job is rather a difficult one.

Let us be grateful to Prince Zeretelli for his efforts and for having succeeded so well in creating a Russian theatre of opera which can rival the best in the world.

## MUZIO DELIGHTS IN SANTUZZA AND NEDDA ROLES

**John Charles Thomas Triumphs as  
Tonio in Pagliacci With  
Chicago Company**

BY ALFRED METZGER

After a rather small audience that attended the performance of Die Walkure on Tuesday evening the double bill of Cavalleria Rusticana and Pagliacci attracted nearly a crowded house for Wednesday evening's performances of the Chicago Civic Opera Co. to the Civic Auditorium. The feature of the evening's event was the interpretation of both Santuzza and Nedda by Claudia Muzio who revealed herself at her very best on this occasion. While her Santuzza was brimming over with energy and virility, exhibiting that fire and temperament so characteristic of this role, her Nedda was demure and poetic with an occasional sidelight of a flirtatious nature.

Vocally the distinguished vocal artist showed herself at her best advantage. Her fine, robust voice ringing out clearly and sonorous during the entire performance. She was careful to also emphasize the quieter moods of the role when she sang with that reserve which she so ably employs when the occasion demands. It was a triumph in every way.

John Charles Thomas duplicated his success as Tonio this year eliciting long continued applause and cheers at the conclusion of the Prologue. He also acted the part with fine realism and repose. Antonio Cortis sang Turridu in the first of the two operas with a pleasing tenor voice, which at times seemed somewhat forced, and acted it

with intensity. Robert Ringling as ffo exhibited a smooth, pliant baritone but somehow seemed to be too cumbersome for the part. Jenny Toure Lola, and Constance Eberhardt Lucia interpreted their roles with and smoothness.

Charles Marshall as Canio in Pagliacci threw himself into the role with every ounce of energy at his disposal. Indeed it would seem as if he expended so much force that he had not enough to give at the supreme climax of the first act. His voice is big, but not ways even. Nevertheless he received ovation after his rendition of Vespa giubba. Giuseppe Cavadore as Bo and Mario Fiorella as Silvio fitted into the pleasing ensemble.

Roberto Moranzoni conducted Cavalleria while Frank St. Leger directed Pagliacci, both proved to be consummate musicians. Stage equipment and orchestra were adequate while the chorus was specially capable.

The rest of the operas: Lucia (Thursday), Aida (Friday), Rosenkavalier (Saturday) will be reviewed next week.

## SERGE RACHMANINOFF'S INTELLECTUAL ARTIST

**Eminent Russian Virtuoso Delivers  
More Than Five Thousand  
Music Loves**

BY ALFRED METZGER

More than five thousand music lovers attended the concert of Sergei Rachmaninoff at Dreamland Auditorium last Sunday afternoon and he thoroughly revelled in a program containing well known piano classics as well as a number of the modern works. Rachmaninoff must be numbered among the giants of pianoforte art. His repose and intellectual grasp of piano literature never fail to make a deep impression upon his hearers. Even though he may not always agree with his interpretation it must be admitted that he is a master of expression and that he has thoroughly studied every composer he plays his works in public.

It is this atmosphere of intellectuality that always characterizes a Rachmaninoff concert. Even the smallest, least important compositions receive from the pianist a certain element of dignity that is not always apparent when others interpret them. He frequently played Prelude, for instance, attains a measure of seriousness with his fingers which hardly any pianist is able to produce. It is, therefore, not surprising that the artist received an unusual amount of applause from his hearers which finally developed into ovation of major proportions.

His program included: Organ Fugale (Bach-Tausig); Sonata D major op. 31 (Beethoven); Polonaise F minor, Mazurka and Valse in A (Chopin); Funerailles, Voices of Wood and Valse Oubliee (Liszt); Fairy Tale (Medtner); Islamey (Moussorgsky); and his own G flat Prelude, familiar C sharp minor Prelude, which we referred above, was played as an encore.

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## MOORE-CALVIN HENDRICKS PROGRAM

Moore, the young Tennessee whose achievements in music and grand opera in the states and Europe and whose motion pictures have made her famous, will be heard as a co-tenor in the Atwater Kent Radio Hour with Calvin Hendricks, the Los Angeles baritone who was a star of the Third National Radio. The two young musical stars present a diversified program, with the Atwater Kent Concert Orchestra directed by Josef Pasternack.

The program presents Hendricks to a new section of the country for the first time since he sprang into prominence by taking second prize in the National Radio Contest of 1929. With the award of a \$1000 and a musical scholarship, from the Atwater Kent Foundation, he has spent the past 15 months in study on the Pacific Coast and has been heard a



CALVIN HENDRICKS

One To Be Heard Over KPO, With Moore, Soprano, Sunday, March 15. Times in concert in the Far West will be heard in this Atwater Kent group of arias and ballads.

Moore in 10 years has achieved the great goals for sopranos, the acclaim of Paris grand operas for her singing of the Parisian role of Mimi in La Bohème. Her debut with the Metropolitan Opera Company also was this part. She first attracted attention as co-artist in concert, in 1910, with Giovanni Battista, tenor. This brought her opportunity to set Broadway ringing with her songs in musical comedy, her part in the Music Box Revue and Zoo being two outstanding examples. After study in Europe, opera came next, then singing in the United States. During this last season she was especially prominent in concert throughout America.

Moore's part in the Atwater Kent Hour March 15, will include only opera arias and ballads

and picture hits but she will also be featured in a group of the song of Stephen Foster, arranged for orchestra and soprano voice by Josef Pasternack.

The complete program follows:  
Turkish March, from The Ruins of Athens.....Beethoven  
Orchestra  
Depuis le jour, from Louise.....Charpentier  
Miss Moore with Orchestra  
Where'er You Walk, from Semele.....Handel  
Mr. Hendricks with Orchestra  
Waltz (Pas des Fleurs) from Naila.....Delibes  
Orchestra  
By the Bend of the River.....Edwards  
Mah Lindy Lou.....Strickland  
At Parting.....Rogers  
Miss Moore with Piano  
Group of Stephen Foster Favorites.....Arranged by Pasternack  
Old Black Joe  
My Old Kentucky Home (Miss Moore)  
Hard Times Come Again No More  
Beautiful Dreamer (Miss Moore)  
O Susanna  
Orchestra with Interludes by Miss Moore  
The Shepherdess.....MacMurrough  
Blue Are Her Eyes.....Watts  
Fuzzy Wuzzy.....Whiting  
Mr. Hendricks with Piano  
Slavonic Dance in A Flat.....Dvorak  
Orchestra  
Le Filles de Cadix (The Maids of Cadiz)  
.....Delibes  
Gavotte from Manon.....Massenet  
Miss Moore with Orchestra  
Minuet from Manon.....Massenet  
Orchestra  
Lovely Hour, from A Lady's Morals.....Bond  
Lover, Come Back To Me, from New Moon.....Romberg  
Miss Moore with Orchestra

## NEW MUSIC AT PUBLIC LIBRARY FOR MARCH

Bucken, Ernst. Die musik des rokokos und der klassik. 1929. (Handbuch der musikwissenschaft herausg. von Ernst Bucken).

Emerson, W. C., ed. Stories and spirituals of the negro slave. 1930.

Giddings, T. P. High school music teaching for superintendents, music supervisors, grade and high school teachers, by T. P. Giddings and Earl L. Baker. 1928.

Goldberg, Isaac. Tin pan alley; a chronicle of the American popular music racket. 1930.

Haas, R. M. Die musik des barocks. 1929. (Handbuch der musikwissenschaft, herausg. von Ernst Bucken.)

Heinitz, Wilhelm. Instrumentenkunde. 1928. (Handbuch der musikwissenschaft, herausg. von Ernst Bucken.)

James, Philip. Early keyboard instruments from their beginnings to the year 1820. 1930.

Kitson, C. H. The elements of fugal construction. 1930.

Lachman, Robert. Die musik der aussereuropaischen natur- und kulturvolker. 1929. (Handbuch der musikwissenschaft, herausg. von Ernst Bucken.)

Mersmann, Hans. Die moderne musik seit der romantik. 1929. (Handbuch der musikwissenschaft, herausg. von Ernst Bucken.)

Moore, E. C. Forty years of opera in Chicago. 1930.

Panoff, Peter. Die altslavische volks-

und kirchenmusik. 1930. (Handbuch der musikwissenschaft, herausg. von Ernst Bucken).

Sachs, Curt. Die musik der antike. 1928. (Handbuch der musikwissenschaft, herausg. von Ernst Bucken.)

Upton, W. T. Art-song in America; a study in the development of American music. 1930.

Wier, A. E. What do you know about music? 1930. Essential information given through question and answer.

## COMPOSITIONS

Gordon, Dorothy. Around the world in song. Groups of folk-songs for children.

Mozart, W. A. Fantasie (D moll) fur 3 violinen. (Separate parts).

Schulz-Schwerin, Carl. Gestandnis, Phantasiestuck fur streichchor (2 violinen, viola, violoncell und contrabass) Op. 20. (Score and separate parts.)

Taubert, E. E. Quartett (Es dur) fur 2 violinen, viola und violoncello. Op. 32. (Separate parts).

Uhl, Edmund. Trio fur pianoforte, violine und violoncell. Op. 1. (Separate parts.)

Vierling, Georg. Quartett. Op. 56. 2 violinen, viola, violoncello. (Separate parts.)

## VOCAL AND PIANO RECITAL

Mrs. Genevieve Sweetser Wood, soprano, an instructor in voice at Mills College, gave a recital Wednesday evening, February 25, in the Concert Hall of the Music Building of Mills College. She was assisted by Mrs. Laura Lundegaard Blickfelt, pianist. Mrs. Wood, who holds in addition to her bachelor of arts degree that of bachelor of music from Mills College, has been a member of the music faculty since her graduation. She has studied under Margaret Northrup, Luther Brusie Marchant, and Frederick Blickfelt.

Mrs. Blickfelt received her musical training under Herman Genss, Oscar Weil, Margaret Tilley and Charles Cooper. She made her first reappearance in concert after a retirement of some years. She will be remembered specially by San Francisco music lovers for her series of concerts in Festival Hall during the Panama Pacific Exposition and for her half hours of music at the Greek Theatre. According to music critics her playing is characterized by great breadth of feeling as well as unusual brilliance and color. Norwegian by blood, she is especially effective in her rendering of Palmgren, Sinding and Grieg, although her sympathy extends beyond national feeling to the moderns generally. Her numbers included works by Scarlatti, Brahms, Debussy, Scriabin, and Tcherny.

Mrs. Wood sang three groups of songs, including a number of modern composers as well as classical writers. The program was as follows:

Spirate pur, spirate.....Donaudy  
Vaghiissima sembianza.....Donaudy  
Nebbie.....Respighi  
Mrs. Wood  
Pastorale.....Scarlatti-Tausig

Study in A major.....Scarlatti  
Rhapsody No. 2.....Brahms  
Mrs. Blickfelt  
Auf dem Wasser zu Singen.....Schubert  
Nuit d'Autrefois.....Rhone-Baton  
Nadie me quiere (Folk Song).....  
Arranged by Ross  
Mrs. Wood  
Prelude in C sharp minor.....Scriabin  
Desir.....Scriabin  
Reflets dans l'eau.....Debussy  
Bagatelle.....Tcherny  
Mrs. Blickfelt  
When I bring to you colour'd toys.....  
J. Carpenter  
The Lady picking mulberries.....Keddy  
Time, you old Gypsy Man.....Warren  
Mrs. Wood

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## MUSIC IN FLORENCE

## Adolph Koshland Writes Interesting Letter to George E. Lask

The following extract from a letter received recently by George E. Lask of this city from Adolph Koshland, who is now in Europe, will prove of considerable interest to our readers:

After several previous excursions into Italy my wanderings brought me in September into this country for a more extended stay. The first few weeks I spent at Meran, magnificently situated in the mountains, yet with so balmy an air and so slowly ascending the roads, that a sojourn there would even thrill a cripple into the wanderlust. Then I spent some weeks at Venice, familiar and ever new in her changing colors as the autumn lights and shadows played with the sunlight and eternal in her glorious beauty. My way passed through Padua and Ferrara, the famous old cities of art and learning, to Bologna for a somewhat longer stay, so that I could become acquainted with that remarkable city, so unlike other medieval capitals. For Bologna has, despite her age, broad and straight streets, imposing and stately houses or palaces of massive structure and height, and elegant broad colonnaded porticoes that protect the walker from the broiling sun of summer or from the sudden gusts of rain which prevail in this zone. A renaissance city, that for its style and appearance of utilitarian purpose might have been built within the present generation.

And now I am in Florence since the beginning of November—the calm, dignified heir and center of the art and of the culture of this land. As quiet, refined and dignified as Boston ever was and as beautiful as the cities of paradise.

I am familiarizing myself with the treasures of the galleries and museums, and there is no end of them, and I have been daily attending lectures at the university here, on the history of the arts, philosophy and literature. It's a good way of getting the benefit of proper Tuscan pronunciation, since this is the center of the pure language zone and since elsewhere, outside of Siena and Pisa, nearby, the dialects vary greatly. I have neither desire nor opportunity for loafing. I live at a pension about 20 minutes' walk from the center of town, and that means quite a distance in this world. In the evening after dinner, when I do not play an hour of bridge with some English people who stop here, I read or write, and generally retire about ten or ten-thirty. With the exception of a few movies, of which I have not seen any here, the theatres present only spasmodic entertainment. You probably know that the Italian stage is run by "stagione," companies that travel, and there are practically no local stock companies in all of Italy.

They are way behind in the matter of advertisement—the one-line announcements are stuck away in ordinary print in the local newspapers, or are designated on some small transparents on a sidewalk in the portico of the main city square, the Piazza Vittoria Emanuele. There are six or seven theatres, however, and if one wants to, he can enjoy a lot of them. Then there are many musical events. There is a large Cultural Club under Fascist auspices, membership open to all, even Americans (but I have not joined), dues nominal, which has a weekly concert of importance, with some noted soloist, or aggregation, for instance, the Dresden Chamber Music Quartet, the finest in Europe, played here two weeks ago, and the tickets to members are ridiculously low—I think they come close to about a nickel apiece, if they subscribe for the season, or about 50 cents for ten of them, or 30 cents for an individual concert for outsiders! This and various other groups manage to fill about six evenings of the week with musical events! But the city has only about 200,000 inhabitants. Sunday afternoons there are symphony concerts in the large Roman theatre—I mean a theatre built on the lines of the ancient Roman theatres—the balconies resembling the arrangement of, our auditorium; this house holds about 6000 and is generally filled at these events, to which admission ranges from a little over 20 cents to about two dollars. A good orchestra, a very good leader—not as good as Alfred Hertz, yet idolized—and generally a very well put together program. Today there was a novelty, the first production of a symphonic poem, called Jaufré Rudel, by an eminent and independent modern Italian composer, who has achieved great fame and success in this country,—Bianchi.

They placed him between Bach and Beethoven, probably because of the alliteration—there're all B's—but otherwise there was no resemblance. He is a modernist, who uses sharp contrasts, is rather vague and fantastic, but produces some fair effects. I believe I understand his appeal to his fellow countrymen, for he plays on the emotions. But according to my view, he does it with cheap means and methods, interspersing his rampant noises with moods of lyricistic pastorage. He is clever and able, but I think we would prefer him if he were more inclined to give us his lyrics unmixed, or his battles unsweetened.

I am sending you this program. In your music library it may, some day, form an historic document, particularly if you put my criticism with it. For after all, Bianchi has succeeded for his generation. That is more than I can say for myself. The place of the critic, always. Or his fate.

The other night I sat behind the grand piano while a German celebrity did his soli. But while he did them, intent upon his music he followed the rhythm, as many players do, with inarticulate or unintelligible mutterings or sounds—he had no voice, and it sounded very hoarse and disturbed the

music for me. I should not have sat there, of course. The proper place is in the rows of chairs within the hall. But I was not the only one—there was some "big gun" and some other cognoscenti near me. When one of them asked me after the concert, what I thought of his playing, I answered, "I didn't like his voice; I'm sure he can't sing." It flabbergasted my questioners.

And about Bianchi, the man of today's symphonic poem, I would say: His name, too, begins with a B, and he was placed among the great.

## LORING CLUB CONCERT

The second concert of the 1930-31 season of the Loring Club will be held in the Scottish Rite Auditorium, Van Ness avenue and Sutter street, on the evening of Tuesday, March 10, at 8:15 o'clock.

The program has been especially

selected and includes, among numbers, the special arrangement Your Song From Paradise, by Sydney Barlow Brown; My Love's An Air, Irish folk song arranged by Farlane; the rollicking Scotch song, Rantin', Rovin' Robin; Po Erotique, by Edward Grieg; the ring Bugle Song, by Dudley Buck, the ever popular Farewell of Hiawatha by Arthur Foote.

The incidental solo numbers appearing in several of the pieces on the program will be rendered by singing members of the Loring Club.

Wallace Sabin, the Loring Club's popular director, will conduct the concert as usual, with Benjamin S. Moore at the piano. The orchestra director will be in the capable hands of V. F. Loraia.

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## RADIO LISTENERS GIVE THEIR PREFERENCES FOR BROADCASTS

Sentiment in San Francisco Very Healthy—Good Music Preferred  
 Three to One to Five to One—Jazz Very Much in Disfavor  
 Old Melodies Head the List, Showing a Leaning Toward  
 Good Music—Vocal Classics Preferred Three  
 To One to Vocal Jazz

Of the most interesting tabulations we have ever seen since the Wealth Club had its radio survey months ago, is the result of a radio survey conducted by Mr. Nunan, radio editor of the *San Francisco Chronicle*, published in that paper last week. We do not agree with the conclusion that the light support of jazz is due to the young people being busy with other affairs to make preference known. It is that would be too busy to listen to radio. They do not care about radio at all, they do they would have participated in the contest in proportion to the interest of the listeners. We firmly believe that jazz is doomed and the radio stations will recognize the fact the happier they will be to their listeners.

Now, let us see what Mr. Nunan says: "Thirty-five hundred and thirty-five were cast in the radio survey conducted by this newspaper! We made a separate count of the votes voluntarily contributed along with the ballots, but I estimate that the number of these is about 600. With the words offered in connection with the questionnaire, and indeed without any hint or immediate result to be expected by the expression of preference and opinion, the response is ample and exceedingly gratifying. The ballots and letters are to be sent to the National Broadcasting Company at the request of Don E. Gilman, vice-president in charge of the Division. Mr. Gilman will make a study and analysis of them. We thank our voters and congratulate them for their earnest cooperation in the survey, for the valuable criticisms and helpful suggestions and for the thousands of friendly messages. Every ballot has been read carefully and with interest. It would be a pleasure to reply to answer each one, but that is impossible."

Old melodies and news broadcasts are at the top of the list in the count of ballots, with the old melodies in first place. This showing brought surprise, at first, but reflection reasons for the preference. News is a thing in our lives. It is the story of us, and of the world. It is both entertainment and education, it amuses. Some may easily doubt the educational value of it, but all historical information contains lessons for us and what is in our morning newspaper will only be summarized in the text of the future. So the people want to vote for old melodies is the public taste for good music.

Our classification covers a broad field, to be sure, but it seems to be generally understood as including all time honored songs and instrumental composition of true melodious charm. One radio sponsor has indicated intention to make his programs conform with this expressed taste of the listeners, and this may be the first result of the survey. Any melody that has survived from one generation to another may be accepted as containing merit. Evidence of its 'fitness' is its survival. Naturally, sentiment enters into the preference for old melodies, but I do not believe it has greatly influenced the voting.

"Symphony programs stand unexpectedly high on the list. We are a cultured people—out here in the West that was 'wild' not so very long ago. Good music has a fundamental hold on human nature. People do not need to be musically trained in order to enjoy it, though such education reveals beauties not suspected by others. Animals of lower order than man are known to respond to it. Rhythm, on which all music is based, has vibrational control over even inanimate objects. What is Creation but vibration, rhythm and harmony? Oh, yes, Nature seems to get out of harmony at moments, but she always gets right back again. Perhaps those are her jazz moments."

"Who would have expected such a large percentage of the listeners to vote for educational programs? After all, though, education and news are much alike; something added to a person's store of information. The demand for radio drama is large. During the recent Trial of Vivienne Ware special interest in the courtroom procedure became observable. Whether classed as news or education, here again was something the people wanted to know. Church services won a good vote, coming in ahead of the universally popular sports. The relatively poor showing made for farm services may be attributed to the fact that the great majority of votes came from the cities. With the Federal Government promoting this class of broadcasting, there is no danger that the programs will be fewer."

The greatest surprise in the balloting came in the light support of jazz music. Many of the letter writers suggested that the young people of the land were too busy with other affairs to make their preference known and that they were practically all in favor of jazz. That may be true. But the records of the survey show a pronounced dislike of the newer music form. However, jazz will continue as usual—for the

present, at least. Not much of an orchestra, nor much of a vocalist, is required in the performance of it. And here it should be made known that jazz as played by the large dance orchestras meets with general approval.

"W. J. Wisnom of 328 Ascot road, San Mateo, asks for information as to whether organ recitals were intentionally omitted from the Examiner ballot. Many others have expressed special interest in the organ. The omission was intentional. Had we placed the organ on the list, it would have been desirable to put the piano and other instruments there, too. My one regret is that contraltos were left out. This was due to inadvertence, as before explained, and it detracts from the value of the vote on voices. The sopranos do not rank well in comparison with the masculine singers, but on that subject there are things to be said in a later issue."

### ALBERT SPALDING'S CONCERT

The substitution of Albert Spalding for Mischa Elman on the Selby C. Oppenheimer Subscription Series will bring no disappointment to the patrons of these events, for Albert Spalding today stands at the head of his profession and is considered one of the greatest violinists in the world. Born with the proverbial "silver spoon in his mouth," he overcame the obstacle of being wealthy by hard work and application, a calm dignity of demeanor and a very evident seriousness of purpose. Spalding's career is an outstanding example that American artists do not need to worry about recognition.

Glenn Dillard Gunn, noted writer in the *Chicago Herald*, recently said: "Albert Spalding is the equal of the world's best violin artists. No violinist playing that I know has greater content of spiritual and sensuous beauty. None of his colleagues of the present day have a wider range of tone, of subtler, nor variedly used expressive nuance, nor more compelling message."

Spalding will play at Dreamland Auditorium, Monday night, March 23.

### DOBROWEN-PIASTRO RECITAL

The announcement that Issay Dobrowen and Mishel Piarro are to join their artistic faculties in a Sonata Recital at Scottish Rite Hall, Saturday night, March 21, created city-wide interest.

Issay Dobrowen's instrument is the piano, and it is said by very eminent authorities that had he not chosen the role of orchestral conductor for his career, he would have been found one of the world's most distinguished exponents of the keyboard. Those music lovers of San Francisco who have privately been privileged to hear Dobrowen play his instrument, are await-

ing with keen expectation the recital to come.

Four compositions by Mozart, Beethoven, Brahms and Dobrowen will be played. The performance of Dobrowen's Sonata for piano and violin will mark its first presentation in this country.

The Sonata Recital scheduled will be a farewell tribute to the director of the San Francisco Orchestra who has so deeply ingratiated himself here, and also to the ever-popular Piarro, who for many years has been an important factor in San Francisco's musical life. For both of these artists leave immediately after the event takes place to spend their summer vacation in European music centers.

### JOHN McCORMACK PACKS HOUSES ON HIS TOUR

John McCormack, who is everywhere singing to crowded and delighted houses, will be with us in person Easter Sunday afternoon, April 5, at Dreamland Auditorium, and will sing a great program of classical and art songs embracing the very best to be found in Italian, French and German literature. Also, he will sing many of the delightful ballads and folk songs of his native Ireland, as well as songs in English by Foot, Torrence, Vincent O'Brien, Edwin Schneider, Oley Speaks and Rachmininoff.

McCormack last week gave the second of his New York concerts, filling Carnegie Hall to its utmost and Samuel Chotzinoff, the critic of the *New York World*, wrote as follows: "The incomparable tenor was at his very best last night, which is to say that those present heard the most poetic and musical singer of our time. McCormack is a great artist by his possession of the salient qualities that made a great artist out of a great singer. His art only begins where most singers' leaves off, for his voice and his vocal technique are servants to an unparalleled and natural and profound poetic sensibility; and the conjunction of these two forms an instrument through which the greatest music and the finest poetry are conveyed to the listener in all their original beauty and depth. The great audience was at all times visibly moved and Mr. McCormack's long list of encores at the end of the program comprised in itself a small recital of old and affecting favorites."

Tickets for Mr. McCormack's Easter Sunday concert will go on sale at the box office at Sherman, Clay & Co., Monday, March 23, but mail orders to Frank W. Healy will be received now, filled in the order of receipt, and as near the desired location as possible.

Seventy Russian dancers took part in a London memorial concert for the late Anna Pavlova. Proceeds will be devoted to a permanent memorial.

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## MUSIC WEEK CONTEST EXTENDED TWO WEEKS

Because the contest bureau of Music Week in the Phelan Building is literally swamped with registrations pouring in from all over Northern California for the amateur piano and violin tests of Music Week, with 2364 boys and girls from 5 to 19 years entered and each mail bringing additional scores of entries, the closing time for registration has been extended from March 2 to March 15.

Chester W. Rosenkrans, executive director of Music Week, to be conducted by the city officially from May 2 to 9 in Civic Auditorium, announced that 1524 piano players and 840 violin players. This year's registrations exceed against a total registration record last year of 611 piano players and 362 violin players. This year's registrations exceed the total of all registrations for these contests since Music Week started here ten years ago.

"The interest in these contests is simply phenomenal," declared Rosenkrans, "showing a marked increase each year in the number of musically ambitious youngsters in Northern California who are eager for musical careers. Because of the remarkable registration this year we have been forced to extend the time to March 15, to give all eligibles an opportunity to display their musicianship. This is very gratifying to the San Francisco Civic Association, sponsor of Music Week, which is financed and conducted by San Francisco."

Music Week originated in San Francisco in 1911 and is now a national institution, with over 3500 American cities giving similar programs simultaneously.

## MUSIC TEACHERS AND ORGANISTS JOIN FORCES

The San Francisco Music Teachers' Association and members of the American Guild of Organists joined forces at their February meeting, the 27th, and held a program at Temple Methodist Episcopal Church. The evening was presented by Raymond White, organist, assisted by Mme. Sophie Samorukova, soprano, who was accompanied at the piano by Mrs. Edward E. Young.

Following the program, a reception was held for the assembled members, presided over by Miss Harriet Beecher Fish, president. White's numbers were Pour Paques, Quef; Andante con Moto, Boely; Third Sonata, Bach; Sermon to the Birds, Bossi; Scherzo, Gigout, Rosebuds, Swinnen; Westminster Chimes, Vierne. Mme. Samorukova sang the Aria from Handel's Tenth Concerto, an Aria from Massenet's opera, Le Cid; The Silence of the Night, Kshavaroff; Trees, Rasbach.

The Music Teachers' Association Benevolent Fund was the beneficiary of the occasion, which received a silver offering.

Wagner's Die Meistersinger will be sung by German artists outdoors in the Verona Arena this summer.

## JOSE ITURBI SOLOIST WITH S. F. ORCHESTRA

Another capacity audience is promised for the San Francisco Symphony Orchestra tomorrow afternoon when it repeats its Friday program with Jose Iturbi, distinguished pianist, as the guest soloist of the day.

The San Francisco Symphony has presented a number of soloists during the present season but the indications are that Iturbi's engagement will be one of the most important events on the orchestra's calendar. It was a little more than two years ago that Iturbi's name was practically unknown in this country. Then came his American debut in New York and his name was blazed across the country as the season's sensation. His artistry is especially noted for its interpretative quality, mastery of technique and sincerity.

Critics have especially commented on his modest and unaffected personality, entirely devoid of eccentricity.

Born in Valencia 35 years ago, he studied in Barcelona and Paris before launching his professional career.

He plays two numbers with the orchestra: Mozart's Concerto for Piano, D Minor, and Liszt's Concerto for Piano, E flat. The concluding number on the program given by the orchestra alone will be Brahms's Symphony No. 3.

The Symphony will give its last popular concert Sunday, March 15, offering as a special attraction, Gregor Piatigorsky, noted cellist. Piatigorsky appeared here last year in a recital and achieved a marked artistic success. A Russian by birth, his climb up the ladder of fame has been attained at a great cost in the matter of personal sacrifice.

Ten years ago, while Russia was still in the throes of revolution, he smuggled his way across the border into Poland and then to Germany where he landed half starved and penniless. Subsequently his genius was recognized and he became first cellist in the Berlin Philharmonic. From this point on his rise was meteoric. Engagements from all parts of Europe poured in upon him. He came to the United States a little less than two years ago and wherever he has appeared he has won much favor.

His number with the orchestra here will be Dvorak's Concerto for Cello and Orchestra. The other two numbers on the program, played by the Symphony only, will be Borodin's Symphony No. 2 and Bizet's Carmen Suite, No. 1.

The Metcalf-de Fremery series of Tuesday morning lectures presented Miss Mary Floyd Williams in a list known as East of Suez, March 3, at the Mark Hopkins Hotel. The speaker, who has had unusual and enviable association with the natives of all Eastern countries, spoke specifically of India—Her Beauty, Romance and Mysticism. Next Tuesday, March 10, Miss Williams will carry her audience through the Himalaya Passes, into Kashmir, Thibet and Darjeeling, and on March 17 will close with The Coasts of Asia.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

VI—No. 2

SAN FRANCISCO, CALIFORNIA, SATURDAY, MARCH 14, 1931

TEN CENTS

## CHICAGO OPERA COMPANY CLOSES WEEK'S ENGAGEMENT IN THIS CITY

Seven Performances in Six Days—Claudia Muzio and Tito Schipa Outstanding Artists—Olga Olczewska and Alexander Kipnis Superb in Rosenkavalier

BY ALFRED METZGER

Too late at this time to go into details regarding the performance of the Chicago Civic Opera Co. only necessary to give a brief at this time. In last week's issue paper the first three performances—Traviata, Walkure and Cavalligiaci — were reviewed. The following performances consisted of Aida, Rosenkavalier and Rigo-

presented Tito Schipa in the title role and he gave one of the very best performances we have heard him give. His voice sounded virile and flexible. His artistic interpretation was in accordance with the best ideals of the opera. Margherita Salvi in the title role came up to the traditions of the opera. Her technique was in her high notes pinched and unsteady and her intonation not always accurate. She is an experienced operatic singer but not sufficiently endowed to lead in an organization like the Chicago Company.

Edward Bonelli as Lord Henry Ashurst was dependable, as he always is. Possessor of a smooth, flexible voice and an interpreter of fine distinction and judgment, he gave satisfaction to this role.

The remainder of the cast included George Ritch, Chase Baromeo, Alice Bonney and Lodovico Oliviero. The production was conducted by St. Leger. It was not a completely satisfactory performance.

On Friday evening, March 6, from a spectacular point of view, an excellent production. In addition, Claudia Muzio in the title role met all the requirements of a full operatic artist of stellar attraction. It is difficult to imagine an intonation of this role more fully con-

sonal quality. Chase Baromeo acquitted himself gratifyingly in the role of the King both as to quality of voice, vocal accomplishments and intelligence of interpretation.

Sonia Sharnova revealed a smooth, pliant voice, acted with virility and spontaneity and sang her important scenes with convincing intensity and musical judgment.

Alexander Kipnis as Ramphis proved thoroughly competent to cope with (Continued on page 2, col. 1)

## PACIFIC OPERA COMPANY TELLS OF COMING SEASON'S REPERTOIRE

Distinguished Operatic Artists Residing in California to Appear in Nine Performances—Audrey Farncroft, Claire Upshur, Olive Richardes and Gladys Young in Casts

San Francisco will revive the gay glories of the Tivoli Opera House, where great artists in the past have walked the stage, when the Pacific Opera Company takes possession next month for a two weeks' season starting Monday, April 20.

This announcement was made yesterday by Arturo Casiglia, director. The season will consist of eight evenings and two matinee performances. These are as follows:

Monday, April 20, Carmen; Tuesday,

April 21, Rigoletto; Thursday, April 23, Masked Ball; Saturday matinee, April 25, Cavalleria Rusticana and Debussy's ballet pantomime, La Boite a Jou Joux; Saturday evening, April 25, Carmen; Monday, April 27, La Gioconda; Wednesday, April 29, Madame Butterfly; Friday, May 1, Lucia; Saturday, May 2, matinee, I Pagliacci and Debussy's ballet La Boite a Jou Joux; Saturday evening, May 2, La Gioconda.

Many of the artists who have appeared with the Pacific Opera Company during the past two seasons will have a prominent part during the coming season as well. In addition to these, however, Casiglia is introducing several new faces in line with the company's policy of searching out local talent of promise.

Among those who have been previously identified with Casiglia's operatic seasons and who will again be heard is Audrey Farncroft, soprano, who sang last season and also with the San Francisco Opera Company. Starred last year by the Pacific Opera Company in Rigoletto and the Masked Ball, this season she will have a new role in Lucia and will also sing in the Masked Ball again.

Claire Upshur and Olive Richardes, Nona Campbell, Gladys Young, Adela Reyes and Mary O'Connor, all of whom distinguished themselves last year, will again carry important roles. In addition to these there will be new feminine faces in the persons of Eleanor Painter, Edith Mackey, Merle Floyd, Myrtle Leonard, Mardell May, Elizabeth Byrnes and Bernice van Galder.

Among the male voices formerly identified with the company and who will again be given lead roles are Ludovico Tomarchio, Jose Corral, Mateo Dragoni, Louis de Ibarguen, Terry Lanfranconi, Albert Vannucci and Evaristo Alibertini. Among the new recruits will be Joseph Hoyos and Marsden Argall, the latter having taken part in the first season of grand opera held in the open air on Stanford Campus several years ago.

Rehearsals of both chorus and principals are now well under way. The ballet under Natale Carossio, is also well advanced in its preparations.



ALBERT SPALDING

The Distinguished American Violinist Who Will Appear in a San Francisco Recital at Dreamland Auditorium on Monday Night, March 23.



## CHICAGO OPERA CO. SEASON

(Continued from page 1, col. 2)

the artistic intricacies of the role. His fine, well placed voice, his artistic assurance and his intelligent grasp of the part combined to make him an outstanding figure of the performance.

Cesare Formichi's ringing baritone was thoroughly qualified to accentuate the vitality of this grateful role. He made an excellent impression on his audience.

Hilda Burke, as the Priestess, and Giuseppe Cavadore as the Messenger, completed the cast. Scenic equipment was tasteful. The ballet, as far as the feminine portion was concerned, proved equal to requirements. The male contingent, however, was somewhat awkward. Roberto Moranzoni conducted.

What we consider the best performance of the Chicago Opera Company's engagement was Richard Strauss' Rosenkavalier. Orchestrally it seemed somewhat weak in numbers of the personnel, that is to say the instrumentation was too small, but in the matter of the principal roles it was excellent. This is specially true of Maria Olszewska, who, as Octavian, sounded the uttermost depths of this difficult and important role. Vocally, histrionically and musicianly she was fully in accord with the highest artistic principles and acquitted herself nobly in every respect. It was a performance that will long be remembered by those fortunate enough to witness it.

Frida Leider also gave a splendid artistic performance in the role of the Princess, revealing a beautiful soprano voice and an exceedingly intelligent mode of interpretation. Alexander Kipnis as Baron Ochs did some of the finest work of the season, combining smoothness of voice and intellectuality of interpretation, together with refined histrionic powers. He is indeed one of the outstanding members of the company.

These three characters really dominated the opera. All others seemed to be only "feeders" as it were. In these capacities Robert Ringling, Thelma Votipka, Alice d'Hermanoy, Lodovico Oliviero and the others met their responsibilities. Frank St. Leger conducted with authority.

The season concluded with Rigoletto, in which John Charles Thomas essayed the title role. We must confess that we were somewhat disappointed in Mr. Thomas. He seemed uncertain of his lines, had not a very definite idea of the purpose of the role and acted without the necessary enthusiasm. Even his usually beautiful voice sounded weak in the middle and lower positions and was used with too much extravagance in the higher notes, specially when it came to holding on for too long a time.

Margherita Salvi in the title role did not add to her artistic achievements in her previous performance of Lucia while Antonio Cortis, although pleasing of voice, lacked in vitality and spontaneity.

FRESNO SYMPHONY HAS  
CADMAN AS A VISITOR

Philharmonic, Under Daniel Popovich,  
Plays His Oriental  
Rhapsody

Charles Wakefield Cadman was a visitor at the second symphony concert of the Fresno Philharmonic Orchestra, given recently in that enterprising City of the Garden of the Sun. Conducted by Daniel Popovich, the orchestra played during the list Cadman's Oriental Rhapsody which was so well received that the composer was called to the platform to receive honors along with the conductor.

The program included the third Overture of Beethoven for his Fidelio, two Ballads of Edward MacDowell, the Tchaikowsky 1812 Overture and selections from Bizet's Carmen, the latter number being conducted by Will Hayes, assistant conductor of the Philharmonic.

Harriet Bennett, soprano, was guest artist, meeting with much approbation. She sang an aria from Giordano's Andrea Chenier, Piere's La Moulin, Barnett's Nightingale Lane and the Spring Song from Cadman's opera, Shanewis, for which the composer warmly complimented Miss Bennett. She was accompanied at the piano by Popovich who is a rounded musician, being organist, pianist and choral director as well as symphonic conductor.

The Fresno Male Chorus, of which Arthur G. Wahlberg is director, recently presented Julia Jacks as guest artist. Resident of Fresno, she is well known elsewhere as a charming vocalist and sang abroad for the "dough-boys" during the World War. Wahlberg is dean of the Fresno State College.

The Fresno Musical Club has presented well known artists this season through the enterprise of its president, Miss Belle Ritchie. Among them have been Florence Austral, the Kedroff Quartet, Jose Iturbi and others of similar standard. Agnes de Jahn's (Gardner Eyre) compositions are frequently used and her piano work is notable through the valley.

## PIANO AND VIOLIN CONTESTS

The San Francisco Civic Association, sponsor, announces that registrations for the piano and violin contests of Music Week will close at its Phelan Building headquarters next Monday noon, March 16. The lists are open to all amateur players of Northern California from five to 19 years.

Over 2,500 boys and girls have entered to date, it is declared by Chester W. Rosekrans, executive director, more than the total of the entire ten years

since Music Week originated here. Elimination tests will be held in April and the finals of the contests will be held during Music Week at the Civic Auditorium, from May 3 to 10.

Nearly 3,600 American cities have adopted the San Francisco plan and conduct Music Week at the same time.

THREE ARTISTS FILL  
THE TRAVERS THEATER

Singer, Dancer and Pianist Draw  
Enthusiastic Audience

By ANNA CORA WINCHELL

The second of the Sunday Evening Musicales at the Travers Theatre was an event of March 8. Audrey Farncroft, soprano, and Grace Burroughs, interpreter of East Indian dances, were the artists. Miss Farncroft, in perfect form, sang a varied list which included the following:

Deh viene non tardar, from Marriage of Figaro ..... Mozart  
I'll Dance the Romaika ..... Park  
I Came With A Song ..... LaForge  
Der Hoelle Rache Kocht in meinen Herten, from The Magic Flute ..... Mozart  
Under the Greenwood Tree ..... Buzzi-Peccia  
Fa la nana, bambin ..... Sadero  
Malaguenas ..... Pagans  
Caro Nome, from Rigoletto ..... Verdi

The singer shows increasing flexibility and ease of tone with each appearance, and she has style, taste and clarity which make her work most acceptable. Elizabeth Alexander, pianist, was, as usual, incomparable in her accompaniment to Miss Farncroft.

Miss Burroughs gave great pleasure and artistic information during her list of dances. She has perfected her interpretations by long study in India and produces an always charming atmosphere as she dances. Two clever young associates added color to the descriptive list, and Herbert Clark played with effective intonation on a native Oriental cello. Drums were beaten and vibrated by George T. Davis who also served as an introductory reader to the theme of the dances.

Next Sunday night, March 15, the beloved veteran, Emilie Melville, will speak on music of her early days—as she once sang in London—and Ellen Page Pressley, soprano, and Martin Cory, baritone, will sing.

## NEAH-KAH-NIE PLAYS HERE

The first of two concerts by the Neah-Kah-Nie Quartet in this city will be given Monday evening, March 16, at the home of Mrs. Charles N. Felton in Jackson street. A second concert

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will be held at the home of Miss Ilian Remillard on Vallejo street, Tuesday evening. Details of programs and other features may be obtained from Mrs. Alvina Heuer Willson, 1

The Quartet, which is notable, comprises the following musicians: Susan Fennell Pipes, first violin; Alexander Murray, second violin; Hubert Sorrensen, viola; Michel Penha, cello.



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# Pacific Coast Musical Review

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ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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MARCH 14, 1931

No. 2

## REGARDING MELBA'S ART OF SONG

The demise of Nellie Melba in Australia recently reminds us all of the character of her matchless art. In the New York Times of 1911 Olin Downes published such an excellent review on "Melba's Song" that we do not hesitate for a moment to reprint it in this issue today:

It is undeniable that the age of great singing has departed and that one of the figures of this age was Nellie Melba.

One knows to a certainty the year of her birth, but her career came as a revelation of an extraordinary period of song. Within that period the world knew no other voice as phenomenal for a man as Melba's was for a woman. There was Enrico Caruso. He made his debut in opera in 1894 and sang to the end a few months of his death in 1921. Melba made her first appearance in 1887 at the Monnaie in Brussels, and made her last appearance at the Garden June 8, 1926, before an audience deeply moved, consisting of all the citizens, from commoner to king.

Melba was born with a phenomenal gift, which needed the artistic coaching of a teacher more than it needed any actual vocal training to bring it to perfection. It has been said that in the whole history of opera there is no more exceptional figure, and that is presumably true. We can have no precise information of the voices of singers of the seventeenth and eighteenth centuries, in the golden age of bel canto. We will never know exactly how a Farinelli or Senesino or a Cuzzoni actually sang, although plentiful records of the period, and, most convincing, the music written for them, bear witness to their great skill.

\* \* \* \* \*

In the memory of Nellie Melba in the early 1900's, and the recollections of the great operagoers who heard her sing before that, establish beyond a doubt the existence of a voice which could hardly have been more perfect, coming from a human throat, and a marvelous, instinctive art that gave the voice in the ease and spontaneity with which it was employed. It was a woman created by nature to sing. No woman's voice exists today, or at least is known on any stage, which remotely approaches it for sheer golden tone and a resonance, from the lowest to the highest note of a two and a half octave range, that was as clear as a flute or a mountain stream.

The audience wanted dramatic passion, depth of feeling, inner revelation, and so on elsewhere; but the voice and art of Melba were of such unique enchantment that the listener was lost in the sheer joy of his experience, and from himself supplied such meanings as the heart desired when she sang. Her art was the chronicles and experience of the living who heard not only the later voices of the Nordicas and Calves and de Reszkes and Sembrichs and their distinguished feminine contemporaries of the vocal art, but also their male counterparts, the Pattis and Albanis and Nilssons and the great Lehmann, Melba's sirens, whose siren voices denied to any other voice her century produced. For generations that heard her, for we shall not hear her like again.

\* \* \* \* \*

One of the reasons have been advanced for the dearth of voices today, the one being the haste and lack of thoroughness in the modern singer's training. This, in turn, hinges upon modern economic conditions, which, instead of liberating man from labor, forces him to harder labor than ever before, with a loss of security and contentment in inverse ratio to the effort required. The fundamental reason for the decline of singing is the state of the human

mind in the age of machinery and mass production? We not only live by machines, but we rely more and more upon instruments to produce our music. It would probably be found by careful examination of the records that instrumental resource and virtuosity in the last fifty years have increased as much as the standards of vocal performance have declined in the same period. In a similar way the personal rapport of artist and audience, and the intimate effect upon that audience of the singer's art, have greatly weakened. The master of the situation is the conductor, despot of a hundred instruments. They all serve him in expressing his ideas; they overwhelm the audience. And now, replacing the human control of instruments, we have the mechanical control of the machine and the employment of nature's superhuman powers to convey the sounds made by the machines to the multitude.

\* \* \* \* \*

The kinetic power, the synthetic tendencies of the period, find expression through media with which the voice cannot possibly compete, until it looks as if the singer, or even virtuoso, used to stir our emotions and kindle our dreams by means of his individual art will be one day as rare as the horse and carriage. A new age carries the conquest of time and space and the command of inconceivable dynamic power to a pitch with which the appeal of the human voice has little to do. And when the voice is employed with instruments it is usually expected to adapt its needs and demands to theirs. The age commonly called Victorian and unromantic, which begins to appear in perspective a highly romantic period, was the one which produced Melbas, or at least kindred stars of the vocal heaven. It is hard to conceive of our times doing so.

Certainly, the period is not propitious for singers' development. The Italian master who kept his pupil on vocalises for seven years and then told him he could sing any vocal music in existence could not make a living today. In that many years the young singer studies a half dozen operatic roles, bursts upon the stage of a lyric theatre and is paid handsomely by the house and by record and radio companies for his product. Shortcomings of technic and defects of the voice are to be remedied as he goes along—or they will not be remedied. Usually the public appearance is made not only before the singer is thoroughly prepared for it, but at a cost of bad and ineradicable habits which eventually ruin the voice. This is hardly a generality. It is a fact with ninety-five voices out of a hundred. Does the youthful aspirant retire to a quiet spot, live in a simple, healthful way, cultivate a strong body and quiet nerves and a balanced mind, and develop, without tension or haste, a manner of singing which is as natural as breathing itself, and as beneficial to the physical organization? Does he wait till the music of a role has been so completely absorbed that it is a part of him, and the task of meeting its vocal problems one that can be accomplished with technical security and a voluptuous pleasure in pouring the music from his throat?

He does not. Neither the actual conditions, nor spirit, nor tempo of our times permits of this. And then there is the cursed nervousness, introspection and incredible physical demands of modern operatic music. Melba herself fought free of it. On just one occasion she tried a Wagnerian part and quickly desisted, feeling that with all her technical ease and mastery she was completely unable to cope with the demands of the music. Emma Calve told us once of a similar experience with Anton Seidl. Seidl dreamed of Calve as Isolde. Calve memorized the role and there was one rehearsal with orchestra. Following that rehearsal Calve retired to the privacy of her chamber and did not sing again for fifteen days.

\* \* \* \* \*

This is not to say that Wagner cannot be sung. A thousand times it has been proved that he can be. He even is, on rare occasions. But the new and prodigious demands of dramatic music on the voice began with Wagner, and the dramatic music of today is in many cases much more inimical to the development of beautiful tone and technical ease than his hardest passages dreamed of being.

This can be said: it is harder to sing well today than in any previous musical period the world has known. The technique and capacities of the voice are confused with or are pitted against those of the instruments. Preparatory training is not and cannot be what it was, although a thorough technical training was never so necessary. But, worst of all, the temper of the period does not encourage the impulse to sing.

Of course, this is a passing stage. There are eternal verities of human nature which temporary expedients of civilizations will never change. One of these is the incomparable and searching appeal of the human voice and that form of expression which is the alpha and omega of music—song.

Song was when music began, and song will be as long as the art endures. When the beautiful voice appears, the world pauses, whatever its occupation, to listen. The eloquence of that voice, its mysterious and irresistible appeal, is one of the most fundamental expressions of the race. Writers of fugues and symphonies, learned historians and technicians, the laborer in the field, the philosopher in his den, will be stirred out of themselves and into another world of beauty and feeling at its sound. There was that in the voice of Nellie Melba; and when great voices appear again they will accompany another era in music.



## MUSICAL ASSOCIATION CLOSES 20TH SEASON

Following one of the most eventful periods in the life of the San Francisco Symphony Orchestra, this organization will close its twentieth season in a delightful program to be given at the Curran Theater Sunday afternoon. Issay Dobrowen, Russian conductor, will direct and the concert will be a repetition of the program given Friday afternoon.

Glinka's Overture to Russlan and Ludmilla opens the program. Music lovers, however, will be especially interested in the fact that Schubert's Unfinished Symphony, known as Symphony in B minor, will be given. This work, in two movements only, was presented to a society in Graz in 1821 in acknowledgment of an honorary membership conferred on the composer. However, the work lay unused and unknown for forty years and was never heard by the composer.

Since its first hearing it has maintained itself as the highest concentration of beauty in musical form. Writers have said that the Unfinished Symphony is to music what the Venus of Milo is in sculpture, the Sistine Madonna in painting or the Illiad in epic poetry. Through many years this number has been one of the favorite works in the repertoire of the San Francisco Symphony Orchestra.

The concert will close with Tchaikowsky's Symphony No. 4, another of this celebrated Russian composer's popular works. Tchaikowsky never furnished a program for this particular symphony, but in a letter to a friend, in discussing it, he declared that it represented Fate, the somber power which hinders the individual in attaining his goal, the pursuit of happiness. The symphony is in four movements.

At the conclusion of the concert Dobrowen and Mrs. Dobrowen will leave for the East, sailing from New York on the 31st for Europe, where they will rejoin their two children in school in Germany. Subsequently Dobrowen will fill a series of concert engagements on the continent among these being the symphony orchestra of Oslo, Dobrowen's last engagement before coming to San Francisco.

The definite return date of Dobrowen has not been announced but his contract calls for his resuming the leadership of the orchestra the first half of next season. The twenty-first season will also be featured by the return engagement of Basil Cameron, noted English conductor, heard here for the first time during the past year. Cameron will conduct throughout the second half of the season.

### YEHUDI MENUHIN RECITAL

With the tributes of every great musical center of Europe now at his feet, Yehudi Menuhin, San Francisco boy violinist, acclaimed by the entire world as its outstanding musical genius, will appear in recital in Dreamland on Sunday afternoon, April 19.

Since his return to the United States at Christmas time, Yehudi has enthralled and conquered large audiences in the principal cities of his homeland. Many of them were new conquests.

Following his concert in Palm Beach, Florida, February 17, the critic of the Palm Beach Daily News wrote: "In a well-chosen and varied program marked by mature interpretation, Yehudi Menuhin, youthful violinist, charmed a capacity audience at the Everglades Club.

"The young artist gave a performance that thrilled his hearers and left them with the conviction that they had heard one of the geniuses of the century on the threshold of an outstanding career.

"In a firmament of glittering prodigies that flicker brightly for a time before final and utter extinguishment, Yehudi Menuhin shines with the clear, white light of genius, seemingly unquenchable, an ever increasing flame."

### OPERATIC READING OF LAKME TO BE COSTUMED

D. M. S. Opera, French will be given at the Berkeley Women's City Club Theatre, March 19, at 2:30 o'clock. The work, which deals with the mysticism and customs of old India, will be shown in costume, with Miss Radil assisted by Claire Upshur, lyric soprano; Jeannette Stock, mezzo soprano; Raymond Marlow, tenor, with Pearl Brandt at the piano and George Davis, drums. The reading will be enlivened by a new dance given by Grace Burroughs, designed for this occasion.

Lakme has not been heard on the Coast for several years, though its presentation here by the French Company which brought Andre Ferrier and his wife to San Francisco is well remembered, and Marcella Craft sang the title role some time later. The beauty and invention of the work entitle it to every praise and, as an operalogue under the coming auspices, it will be given with color and finish. Dorothy Maris is presenting the artists.

### L. A. SYMPHONY SOLOIST

Lillian Steuber, pianist, will be the soloist with the Los Angeles Philharmonic Orchestra, Dr. Artur Rodzinski conductor, at the eleventh Sunday afternoon concert, March 22, at the Philharmonic Auditorium. Miss Steuber is well known in musical circles in the East, where she has done considerable concert work. For her appearance with the Philharmonic this young artist will play the Chopin Concerto for Piano, No. 1 in E minor, op. 11. Another very interesting feature of this same program is the number to be given first performance anywhere by Roy Harris, a young resident composer—Andante for Strings and Clarinet. Other numbers programmed for this concert are Music to a Midsummer Night's Dream by Mendelssohn; Tchaikowsky, Waltz from String Serenade, op. 48, program closing with Caprice Espagnole, op. 34, by Rimsky-Korsakow.

### ALBERT SPALDING MARCH 23

Albert Spalding, America's premier violinist, will appear in recital on Monday night, March 23, in Dreamland Auditorium, coming as the ninth attraction on the Selby C. Oppenheimer Concert Series.

Acknowledged on both sides of the Atlantic as one of the greatest violinists in the world, Spalding has steadily climbed the heights which he has reached today.

Born in Chicago, the son of A. G. Spalding, millionaire sporting goods merchant, he fostered his great gift of music under leading masters of New York, Florence and Bologna. His debut with Adelina Patti, in Paris, revealed exceptional ability and art. Since then Albert Spalding has played the world over, always to enthusiastic audiences and winning success upon success.

Both America and Europe have acclaimed his genius. Six months of the year he tours his homeland playing as many concerts as can be crowded into that brief time. The other half Spalding plays in Europe where he undoubtedly has a larger and more sincere following than any other American artist.

The violinist has had the distinction of being the first American to ever sit as a judge at the examinations of the Paris Conservatoire and last year was made Chevalier of the Legion of Honor by the French government. In recognition of his war services he wears the Cross of the Crown of Italy.

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## DORF CHORAL IN SPRING CONCERT

Steindorf Choral, organized in the late Paul Steindorf, will annual spring concert at Inal House, University of California Tuesday evening, March 24. ence Scott and Ruth Frazier, of the choral, will be soloists, her Murray Anderson at the throughout the program.

tte Stock; president of the will introduce the conductor, Korbecheff, who will present wing numbers:

Song ..... Gretchaninoff  
Chorus ..... Tschaiakowsky  
..... Cesar Cui



von Sturms Stock, President of the Choral, Who Will Be a Soloist at the Concert of That Organization. Mrs. Stock Sang From Der Rosen-Opening of the Sunday Night Musicales at Travers Theatre.

The Name of The Lord.....Nicolsky  
Choral  
die Sehnsucht Kennt.....  
Steppe ..... Tschaiakowsky  
ger Liebe ..... Brahms  
Hour ..... Kramer  
thercock and the Maiden..... Pasmore

ERLE RENEE SCOTT  
Steppe ..... Gretchaninoff  
Flies ..... Rimsky-Korsakoff  
Choral ..... Rubinstein  
er Song of the Madonna.....Head  
d Trip It.....Carmichael  
ue at Czarskoe-Selo.....Cui  
Carol ..... Drems Taylor  
RUTH FRAZIER  
s of Dreams..... Arensky  
Obbligato by Jeannette Stock)  
Tcherepnin  
of Maidens, from the opera,  
na ..... Dargomijsky

ret Tilly, who has just finished tour of the Northwest, closed ria March 3, and has arrived this city. She has been in New ice last September and is now a twelve weeks' lecture class ominican College, San Rafael, tory of piano technique. Miss ll be in Mill Valley and San o during the summer.

Horatio F. Stoll, president of fonia Federation of Music visiting the various clubs of California. She was guest of a banquet given by the Santa Bay Music Association and the Redlands University durst week.

## NATIONAL CLUB CONVENTION

Evidence of the growing interest in the seventeenth biennial convention of the National Federation of Music Clubs to be held in San Francisco June 20 to 27, is contained in the announcement of cash prizes and scholarships totaling approximately \$10,000 to be offered here.

According to Mrs. Elmer J. Ottoway, president of the National Federation, there has never been a time in the history of the organization when there has been as many alluring prizes or as widespread interest among musicians and music students.

One of the outstanding national prizes will be that of \$1,000 for the best woman's operatic voice. Interest in the event has been heightened by the announcement that the winner will be given auditions by the San Francisco and Los Angeles Opera Associations, the Chicago and Metropolitan Companies. Former winners of this award are now members of the Chicago Civic Opera Company.

First and second prizes of \$500 and \$150 will be offered for the best women's high voice (colorature, dramatic and lyric soprano), for the best women's low voice (contralto and mezzo soprano), for the best men's high and low voice, and also for the piano, violin, organ and cello.

Supplementing these prizes, the National Orchestral Association, interested in the development of American orchestras and conductors, will offer scholarships to the winners in violin and cello in every state contest throughout the country. The national cello winner will receive an entire season's training at the Roerich Master Institute, New York, followed by a public recital.

The following celebrities have selected the required numbers for these nationwide contests: Violin, Albert Spalding; voice, Madame Louise Homer; piano, Ossip Gabrilowitsch; cello, Felix Salmoud; organ, Wallace Goodrich.

The northern and southern preliminary state contests will be held here and in Los Angeles simultaneously, April 11.

The final state contests of California will take place April 25 in Los Angeles. The district contests in June, and the final auditions will be held here during the biennial convention. Among the judges will be Walter Damrosch, Mme. Olga Samaroff and Vladimir Rosing.

At district and national contests, managers, producers, and representatives from the radio and motion picture fields will be present on the lookout for outstanding talent. An opportunity for public and radio appearances under dignified auspices is given the contestants with broad publicity because of the nationwide scope of the Federation activities. With the 5,000 clubs and the 500,000 members of the Federation, the successful candidates can count on nationwide publicity and recognition.

As registrations close March 28, application for entrance in the contest

should be made immediately to the state chairman, Mrs. Paul Westerfeld, 1828 Pine street, San Francisco, and to the associate chairman, Mrs. Nuncie S. Bittman, 11735½ Dorothy street, Brentwood Heights, Los Angeles.

## MILLS COLLEGE CHOIR

The Mills College Vested Choir will present a program of Easter Music at the Western Women's Club, San Francisco, Monday evening, March 23, at 8:15 o'clock. The program is in charge of Dean Luther Brusie Marchant, choir master and is one of a series of evenings at the Club given by members of the Mills College faculty. The choir will repeat the following program this spring at Stanford University and at the First Methodist Church in San Francisco:

I.  
Early classics, arranged for women's voices by Louis Victor Saar:  
O Salutaris Hostia.....Pierre de la Rue  
(O Saving Victim) 1439  
Tonebrae factae sunt.....G. P. Palestrina  
(Darkness fell on the earth) 1514-1594  
In Monte Oliveti.....Giovanni Groce  
(Upon the Mount of Olives) 1560-1609  
Vere Languores ..... Antonio Lotti  
(He surely hath borne our griefs)  
1667-1740

II.  
The Three Holy Women ..... Normandy  
Easter Carol of the 16th Century  
Once Upon a Black Friday.....  
.....Provencal Easter Carol  
The Lilies Blossomed.....  
.....An old Breton Carol for Easter  
Three Men Trudging.....  
.....Provencal Easter Carol

III.  
Russian Easter Priest's Blessing.....  
..... Andre Kopolyo  
(At Easter time in Russia, as indeed it is in this country where there are Russian communities, it is the custom of the parish-priest to visit the farms and homes and to bless the household utensils.)  
The Dove Flies Low on Whitsunday.....  
.....Andre Kopolyo  
(Whitsunday Carol from White Russia)

IV.  
Spanish Easter Procession.....  
.....Folk Song of Spain  
(The word "Pasos" corresponds in Spanish to "Paschal" used in the American and English hymn books.)  
Flowery Easter (or Hallelujah of the Flowers).....Padre Domostia  
(Text edited and translated from the original Catalan poem of Apoles Mes-tres by Kurt Schindler.)  
Spanish Easter Carol of the Lambs.....  
Folk Melody arranged by Harvey Gaul

V.  
Christ Triumphant.....Pietro Yon  
Glorious Forever ..... Rachmaninoff

## ERNST BACON LECTURES

Ernst Bacon is conducting a series of twelve lectures, at the San Francisco Conservatory of Music, for the study of symphonic works. The introductory talk, which was open to the public, was given last Wednesday morning; registration is now being made for the remaining eleven lectures to be held each Wednesday at 10:30 a. m. This course will be for musicians and musical amateurs and will include:

1. Score reading.
2. The Conductor's technique.
3. The Symphonic musical forms.
4. Historical and aesthetic considerations.

## JOSE ITURBI TRIUMPHS AT SYMPHONY CONCERT

Distinguished Spanish Virtuoso Impresses Audience With His Pianistic Artistry

BY ALFRED METZGER

The feature of the twelfth pair of symphony concerts which took place at the Curran Theatre on Friday and Sunday afternoons, March 6 and 8, was the first San Francisco appearance of Jose Iturbi, the world renowned Spanish piano virtuoso. This excellent artist interpreted the Mozart D minor and Liszt E flat concertos and immediately conquered for himself a lasting position in the hearts of San Francisco music lovers.

In addition to a very magnetic personality Iturbi exhibited extraordinary technique and a very individualistic style of interpretation. His tone is clean-cut and his pedalling exceptionally effective. He plays with authority and unusual vivacity of style. Both during his quieter as well as more dramatic moments he discovers telling emotional effects and he never fails to make his hearers aware of his various artistic contrasts.

Unlike most pianists of the present day he is not a specialist, but is able to devote himself exclusively to particular compositions whose varied contrasts he is able to emphasize. In other words, it was apparent during his Mozart and Liszt interpretations that he is able to lose himself in a variety of moods. We shall be able to delve deeper into this artist's accomplishments after hearing his concert.

The opening number of the program was Symphony No. 3 in F major by Brahms. This is not our most favorite work of this composer. However, Issay Dobrowen conducted it with enthusiasm and discrimination. Issay Dobrowen and the Orchestra gave an excellent account of themselves while playing the orchestral parts of the two concertos.

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## DOBROWEN-PIASTRO RECITAL

A musical event as unusual as it is important is the sonata recital announced for Saturday night in Scottish Rite Hall to be given by Issay Dobrowen, conductor of the San Francisco Symphony Orchestra, and Mishel Piaastro, concert master of that body of musicians.

It is not generally known that Dobrowen, who has leaped into immediate popular favor with San Francisco music lovers as a conductor, is equally well known and esteemed in Europe as a pianist, ranking as one of the world's foremost virtuosi of that instrument. His single appearance here as soloist with the orchestra he conducts bore out that reputation magnificently, his playing winning an ovational reception.

Dobrowen is a dominating performer at the piano. Highly emotional, his playing holds the average hearer in a thrall while the most captious critic can find nothing but praise for his technique and musicianship.

San Francisco is thoroughly familiar with the violinistic art of Mishel Piaastro through his many appearances as soloist with the orchestra of which he has been assistant conductor and concert master for the past six years. A favorite pupil of the late Leopold Auer, Piaastro had won renown as a recitalist in Europe and America before coming to San Francisco. He is a virtuoso of virility and brilliance and draws from his instrument a tone that is big, clear and sensuously beautiful.

A joint appearance by these two pre-eminent artists should attract marked attention. Three of the great sonatas for their respective instruments by old masters will be played next Saturday night together with a work from the pen of Dobrowen himself. The numbers are: Mozart's B flat major, the second Beethoven, Brahms' G major and the A sharp minor, op. 15, of Dobrowen.

The recital has been planned and will be given under the Oppenheimer management.

## SAN FRANCISCO OPERA PLANS

Announcements have been sent to the twenty-five hundred founders of the San Francisco Opera Association that at the annual meeting to be held at the Fairmont Hotel next Tuesday afternoon at four o'clock Gaetano Merola will disclose the full plans for the company's ninth annual season in September. There have been no hints from the offices of the company as to which operas will be given or who the stars will be, but when Elisabeth Rethberg sang in the Atwater Kent hour last Sunday evening the good news came over the radio from New York that she has been engaged to sing in the fall season of the San Francisco Opera Company.

Maestro Merola promises that there will be several surprises in the repertoire and a number of big names in the company.

## MURIEL DRAPER

Muriel Draper, internationally famous American and author of *Music at Midnight*, who is to lecture under the auspices of Alice Seckels in the Fairmont Hotel on Monday afternoon, is one of the most amazing personalities in America today. In innumerable novels, stories, sketches, innumerable writers have tried to analyze her, describe her; still there is no definite portrait of her because she is too intensely alive to be trapped into more than fragmentary likeness.

Mrs. Draper will lecture on *Music at Midnight*. She numbers among her friends and acquaintances such people as Henry James, Eleanora Duse, Norman Douglas, Sargent, Stravinsky, Brancusi, Ysaye, Gertrude Stein, Arthur Rubinstein, Diaghileff, Paul Poirer, Mary Garden, and her lecture on this subject is bound to prove most interesting. Of this lecture given before approximately 1,000 people in Grand Rapids, Mrs. Miller wrote: "I cannot resist telling you what a particular stroke of good fortune your bureau has exercised in obtaining Muriel Draper as a lecturer under your auspices. I have never seen an audience so stirred and enthused as was the Ladies Literary Club last Saturday when she delivered her dynamic address with all the forcefulness and charm of her really great personality. Thank you for recommending her to us." Mrs. Draper is one of the most fascinating and interesting lecturers available.

Born in Massachusetts, she has lived chiefly in London and Florence and New York. Her house in London accepted as a commonplace the presence of all the distinguished people of the time, and apartment in New York accepts them casually. Her position as one of the great hostesses of her time is generally accepted. During the war, she left London to return to New York. In America she began decorating houses. She decorated such fabulous villas as that of James Deering in Miami, but all that she touched became uniquely identified with her own strange and extraordinary personality. Leaving off decorating for a time, she became general adviser to the Chicago Opera Company, and managed with great success a tour of the country. On a wager she wrote a book. Her reminiscences, *Music at Midnight*, were a brilliant success in America, a success they are repeating in England, since they reflect the astonishing aspects of her own personality as well as those of her friends.

Always restless, Mrs. Draper has turned her full attention now toward America, which irritates and intoxicates her, enchants her with its successes and frets her with its subtle failings. Concerning it, Mrs. Draper's observations are unique and profound, and often devastating. Her expression of her fabulous being.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

On October 20 came upon the docket, a nominating committee elected: Pierre Douillet, Raymond White and Douglas B. Soule. Forty were at the dinner. Dr. Geo. A. Hawkins-Ambler was member.

Edouard Deru, violinist, played the Caesar Franck "Sonata" Raymond White as assisting artist.

George Edwards, a new member, gave a group of his compositions: The Indian Upon God.....George Edwards.

Maynard S. Jones

Portraits for Piano:

Lulu }  
Florence } .....George Edwards  
The Philosopher }

Raymond White

The Hunter.....George Edwards

"The Hunter" was recited by Mr. Edwards, as he sat at the piano, the music which pictured the meaning of the words. It was and very idealistic. Mr. Edwards was well known in music in San Francisco. Now he is no more. Whittier is a good speaker of the stranger guest, in Snow-bound, he adds:

"It is not ours to separate

The tangled skein of will and fate,

To show what metes and bounds should stand

Upon the soul's debatable land,

And between choice and Providence

Divide the circle of events;

But He who knows our fame is just

Merciful and compassionate,

And full of sweet assurances

And hope for all the language is,

That He remembereth we are dust!"

Following new members were elected: Mynard S. Jones, Woodman, B. Michael Meller (associate), Alexander Mc- and Richard Schubert.

On December 15, 1923, was held our Christmas dinner and Ladies' Night, which was the last meeting presided over by Vincent de Arrillaga, as president of the club. He had labored with great vigor, as has been seen in the history of the last three years, in the upbuilding of the club, while getting us settled in the rooms at 533 Sutter street.

The above mentioned Ladies' Night was one of the best ordered and successful reunions of the club. Due to the vigilance of the president everything went off like clockwork.

Among those sitting at the speakers' table were Mr. and Mrs. Alfred Hertz, near the president, with Mrs. Horatio F. Stoll and other guests. Also Elias Hecht, Redfern Mason, Alfred Metzger, and myself.

Mr. Arrillaga had arranged to have talks on the Past, Present, and Future of the Club. This was a bright idea, which gave scope to our remarks. I took up the past, reading a list of fifteen presidents and six secretaries. A dozen or more of restaurants had been our favorites; of incidents there were a-plenty to tell. Mr. Hecht spoke wittily of the present, and Mr. Mason thought that he had the easier task in prognosticating a fair day and a clear sky as the destiny of the club in years to come. The company was large, happy, and enthusiastic in tributes to the officers and members in general.

Thus closed the three most brilliant years in our annals. These notes of what took place in our rooms is a mere skeleton of the many and well attended meetings of 1921, 1922, and 1923.

As Mr. de Arrillaga was retiring from the Presidency, the following ticket was elected: For president, Julius A. Haug; vice-president, William E. Chamberlain; secretary, Johannes Raith; board of directors, Carolus Lundine and Charles Lamp.

New members: Frederick Brueschweiler, Gustav H. Levy.

(To Be Continued)

## McCORMACK'S ONLY CONCERT

McCormack, who will give his concert in Northern California Sunday, April 5, at 2:30 p. m. and Auditorium, is at present on a well earned vacation with in Southern California.

to leaving New York, Mr. McCormack had the conspicuously successful concerts of the New York season was Carnegie Hall sold weeks in advance of the concert but speculators reaped a killing the McCormack \$2.50 as high as \$10 and the \$1 increased to \$2.50.

Liebling, in his review in the Courier, wrote:

edless to go into a lengthy of the art of McCormack. s superb, and his tremendous seems ever on the increase. is because John McCormack is to the taste of everyone. full artistic justice to the French, Italian and Russian, as well as being expert folk songs of Old Erin and our native tongue. The two which he has given in Boston and Chicago, as

only one example, have been completely sold out in advance of the concerts. Even in these hard times McCormack's followers seem to pay smilingly to hear him."

## KATHRYN JULYE

Kathryn Julye, San Francisco's charming harpist-soprano, will be the attraction for the next Tuesday program in the Travers' Theater under the joint management of Alice Seckels and Mary Ashe Miller.

It has been said of Miss Julye that "she presents her programs with the graciousness and charm of an artist of the French saions" and critics are divided in their opinion as to whether her harp playing or her singing gives the greatest pleasure to her hearers.

The program, which will start promptly at eleven o'clock, will consist of the following numbers:

Russian Barcarolle .....Loukine  
Russian Prelude .....Loukine  
Prelude et Danse.....Renie  
Two Preludes .....Desportes  
Legende .....K. Julye  
Songs with Harp—  
Bois Epaïs .....Lully  
Clair de Lune .....Faure  
Beau Soir .....Debussy  
Un doux Lien .....Delbauck  
Romance .....Rachmaninoff  
Tango in D .....Albeniz  
Serenata .....Albeniz  
Ballade in A Flat Minor.....Busser

## Songs with Harp—

Roses d'hiver .....Fontenailles  
Waiting for the May.....Tertius Noble  
Serenade .....Branscombe  
Boat Song .....Barnett  
Wedding Morn .....Nevin

## CALIFORNIA COMPOSERS

California composers will represent the coming program of the San Francisco Musical Club, to be given next Thursday morning at the Community Playhouse at 10:45. Mrs. Paul C. Westerfeld will preside, and an important note in the program will be the playing of a Sonata, composed by her father, the late Frederick Zech. It is for violin and piano and will be given by Miss Francesca Alsing and Mrs. Walter H. Sellman.

Songs by Mrs. Cecil Hollis Stone will be sung by Allan Wilson, tenor; songs by Uda Waldrop will be sung by Marguerite Raas Waldrop, soprano, and poems by Mrs. W. H. Kirkbride will be read by Mrs. Lillian Birmingham.

Dr. Hans Leschke will direct the Northbrae Choral in three songs by Frederick Warnke; Folk Song, Happiness and Heartbreak and Paean of March, with Mrs. Barbara Blanchard assisting soloist. The program has been prepared under the chairmanship of Mrs. Harry Steele Haley, and the accompanists of the day will include

Mrs. C. H. Stone, Dorothy W. Reed, Uda Waldrop and Frederick Warnke. Mrs. E. N. Kierulff will be hostess.



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## SWEET AND SOUR NOTES

Although I feel just as funny today as I always do, lack of space prevents me from boring the readers of the Pacific Coast Musical Review with my weekly (not weakly) indisposition. I had prepared a very detailed account of the recent examinations of the members of the San Francisco Symphony Orchestra, but am convinced that my readers will enjoy this description in the issue of March 21st just the same as they would at this time. I trust that they can wait a few days longer without dying of curiosity.

A. MAJOR.

The Pacific Musical Society will hold its Junior Auxiliary program Saturday afternoon, March 14, in the Red Room of the Fairmont Hotel. The regular evening meeting of the society will take place March 26 in the ball room, with Mme. Rose Relda Cailleau presiding. Those participating will include a nine-year-old violinist, Miriam Soloveff, with Mrs. E. A. Josue at the



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Soloist Brahms' Requiem

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piano. Others will be Helen Gates Cochrane, soprano, and Mildred Hahmann Turner, pianist.

The program of March 13 was presented by Mrs. J. van den Berg, soprano, accompanied by Mrs. E. E. Young; Israel Rosenbaum, violinist, and Eleanor Berlant, pianist.

## CLAIRE DUX COMING SOON

A soprano who is dearly beloved by the San Francisco musical public is Claire Dux. This favorite is scheduled to return to the scene of her many triumphs both in concert and oratorio on Monday night, April 13th, when in Dreamland Auditorium, she will give a recital of songs thus bringing the Selby C. Oppenheimer Series to a brilliant conclusion.

Claire Dux is regarded by musical authorities in the principal music centers throughout the world as being one of the finest exponents of Mozart and a Lieder Singer par excellence.

A Dux program is always an intelligent sample of program building. It is constructed by the singer not only for the purpose of revealing the beauties of her art but also to include songs that will appeal to the layman in the audience as well as the trained musician.

## ABAS QUARTET

With Lajos Fenster, violist, and Albert Elkus, pianist, as assisting artists, the Abas String Quartet will present an all-Brahms program in Scottish Rite Hall on Tuesday night.

The famous two viola quintet will be the first number played, the performance of this number having been postponed from an earlier date of which it had been announced because of the illness of one of the players. One of the most anticipated novelties of the season, this Brahms' opus played by Messrs. Abas, Wolski, Firestone, Fenster, and Flori Gough Shorr will prove a notably interesting program attraction.

The piano quartet with Albert Elkus at the piano will comprise the second half of the program, and give San Franciscans one of their rare opportunities to hear this popular pianist in concert.

The recital is the fourth in the series sponsored by the Civic Chamber Music Society for which Alice Seckels is manager.

# The National Federation of Music Clubs

## Young Artists' Contests

(State and District Contests in April and May)

## NATIONAL CONTEST AT National Federation Music Congress and Biennial Convention San Francisco, June 20, 21, 1931

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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

VI—No. 3

SAN FRANCISCO, CALIFORNIA, SATURDAY, MARCH 21, 1931

TEN CENTS

## N THOUSAND HAIL BRAHMS' REQUIEM DOBROWEN CLOSES SYMPHONY SEASON

**Municipal Chorus Under Direction of Dr. Leschke Shows Exceptionally Fine Training, Excellent Vocal Material, Intelligence in Emotional Phrasing and Precision in Attacks—Dobrowen Conducts Two Orchestral Numbers**

BY ALFRED METZGER

Civic Auditorium was crowded with ten thousand people when the Municipal Chorus under the direction of Dr. Hans Leschke presented the Brahms Requiem at the fifth and final annual symphony concert of the season, 1930-1931. It is truly remarkable that such a large number of music lovers can be induced to attend a performance of such serious musical proportions. Oratorio is not a new entertainment in San Francisco. J. Emmet Haywood, chairman of the finance committee of the Board of Supervisors, favored the idea to organize a chorus sponsored by the City of San Francisco with Dr. Hans Leschke as its

There is no greater mission for a group of vocalists combined in a chorus than to interpret the great oratorios of the masters. Ever since the chorus was organized several years ago it has given the public an opportunity to listen to oratorios. And, notwithstanding the diverse character of the music, and especially the long drawn out phrases, the public have come to appreciate the works and the excellent manner in which Dr. Leschke trains the chorus of voices in order that it may interpret these extremely difficult compositions in the most artistic manner.

There were no further evidences of the merit of these performances than the appreciation on the part of the audience to attend them in such large numbers all the effort to obtain such results and the financial support of the public and city necessary to sustain the organization would nevertheless be fully justified. We know of no work better suited to display the ability of a large group of vocalists than the Brahms Requiem. And we have never heard a chorus that did it with more justice than the Municipal Chorus of San Francisco, although the male voices of singers could stand an improvement in tenors and basses, thereby fully enlarging the tone volume.

On previous occasions there was a delightful clearness of diction, a remarkable faithfulness in phrasing and a splendid discrimination in building of climaxes. A number of dramatic high lights were in-

deed thrilling. We cannot compliment Dr. Leschke too highly for the remarkable artistic results he has attained and feel that the chorus as well as the municipality is fortunate indeed to have his services.

Reinald Werrenrath interpreted the brief but important baritone part with the assurance and the musical judgment of the expert. He seemed to be thoroughly familiar with the purpose of the work and brought out its musical message most convincingly. There were times, specially in the more powerful passages, when his voice did not seem to reveal that smoothness of resonance which it usually shows, but in the main his performance was decidedly impressive.

Gertrude Weidemann, soprano, acquitted herself of her exceedingly difficult task with fine credit. No one who

(Continued P. 2, Col. 1)

**Large Audience Gives New Conductor Hearty Expression of Its Esteem at Final Friday Concert of the Season—Schubert's Unfinished and Tchaikowsky's Fourth Symphonies Rendered With Fine Musicianship**

BY ALFRED METZGER

With the third of the thirteenth pair of symphony concerts given yesterday at the Curran Theatre and the second to be presented tomorrow afternoon, the Musical Association of San Francisco closes its 1930-1931 season. Had there been one more concert it would have been the 1000th since the organization of the symphony orchestra. The thirteenth pair of concerts represented the 998th and 999th event. The audience practically crowded every seat and showed by its unforced enthusiasm that the choice of Mr. Dobrowen as permanent conductor met with its approval.

The introductory number on the program consisted of Glinka's delightfully lyric and melodic overture *Ruslan and Ludmilla*, and Mr. Dobrowen with his deft touch of varying lights and shades accentuated its numerous beauties. The Schubert Unfinished Sym-

phony is always a welcome feature of a program. From the first time we heard Dobrowen conduct Mozartean works we appreciated his finesse and delicacy of shading and it is the same knack of bringing out the finer shades of poetic phrases that enables him to obtain such refinement of color from the Schubert work. It was therefore most natural that he should be recalled so frequently after the conclusion of the first part of the program.

Since Dobrowen's reputation as interpreter of Russian compositions is international in scope it is but natural that he should have given Tchaikowsky's fine Fourth Symphony a most authentic reading. We must acknowledge that we enjoy listening to this able conductor bringing out the strong points of these vital Russian compositions. The dignity he put into the Andante maestoso movement, the singing grace with which he brought out the Andantino, the joyous humor with which he leads the orchestra through the exhilarating pizzicato passages in the Scherzo and finally the virility with which he led the orchestra through the finale introduced to us new features of the work which somehow remained hidden to us on previous occasions. One of the most delightful experiences in attending symphony concerts is this contrast of viewpoints displayed by various masters of the baton, and we feel inclined to rejoice in the selection of Issay Dobrowen as permanent conductor of the San Francisco Symphony Orchestra.

\* \* \*

Preceding the thirteenth pair of symphony concerts was the eleventh popular concert, which took place last Sunday afternoon. Borodin's Second Symphony in B minor was the opening feature and it was conducted and played with the vivacity of spirit and that ruggedness of rhythm which represents one of the most impressive characteristics of Russian music. With every succeeding time that we hear Dobrowen direct works of Russian composers we receive added realization that he is one of the foremost interpreters of this phase of composition we

(Continued P. 2, Col. 2)



CLAIRE DUX

The Delightful Lyric Soprano Who Will Give An Exemplary Concert Program at Dreamland Auditorium on Monday, Aug. 16



## BRAHMS' REQUIEM

(Continued from page 1, col. 2)

has not sung this part realizes its vocal difficulties. Brahms does not spare the soloist. In the high as well as low vocal positions the soprano has at times to exceed its natural range, but Mrs. Weidemann sang freely, with exceptional ringing quality and with splendid intonation. She not only pronounced the lines clearly, but applied to them the deep emotional significance which the composer so shrewdly injected into the phrases. It was an exceptional performance and when at times the voice, by means of its dramatic use, sounded somewhat vibrant it added to the emotional effect.

After the conclusion of the Requiem Dr. Leschke, the soloists and the chorus received an ovation from the huge audience that must have touched each of them to the heart. Its enthusiasm was indeed merited and we trust that another ten thousand enthusiasts will hear the same chorus interpret the same composition during the coming convention of the National Federation of Music Clubs next June.

This reminds us that Mrs. Lillian Birmingham, after an introduction by J. Emmet Hayden, espoused the cause of the coming convention in splendid fashion. In ringing tones she accentuated the high lights of the event and convincingly told of the important features of the occasion, concluding with an appeal for financial assistance necessary to keep the pledges she was authorized to extend in order to compete with other cities to bring the National Federation of Music Clubs to San Francisco this year.

The second part of the program consisted of two instrumental works interpreted by the San Francisco Symphony Orchestra under the direction of Issay Dobrowen, namely, the ever effective third Leonora Overture by Beethoven and the Polovtsion dances from Borodine's opera Prince Igor received from Mr. Dobrowen's baton sympathetic and musically intelligent interpretation. Between these two instrumental compositions Reinald Werrenrath sang Wagner's Evening Star from Tannhauser with delightful sentiment and unusual vocal beauty. It was an event worthy of a successful season of which the Auditorium Committee of the Board of Supervisors has every reason to feel very proud.

## FRESNO MUSICAL CLUB

The activities of the Fresno Musical Club, which has flourished well for several years, are to be suspended at least temporarily. The club has come under the financial depression caused by the failure of the United States Building and Loan Association to make a settlement of its deposits, the club being a depositor there. Miss Belle T. Ritchie, president, has announced that future concerts under the auspices of the club will be given due notice.

## SYMPHONY CONCERT

(Continued from page 1, col. 4)

have heard. His splendid reading of Borodin's delightful symphony added to our confidence in his ability.

Gregor Piatigorsky, distinguished Russian cellist, was the soloist. He interpreted Dvorak's Concerto for 'cello and orchestra in B minor. From the first time we have had the pleasure of hearing this consummate artist he impressed us as being the most prodigious exponent of this instrument whom we have heard. His technic is at times unbelievably brilliant and precise, his musicianship is almost clairvoyant in its successful reproduction of the composer's intentions, his tone is organ-like in its lushness and richness and the velocity with which his fingers race over the keyboard reminds one of the digital speed of a violin virtuoso. The Dvorak numbers gave him many opportunities to display his numerous virtuosity and the audience seemed to drink in every tone he produced. The ovation he received at the end of the concerto was almost overwhelming.

In striking contrast to the Slavic robustness of the Dvorak concerto Bizet's effervescent Carmen Suite closed the program worthily. Here was at least a little concession to those who came in response to the announcement of a "popular" program.

And now we wish Issay Dobrowen bon voyage, hoping that he will enjoy his summer vacation, if he has any, for he may receive offers to conduct in Europe, and that he will return to us refreshed and as vigorous as he leaves.

## CLAIRE DUX COMING

There are probably few singers now before the public whose knowledge of music is so extensive or who have ready at a moment's notice so large and varied a repertoire as has Claire Dux, the famous soprano, who will bring the Selby C. Oppenheimer Concert Series to a brilliant close, Monday night, April 13, in Dreamland Auditorium.

Mme. Dux has sung practically every lyric and coloratura role of the standard operas, is perfectly at ease in all manner of lieder and ballad compositions, and thoroughly knows her Beethoven, Brahms, Schubert, Schumann and Wolf. Her French list is complete and she is entirely at home in the Russian, Bohemian, Swedish and a half-dozen other languages.

Claire Dux, it is said, could present no less than a score of entirely different programs on a tour and present each one with that glorious charm and engaging personality which has made her "America's Sweetheart of Song."

## PADEREWSKI'S PERENNIAL POWERS OF ATTRACTION

Eminent Polish Piano Virtuoso Attracts Thousands of Admirers to Dreamland Auditorium

BY ALFRED METZGER

Irrespective of what we may think of the pianistic art of Ignaz Paderewski, the great Pole, he certainly possesses a personality which draws thousands of people to the box office to leave their offerings at the altar of music. Dreamland Auditorium housed about six thousand enthusiasts last Sunday afternoon when the internationally famous artist gave one of his occasional concerts in San Francisco. We have now heard this remarkable musician during a period of almost forty years. As a matter of fact, he crossed the ocean on his first American visit in the same steamship the writer did, and afterwards became world renowned.

We heard him at his first appearance in San Francisco in the middle nineties and, strange to say, today he seems to possess the knack of drawing multitudes to his concerts in the same manner as he did during his first concert tour. Now, no matter what we may think personally regarding the character of his interpretations, he has become an institution. When thousands of people continue to attend Paderewski concerts there must be a reason besides coming to see him. We find people at a Paderewski concert who do not attend any other concerts.

They sit enthralled while he plays. After the conclusion of the program they rush to the stage as if there were a fire somewhere. They hang with wrapt attention on every motion he makes and their eyes seem to regard him with almost idolatrous intensity.

During more than thirty years we have expressed our disagreement with those who regard Paderewski as the greatest pianist. We even find today our former conclusions verified, but what is the use of continuing to antagonize those who do not agree with us. We feel we have said all that is necessary regarding Paderewski among the world's great pianists, now when he is over seventy years old and still holds the affections of millions, we find our meek voice superfluous.

When it comes to drawing masses of people to the concert hall, Paderewski is the king of all pianists and, after all, what more can anyone want than the lasting admiration of the people?

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## PARLOW STRING QUARTET

The Parlow String Quartet will present the tenth program in its series of concerts Wednesday evening March 25, in the Chamber Music Hall on the Mills College campus. The personnel of the Quartet includes: Kathleen Parlow, first violin; Harvey Peterson, second violin; Willem Dehe, violoncello; Romain Verney, viola.

## These three artists insist on the Steinway



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World famous violinist, says:

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[ALBERT SPALDING, violinist, will play in concert at Dreamland Auditorium, Monday night... March 23]



**\*ISSAY DOBROWEN**  
Director of San Francisco Symphony Orchestra, says:

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**\*MICHEL PIASTRO**  
Concert Master and Assistant Director of the San Francisco Symphony Orchestra.

"The tone of the Steinway is to me as beautiful as the tone of a Stradivarius violin."

[\*ISSAY DOBROWEN and MICHEL PIASTRO will give a Sonatina Recital, Saturday night, March 21st at Scottish Rite Hall]

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*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, Editor  
ANNA CORA WINCHELL, Assistant Editor

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## MUSIC AND THE NEW CHARTER

On Thursday San Francisco citizens will vote on the acceptance of the new charter. Since this is essentially a political question there are two opposing factions endeavoring to induce voters to make their suggestions. Both sides are interested in having people vote their way. Each faction will want to convince the people that they have no personal interest, but are acting solely for the best interests of the people at large. Very naively the people are told: "Read the charter and see for yourself." We venture to say that few of our readers have ever seen a copy of this new charter, not to say having read it. To give our readers an idea what it is to read this new charter—and we have read it—we wish to point out that it consists of more than fifty closely printed newspaper columns, or more than 5½ newspaper pages. This again represents more than 50,000 words. Isn't it a joke to ask the average man or woman who votes and works to read 50,000 words and know what it is about?

The new charter HAD TO BE FINISHED WITHIN A SPECIFIED TIME, in order that the present Legislature might make it a law so that it could be in effect next January. Consequently it had to be rushed. Even its sponsors say that it is not what they wish it to be—there are mistakes in it, much will have to be changed, but all can easily be done by means of AMENDMENTS. But they fail to tell you that it requires elections to amend the charter and in the meantime, while waiting for elections, the City of San Francisco has contented itself with what the Freeholders themselves admit is an incomplete and unsatisfactory document. We would rather wait until the charter that is satisfactory at least to those who have drawn it has been written than to have a legal document accepted which has been rushed through to completion in order to be ready at a certain time. The very eagerness to be in such a hurry justifies at least a little criticism.

The writer is not qualified to judge on every paragraph in the new charter. We know, however, the injury that will be sustained by the city after such splendid progress has been made in the last few years under Mayor Rolph's administration and with the Board of Supervisors heartily co-operating. Let us see how music will fare if the new charter goes into effect. Music is included in the provision for the appointment of an art commission by the Mayor. Here is what the charter puts it:

### Art Commission

Section 45. An art commission for the city and county is hereby created, consisting of ten members appointed by the Mayor, and six ex-officio members. The ex-officio members shall be the Mayor and the chairmen of the following boards and commissions: public library, park, planning, de Young Memorial Museum and California Palace of the Legion of Honor. The Mayor shall appoint three members, and an artist-painter, an artist-sculptor, a musician, a literateur, two architects and one landscape architect. In appointing the seven professional members, the Mayor shall solicit nominations from architectural, art, musical, literary and other cultural organizations of the city.

The remainder of the section refers to the term of office and to the fact that the members shall serve without compensation.

Upon careful examination of the charter we find that this commission has no powers whatever except to offer suggestions and advice. Any money to be spent must be through the recommendation of an administrative officer who is authorized to provide for the budgeting and for the control of publicity and advertising expenditures. It is well known that the financial assistance now given by the City of San Francisco to music comes from the welfare and publicity fund. We can not find anything in the charter that empowers the art commission to authorize expenditures for art purposes. In other words, music will cease to receive aid from the City of San Francisco should this charter go into effect. We do not believe that the Freeholders intended to cut off any support of music, but we certainly believe that it was intended to CURTAIL the expenses now devoted to musical endeavors.

Reading the provision for the appointment of an art commission you will find that among the ten members and six ex-officio members there is but ONE musician. And while it is specifically stated that there should be an artist-painter, no doubt not to be confused with a house painter, and an artist-sculptor, possibly to differentiate him from a stone cutter, there is no necessity to have an artist musician, which may be a good thing. But what chance has one lone musician against the other fifteen members of this commission, each of which has his own personal interests to look after.

We believe in an art commission. But it should be confined strictly to educational matters or to suggestions as to artistic policies. The money spent by the city for music in the last few years has been principally for purposes of high class entertainment. From twenty-five to thirty thousand music-loving people of moderate means have been able to listen to the highest form of music under the most distinguished authorities at prices within their modest means. A concert that could not have been heard for less than one dollar to as high as three dollars could be heard by thousands for from 20 or 25 cents to \$1.00. These twenty-five or thirty thousand people, citizens or residents of San Francisco, have heretofore saved during twenty concerts a season about \$50,000 a year, or \$500,000 during the last ten years.

There is no doubt in our mind that the Freeholders drafted this charter with the sole purpose in view to conduct the administration of San Francisco upon an exclusive and strict business policy. They naturally want the artistic phase of this administration also conducted upon a strictly business policy. That means to spend as little money as possible for anything that does not justify such expenditure in the way of financial return. It is well known that artistic enterprises can not be conducted upon purely business methods. Generosity is the keynote upon which artistic problems should be solved. With the curtailing or elimination of funds for municipal entertainment for the masses, the municipal symphony concerts, the municipal chorus, the summer symphony concerts, the contributions to the San Francisco Orchestra fund become impossible. Supervisor J. Emmet Hayden and his associates on the Board, as well as the Mayor, now Angelo Rossi, formerly James Rolph Jr., who have worked so hard during nearly fifteen years to give the people of San Francisco the finest music at the least possible expense to them, will have worked in vain.

If our readers feel that the promised benefits from this charter will offset the harm that will be done to music, they are justified to vote yes. But if they feel that no harm is done to work a year or two longer under the old charter until a new charter can be patiently and carefully compiled—a charter that gives public entertainment a definite place—then it is his or her duty to vote NO.



## OPERA ASSOCIATION FILLS VACANCIES

Mrs. J. F. Neilan and Noel Sullivan  
Elected to Governing Board

The annual meeting of the San Francisco Opera Association was held on Tuesday, March 17, at the Fairmont Hotel. President Robert I. Bentley announced, among other items, the ticket for the board of governors to be voted upon. Sixteen, incumbents, were reelected and two new names replaced vacancies. Noel Sullivan was proposed for nomination by Mrs. Angus M. Boggs and elected to fill the office of the late ex-Senator James D. Phelan. Mrs. John Francis Neilan, proposed by Miss Elizabeth Livermore, will replace Mrs. Leonard Woolams, now resident of New York.

President Bentley spoke of the necessity of a survey of the Civic Auditorium regarding seats, as he stated complaints were made last season regarding unsatisfactory seats. Statement was made by Judge George A. Crothers that it will be available for the present board of governors to become advised of the plans of the coming managers of the new opera house, that the two bodies shall act in harmony. He pointed out that a change in general management is inevitable, passing, as will, the opera affairs from voluntary to official supervision.

President Bentley said that opera affairs would, with the completion of the opera house, pass into the hands of the board of trustees. Wilfrid Davis, business manager, reported that the most important matter from now on till the opening of the 1931 opera season is to sell season tickets, "as the only way we can insure our expenses this year."

Director General Gaetano Merola announced some of the personnel of the casts for the season and declared his faith in the continued success of the opera attendance.

## FLORA SYNDER BOYD PLAYS

The home of Captain and Mrs. Baldwin (Caroline Cone) was the setting of a reception to Flora Snyder Boyd, pianist, Tuesday evening, March 10, on Palm Avenue. Mrs. Boyd gave a group of solos during the affair, exhibiting a style of much excellence. She incorporates in her achievements entire clarity of technique and mental alertness which does not deny a sympathetic understanding of compositions. In a Bach Prelude there was dignity and studiousness; in the Beethoven Walstein Sonata, Mrs. Boyd displayed a worthy legato and dynamic accent, and in two Chopin Etudes, A and G major, she gave a spirit of reminiscence with fine feeling. An evanescent invention of the late Charles Griffes was light under her fingers, leaving an impression of charm.

An artist student, Mrs. Boyd is far on in her grasp of essentials, musically and intellectually, and will doubtless come into further notice.

A. C. WINCHELL.

## OCTOGENARIANS ARE HONORED AT THEATER

Emilie Melville Shares Tribute With  
Clay Greene In Audience

BY ANNA CORA WINCHELL

Two octogenarians graced the occasion of the Sunday Evening Musicales at Travers Theater March 15, when Emilie Melville, revered actress and singer, recalled her memories of several generations, and Clay M. Greene, author, dramatist, critic, adorned a seat as a first-nighter. He and Miss Melville had been stage associates some time past, but years are as nothing when perched upon certain natures, and these two personages have that invaluable gift of youth, not merely in speech or action but in the spirit which fits itself to all eras with understanding. Mr. Greene has just celebrated his eighty-first birthday with his long-standing confreres of the Bohemian Club.

Miss Melville, even on a cane, gave no other hint of fragility. She spoke of her operatic career, her appearances in San Francisco in The Mascot, Girofle-Girofla, Pinafore, singing at the old Metropolitan Opera House, the Bush Street Theatre and other boards of a famed past. In drama she excelled, and referred to her four straight years in New York in Peg-o'-my-Heart, of which she became heartily tired. She included Clay Greene in certain memoirs and he arose to a warm and affectionate applause. Miss Melville then sat, like a picture, in a great chair to one side of the stage and received the courtesies paid her by Ellen Page Pressley, soprano, and Martin Cory, baritone, as they sang to her songs of an older day, the former vivaciously giving a champagne song from Girofle-Girofla, Cory singing O Fair Moon, To Thee I Sing, from Pinafore, and the two doing the famous "Gobble" duet from The Mascot so valiantly they must repeat it.

Miss Melville retired with flowers and on a long applause.

Each of the singers were heard in other solo groups, with Harry Wood Brown at the piano, and duets included that of the third act of Thais and one from the first act of I Pagliacci. Mrs. Pressley showed warm, sympathetic tones throughout her lists, often reaching a climax with admirable dramatic color. Cory sings with a flair for his art, offering pleasurable effects; one feels that he has much more in his throat than is sufficiently exposed.

The fourth event in this series will take place tomorrow evening, March 22, when Arthur Johnson, tenor, and Consuela Gonzales, Spanish artist, will give the program.

The A. Cappella Choir of the University of California at Los Angeles will be heard at Wheeler Auditorium, on the campus at Berkeley, March 31, at 8:15 o'clock. The choir is given credit for excellence and variety and promises a program of interest to musicians and students.

## LORING CLUB HOLDS LOYALTY OF MEMBERS

Veteran Organization Gathers Filled  
House At Season's Second Concert

The Loring Club, always due for honorable mention among the choral bodies of the Pacific Coast, gave an interesting program March 10 on its second appearance for the 1930-1931 season. Scottish Rite Hall was packed to the doors, and it is really remarkable in face of all the crowded music conditions of this city that such devotion in attendance continues unabated.

Guest artists were not presented on this occasion, but the incidental soloists were chosen from the body of singers. Wallace A. Sabin conducted specially prepared numbers, one of which, Sydney Barlow Brown's Your Song From Paradise, found general favor and was sung with spirit.

Dudley Buck's Bugle Song, always arresting, gained a spontaneous response, and contrasting works during the evening included the lively Scotch folk song, Rantin', Rovin' Robin; the Irish folk song, My Love's An Aubutus, and Grieg's Poeme Erotique. Arthur Foote's Farewell of Hiawatha is an impressive picture and, sung by this organization for many years, can never become trite. Benjamin Moore at the piano, and William Laraia leading the small orchestra, insured the excellent accompaniment one always hears at this club.

ANNA CORA WINCHELL.

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Conductors of the Philadelphia Grand Opera Company next season will be Leopold Stokowski, Eugene Goossens and Fritz Reiner. Emil Mlynars, whom they succeed, returns to Poland. The company will further increase its schedule to twenty-four performances.

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## SWEET AND SOUR NOTES

By A. Major

is the beginning of Spring (21). In musical circles, too, Springtime has had its in-springtime usually brings along fever. Unlike the hay fever, not result in cold feet, but in heated blood. In others goes to the head. Now the of the San Francisco Symphony Orchestra have had Spring fever and Dr. Issay Dobrowen was ask for physical examination musicians simply got the that they must play for each they wanted to show what they Dr. Dobrowen felt if he did e to their wishes they could bly finish the season, and so inations were held.

not invited to be present. But tour of investigation brought ghtful results. It seems some members were too bashful to themselves to examination in everybody and consequently their desire for shining und unseen amidst the company shrinking violets. It seems as who usually are most eager to their virtues were most deter- their protestations of modesty llingness to "show off" before eagues. And those who, as a itted their actions to speak an their words, did not hesi- eather the critical attention of ow musicians and their con-

ow everyone breathes a sigh of the Spring examinations are e are sorry that we have no discovering who passed the ions favorably and who did we shall glance with an eagle the medical records of the health and see if there have casualties during the last two

g over the column of the rk Times we find that the ver has also had its effect in rican metropolis. Evidently oscanini discovered that 35 members of the Philharmonic needed overhauling. He no- n by letter that he wanted a h them in private. In other was dying to hear them play alone. Now the effect this had upon these 35 "soloists" nding. They wrote replies to invitation, although I under- t there was no R.S.V.P. at- d some of them said that e unavoidably detained and possibly be present on the late. Some of them, for rea- eident, regarded the invita- insult and declared that they er judges of their artistry anini, that they were not in of giving private recitals be- dience of one and that they

declined the invitation without thanks. After all, come to think of it, it must have been the hay fever, for cold feet do not go with the Spring fever.

And now they had to compile a new Charter, working several months, night and day, to prevent the Supervisors from spending money on music and incidentally listen to the concerts on passes. Isn't it awful! To make this business arrangement doubly sure an art commission is to be appointed by the Mayor, consisting of sixteen members, including an artist-painter, an artist-sculptor and just a plain musician. He needn't be an artist at all. And if the people of San Francisco want to hear summer symphony concerts, municipal symphony concerts, a municipal chorus and other non-profit-making musical affairs, this one member of the art commission will have to convince the painters, architects, sculptors, literateurs (don't forget the teurs) and landscape architects that music is entitled to more appropriations than their pet measures. And that chap has to work without compensation. Whatever he will earn he will surely get by the sweat of the brow. If this charter passes we hope that our friend Albert A. Greenbaum will be appointed as the musician. He doesn't claim to be an "artist"-musician. He only knows his business. But he can take care of himself. He is big and strong and can stand a whole lot. I knew this proposition of saving the people thousands of dollars in the way of high class musical entertainment was too much for the stomach of those who don't give a continental for music. But I never suspected that they would go to work and compile 50,000 words of English literature to get rid of their "pest." It will be interesting to note how many people will agree with them and how many not. I shall watch Friday's newspapers with a great deal of interest.

In Arthur Brisbane's interesting column "Today" I noticed a paragraph referring to a Mexican inventor who discovered a new form of music which is obtained by purely mathematical means. I have been under the impression that practically all so-called ultra modern music has been obtained through mathematical means. It seems to be the result of perspiration instead of inspiration and of dearth instead of fertility of ideas. Mr. Brisbane says that this new discovery of music by means of mathematical calculation is as difficult to understand as Prof. Einstein's theory of relativity. It is said that only six people understand this relativity. I doubt if six people really understand a musical composition created only by means of mathematical calculations. Furthermore, I don't think that they care whether they understand it or not.

## "MIDNIGHT TO DAWN" OFFERS SERIOUS MUSIC

Muriel Draper Outlines Experiences  
Before Audience at Matinee  
Musicales

BY ANNA CORA WINCHELL

The introduction of Muriel Draper, as the final attraction this season of the Alice Seckels Matinee Musicales, brought a gathering prepared to be interested to the Fairmont Hotel last Monday afternoon, March 16. Mrs. Draper has made a name through her book, *Music At Midnight*, and on the strength of that her hearers listened for further enlightenment on the magic of music as enjoyed in foreign lands, through customs and associations less known to the United States.

Perhaps the most pertinent of Mrs. Draper's remarks concerned the statement that music is not a thing of ornamentation or the means to prestige. She opined that it is an intellectual function designed to arouse various emotional qualities, and as such to be respected. She quoted that the Chinese believe the piano to be a mathematical invention whereby important and interesting calculations may be worked or proved. In support of her estimate of music, Mrs. Draper said:

"Those who came to our home for music were either artists who performed as artists or listeners who listened with respect and dignity; it was not a place for the prestige which music may give and which is sought by many who wish to 'belong'." Otherwise the speaker spoke deftly of various experiences which included an outlining of her husband's (Paul Draper) search for fame, first as pianist, then vocalist. The names of Bauer, Thibaud, Casals gave color to the talk, besides those of Henry James, Norman Russell, Joseph Conrad sketched in lightly.

## RUSSIAN MUSIC BY STEINDORFF CHORAL

The Steindorff Choral will be heard in its annual spring concert at International House, University of California, Tuesday evening, March 24. Under the guest conductor, Theodore Korbacheff, an all-Russian program will be given, with solos by Merle Renee Scott, soprano, and Ruth Frazier, contralto, with incidental solos by Jeanette von Sturm Stock, mezzo soprano, who will be heard in an obbligate in Arensky's *On Wings of Dreams*. Program notes on the latter work state its favored use by concert singers, and that it has been arranged, as well, for chorus, also containing an effective Requiem.

Esther Murray Anderson will be at the piano throughout the program.

The Steindorff Choral takes its name from its founder, the late Paul Steindorff, and, to quote from the by-laws, "is a name in perpetuity. It has been so resolved by the charter members that the memory of the first conductor of the Choral shall not be lost to succeeding generations."

## SPALDING CONCERT

Standing today at the head of his profession and considered one of the great violinists of the world, Albert Spalding, American, will be heard in recital Monday night in Dreamland Auditorium, as the ninth attraction on the Selby C. Oppenheimer Concert Series.

Spalding has climbed the top of his profession despite the handicap of wealth. He overcame that obstacle by hard work and application, a calm dignity of demeanor and a very evident seriousness of purpose. His career is an outstanding example that American artists need not worry about recognition. The playing of no violinist today has greater content of spiritual or sensuous beauty. None of his present day colleagues has a wider range of tone, of subtler or widely used expressive nuance, or a more compelling message. The program which Spalding will play Monday night will bring out in cameo-like clearness and beauty these attributes of his art. Outstanding on the list are the Concerto in E flat major of Mozart and the Beethoven Sonata C minor, Op. 30, No. 2, for piano and violin, wherein Andre Benoit, the distinguished pianist and accompanist, will be at the keyboard. The balance of the program is made up of compositions by Veracini, Cesar Frank, Joseph Suk, Lili Boulanger, Mendelssohn and Paganini.

The Pacific Musical Society will present a program March 26 at the Fairmont Hotel, at which the participants will be Helen Gates Cochrane, soprano; Mildred Hahmann Turner, pianist, and Miriam Soloveff, nine-year-old violinist, accompanied by Mrs. E. A. Josue. The offering by this club March 13 included Mrs. J. Van den Berg, dramatic soprano, and Israel Rosenbaum, violinist, with Mrs. E. E. Young and Eleanor Berlant, accompanists. Mme. Rose Relda Cailleau, president, presided.

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## MYRTLE LEONARD WITH PACIFIC OPERA COMPANY

One of the new faces in the group of California artists to be presented next month in the third annual season of the Pacific Opera Company will be that of Miss Myrtle Leonard, contralto. Miss Leonard, known here through her concert work, will have two major roles which Arturo Casiglia, general director, has just announced. These are The Masked Ball and La Gioconda.

Miss Leonard's voice is of the northern European type, reflecting her Teutonic ancestry. Although her training has been entirely received in this country, she has won much acclaim for the richness of her voice, for its wide range and for the power of her lower register.

A graduate of Notre Dame convent, Miss Leonard early undertook the training of her voice. She was urged to pursue her studies in New York, which she did by following many commercial pursuits in order to acquire the necessary funds. She enrolled as a pupil of Francis Stuart, supporting herself through theatrical and other engagements. Stuart gave her Italian and French and groomed her for public appearance. She made her debut in California and this has been followed by many concert appearances throughout the United States and Cuba.

Preparations for the third season of the Pacific Opera Company are going rapidly forward, according to Casiglia. The Tivoli Opera House has been selected and the season will open Monday, April 20, with a performance of Bizet's Carmen. There will be eight evening performances and two matinees. The remainder of the performances will be as follows:

Tuesday night, April 21, Rigoletto; Thursday night, April 23, The Masked Ball; Saturday matinee, April 25, Cavalleria Rusticana, and Ballet, La Boite a Jou-Joux; Saturday evening, April 25, Carmen; Monday evening, April 27, La Gioconda; Wednesday evening, April 29, Madame Butterfly; Friday evening, May 1, Lucia; Saturday matinee, May 2, I Pagliacci and Ballet La Boite a Jou-Joux; Saturday evening, May 2, La Gioconda.

Among the other artists announced by Casiglia are: Audrey Farncroft, Claire Upshur, Olive Richards, Nona Campbell, Gladys Young, Adela Reyes, Mary O'Connor, Eleanor Painter, Edith Mackey, Merle Floyd, Mardell May, Elizabeth Byrnes, Bernice van Gelder, Anna Shimosumi-Iki, Ludovico Tomarchio, Jose Corral, Mateo Dragoni, Luie de Ibarguen, Terry Lanfranconi, Alberto Vannucci, Evaristo Alibertini, Joseph Hoyos, Marsden Argall.

Leandro Campanari, the distinguished vocal pedagogue, will conduct a master class of singing in Cincinnati for the Ohio Federation of Music Clubs of which Mrs. Edgar Stillman Kelley is president and Mrs. John A. Hoffman, chairman of the committee in charge of the classes. Mr. Campanari will leave San Francisco March 28 and will return at the conclusion of the class.

## YEHUDI MENUHIN DUE HOME

When Yehudi Menuhin plays his home town recital in Dreamland Auditorium on Sunday afternoon, April 19, it will be a veritable gathering of the clans for already the demand for seats stands unprecedented, according to Selby C. Oppenheimer, who manages the boy violinist's appearances on the Pacific Coast. Oakland, also, is moving steadily along toward showing Yehudi Menuhin proper honor when he makes his first appearance in that city in the Auditorium Theatre on Wednesday night, April 22, an audience which will more than tax the capacity of that house being in prospect.

That Yehudi has definitely graduated from the prodigy class is evidenced by the writings attending his present tour. Everywhere he has appeared the critics have stressed the fact that the boy is now to be judged solely on the merits of his playing, with no allowance to be made for his years.

Following his concert in New York, Feb. 10, Samuel Chotzinof in the World wrote: "With so many child marvels clamoring for attention these days Yehudi, now 14 years old and who began playing at eight, must, by reason of his long service, be accounted a veteran at the prodigy game.

"In truth, Master Menuhin is a prodigy only by virtue of his small years. For if you close your eyes against the short, plump figure, the childish face and fresh, tender fingers, you will hear ageless playing in which tonal beauty and a sure and true dexterity are at the utmost service of a mature musical instinct, logical and profound, and a poetic imagination whose natural habitat is great music."

Yehudi promises two distinctive and entirely different programs for his San Francisco and Oakland concerts.

## CADMAN VERY ACTIVE

Charles Wakefield Cadman, familiar the world over by reason of his versatility of genius and his spirit of helpfulness, has endeared himself to countless thousands and never fails to answer a call for personal appearance before his public. On March 15 he appeared with the Valley Hunt Club and on March 17 before the Shakespeare Club of Pasadena, giving a performance, with his Hollywood Quartet, of White Enchantment, a song cycle with the composer at the piano. On March 18 Mr. Cadman left Los Angeles for a tour of the Northwest, to appear in concerts in Shasta, Redding, Portland and Seattle. In these concerts he will be assisted by Ruby Ohman, contralto. Three concerts are to be given in Portland, including one appearance for Mr. Cadman as soloist with the orchestra in the Sunday morning concert. He will play his own compositions. Texas will next claim the composer, who is to direct his operatic cantata, Sunset Trail in Dallas and in Fort Worth, where a pageant will be given the first of April.



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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

of the many pleasant evenings spent at the Club Rooms, 533 street, fell on January 16, 1924, with our genial Julius A. Haug chair, as president. Our guests of honor were Dr. and Mrs. Spaeth of New York. His talent and wit were very enter- It would be hard to find anyone smarter than he is as an ner speaker. Very rapid in utterance, he has everything about his tongue's end. This was truly a case when we were re- for a little hospitality. Many questions were asked of him, brought forth instant and illuminating replies.

Andre Ferrier, Wenceslao Villalpando and M. G. Wesleder ne club.

arch, waltzes by Hans Huber were played by Messrs. Brue- r and White.

invitation to the dinner, April 12, requests a full attendance, ers of utmost importance" were to be acted upon. This had e to impending bankruptcy. A resolution had been passed at ous meeting to post in the clubrooms the names of delinquent s, together with the amounts due. This provision was carried we had the PLEASURE of reading the list.

luncheon, given in honor of Max Bendix, nearly fifty persons sent. Many pleasant and historical incidents were recounted. n Mr. Bendix came here from Boston, where he had made for a name as a pianist, he gave a recital in Beethoven Hall, Post pposite Union Square. Among other compositions he played ation to the Dance, by Weber-Tausig. This composition, d to be played up to the hilt to be effective, especially with additions to it, is a severe test to any pianist, and Mr. Bendix hen his thoroughness and brilliancy of performance.

## END DILL DATES EXTENDED ONE WEEK

ces of Kolb and Dill in their edy hit Apron Strings has e management of the Geary o arrange for an additional ay. Only by this means will sible to accommodate those indicated their desire to see s comedians in their newest

h Dorrance Davis has writ- Broadway successes before Apring Strings, it is this n which his enduring fame The play ran all last season rk with Jefferson De An- e role in which C. William eing seen here. Among the is successes are The Shelf, Frances Starr starred here 1, and A Lady in Love, in gy Wood starred on Broad-

inality of the situations, to- h the clever lines, combine ron Strings one of the best presented in San Francisco seasons.

Dill, now the ranking stage comedians in the American e the retirement of McIn- eath, will begin the fifth and of their engagement at the tre on next Sunday, March or the final performances of

Apron Strings are now on sale, and in spite of its success it will be impos- sible to extend the run beyond Satur- day, March 28.

Matinees are given on Wednesday and Saturday. The Wednesday matinee is sepcially priced. The best seats are only \$1.00.

## SPALDING TO BE L. A. PHILHARMONIC GUEST

Another outstanding pair of concerts of the Philharmonic Orchestra, Dr. Artur Rodzinski conductor, will take place at the Philharmonic Auditorium, Thursday evening and Friday after- noon, March 26-27, with Albert Spald- ing as the soloist. Spalding's name means so much to concertgoers all over the country that he needs no further introduction. He will be remembered for his superb playing with the Phil- harmonic Orchestra in past seasons in Los Angeles. Mr. Spalding will intro- duce a violin concerto by Respighi, Gregoriano. Balance of the program follows: Prelude to Parsifal by Wag- ner; Triana from Suite Iberia, Albeniz- Arbos; Fete Dieu a Seville by Al- beniz, program closing with Symphonic Dance in Basque style from Die Bas- kische Venus, Op. 14, by Wetzler.

Vienna will be the scene of the sec- ond annual festival of the International Bruckner Society this fall.

Liszt described Carl Tausig as "the infallible, with his fingers of steel." Max Bendix was in the habit of steeling his fingers on a Virgil Clavier, with a stiff touch.

All great technicians must have individual methods, no doubt, in arriving at their goal. Erst Hartmann used to say, "Much playing means good playing."

It was also in Beethoven Hall that W. L. Tomlins, of Chicago, gave his first lecture on choral singing in San Francisco. In illustrat- ing a musical passage in The Messiah, he tossed his handkerchief repeatedly in the air, letting it fall to his hands, as though wafted on waves of sound—billows of music. After this long time it may be unsafe to say in what chorus of The Messiah Mr. Tomlins used so unique an illustration; but I will venture a guess that it was in Unto Us a Child is Born, and in the theme set to the words, And His Gov- ernment Shall Be Upon His Shouder."

Very many will remember that Mr. Tomlins held a series of choral rehearsals here and in Oakland, arousing the choralists on both sides of the bay to the greatest enthusiasm.

The climax of his stay here came in a Grand Choral Concert, at the Metropolitan Temple, in Fifth street, near Market. It took place Thursday evening, September 19, 1895. On the program appears Sigmund Beel, in Airs Russe, for violin, by Wieniawski; Louis Heine (remarkable musician), violoncellist, in (a) Legende by Wieniawski, and (b) Scherzo by Keugel.

Ugo Talbo, also, sang solos. But in Here by Babylon's Wave, by Gounod (137th Psalm), there was such a burst of chorus singing as has never been excelled in the history of music in San Francisco. The parts were balanced and the acoustics were good. Mr. Henry Brethe- rick played the organ.

(To Be Continued)

## FEDERATION COUNCIL TO MEET IN BERKELEY

Mrs. Horatio F. Stoll, president of the California Federation of Music Clubs, has called a president's council for Sunday afternoon, March 29. It will open at 3 o'clock at the home of Mrs. Gilbert Moyle, 2729 Elmwood avenue, Berkeley, and Mrs. Stoll will present Glen Haydon of the University of California as the main speaker of day. Matters concerning the national biennial next June in San Francisco will be the vital topic.

Federation business will be conduct- ed and music will be included.

## ESTELLE REED TO DANCE

Estelle Reed, who won the critical acclaim of Europeans quite as gener- ally as Kreutzberg and Georgi have won that of San Franciscans, will give a dance recital in the Geary Theatre on Sunday afternoon, April 12, under Alice Seckels' management.

Of Miss Reed's work, Lou Livelde writes in a Paris critique that she pos- sesses "a musicality which is so highly developed that not only the rhythm but even the melody of the dance is justified. . . . We will finish with com- plimenting Estelle Reed for what we mostly do not expect here of an Amer- ican: for her discretion and her refined taste. This also proves that we know

very little here about America and Estelle Reed's native country: Cali- fornia."

Miss Reed will be assisted by Juan Lopez, pianist, and a dance group.

Eugen von Hubay, veteran violinist, may retire from his teaching in Buda- pest.

\* \* \*

Paris recently celebrated the fiftieth anniversary of its Lamoureux Or- chestra.

\* \* \*

A little known opera of Tschai- kowsky The Little Slipper, has been re- vived in Czechoslovakia.

\* \* \*

A daughter of Meyerbeer died not long ago in Austria at the age of 92.

\* \* \*

Toni Birkmeyer is new ballet master of the Vienna State Opera.

\* \* \*

A prominent young German violin- ist, Josef Wolfsthal, died recently of pneumonia. He was 31 years old.

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## OREGONIAN QUARTET VIVIFIES ITS MUSIC

Neah-Kah-Nie Has Advantage of  
Uninterrupted Study and  
Rehearsals

BY ANNA CORA WINCHELL

Our sister states of the Pacific Coast have sent us most excellent ensembles. In January we had the Cornish Trio from Seattle, and the past week we have had the Neah-Kah-Nie Quartet of Portland, Oregon. Should the Abas Quartet of San Francisco decide to go a-visiting, these three small concerted bodies might form an interesting circle of comparisons.

The Neah-Kah-Nie, an ancient tribal name of Oregon's Indian settlers, designating The Home of the Supreme God, has two marked advantages in coming before us. Its players belong only to each other in musical understanding, intimacy and rehearsing. They do not teach, they do not play apart from the Quartet; they are being builded, as were the Flonzaleys, to become one in instinctive understanding of composers and of themselves. So they play that way, with that indefinable output of spirit and mechanical purity only to be obtained when musicians are not diluted by other influences no matter how fine.

The second advantage was that the Neah-Kah-Nie played in a small drawing room, where no diverting vibrations entered in, as must be the case in all large halls. Spirit was kept intact, and concentration among the hearers was never broken. The music, in itself, was perfect, the delivery was as beautiful as one could wish and the final result an experiencing of sustained and quiet joy not comparable to any other form of proffered art.

To this end, Mrs. Charles N. Felton opened her hospitable home on Pacific Avenue.

The four played the Mozart E flat major, opus 428, heard here on a day so remote that this presentment was as new. The classic was kept as such, with unbroken trails of melody only punctuated here and there by vigorous accents. There is an unusual nature in this musical assemblage, in that it has undoubted robustness while lacking all suggestion of the harsh or ragged. The fine, attenuated tones of some other ensembles have made us feel super-refined, often, imbuing us with a sense of the ethereal which seemed to depend rather on that attenuation; on the other hand it would seem that these music makers are not wholly denizens of a finer planet; they are most wholesome and earth-like, yet with a perception that never descends beneath a spiritual stratum.

Their work blooms gloriously at times and gushes forth as a rich and abundant stream, and, again, it is to be seen that their concerted forces are so delicately balanced that not even one player can slip from good taste.

They offered Gliere—his Andante—a modern conception filled with cross-cuts of tender dissonances, pouring out close harmony which always threat-

ened to become discordant but never did. We hope this work will come on more programs here. Scontrino's Menuetto, also new to us, seemed sometimes to border on the frivolous or the facetious, with a charm that was delightful, though one realized, too, that the solidest of musical foundations lay under that playful radiation.

The Dohnanyi D flat major Quartet gave this composer in one of his most individualistic moods; he seemed always to be inventing on the spur of the moment, darting about with melody while seeking a central point wherein to round up the emotion within himself. The players asserted themselves without restraint and gave great color to the work. Their instruments, too, are perfect; each one is warm and sweet, with volume when necessary. Susie Fennell Pipes has every mastery over her violin which has a split-hair fineness on occasion. Richness came over Alexander Murray's second fiddle and its tones stood out without over-casting its mates; Hubert Sorenson has an exquisite viola and the quality of Michel Penha's cello has never been heard so justly in this city; frequently the resonance of pure organ points sung through, and Penha's system of attack has clarified and smoothed since aligning himself with the northerners.

It is gratifying to announce that there will be another opportunity to hear Neah-Kah-Nie. They will play Tuesday evening, March 24, at the home of Miss Lillian Remillard on Vallejo street, and arrangements may be made with Mrs. Alvina Heuer Willson, 1048 Union street.

## BAUER'S MASTERLY SKILL

Eminent Virtuoso Reveals Intellectual  
Musicianship and Musical  
Intelligence

BY ALFRED METZGER

Since we have heard Harold Bauer for the first time many a celebrated exponent of the piano has come and gone, but none has ever left upon us a deeper impression of his intellectuality, coupled with a fine sense of emotional values, than Harold Bauer has. While other pianists may set the world afire with their virtuosity, their brilliancy, their exhibition of bravura playing, their specialties in poetic or dramatic art and their accentuation of orchestral or massive tone, Harold Bauer has always impressed us because of his masterly grasp of the musicianly and intellectual elements of a classical work.

Bauer does not have to resort to showmanship nor to the specialization of particular phases of pianistry. He just sits and plays and he stirs you to the very depth of your soul. In Dreamland Auditorium, Thursday evening, March 12, he included in his program the Saint-Saens' arrangement of Gluck's Ballet Air, Haydn's Fantasia in C, Beethoven's Sonata Appassionata, Impromptu by Schubert, Intermezzo by Brahms, Romance by Schumann, Ballet by Chopin and compositions by Cesar Franck and Debussy.

When massive orchestral tone vol-

ume was needed Bauer obtained it. When delicate poetic phrases had to be whispered along the ivories, Bauer succeeded in effectively rendering the same. When romance was required he simply sang the themes with a grace and ease delightful to observe, and when technical intricacies had to be overcome he did it with consummate skill and craftsmanship.

This is what we understand by the word master, and it is this masterly control of his interpretative faculties which we have always admired in Harold Bauer and which we shall continue to admire as long as he plays before the public.

## JOSE ITURBI'S UNIQUE ART

Distinguished Spanish Virtuoso Thrills  
Large Audience of Professional  
Admirers

BY ALFRED METZGER

Scottish Rite Auditorium was practically crowded on Wednesday evening, March 11, when Jose Iturbi gave his own recital in San Francisco. His success as soloist with the San Francisco Symphony Orchestra was so impressive that, although a newcomer in this city, practically all members of the pianistic cult were represented. His program included Bach, Mozart, Schumann and Chopin. It also revealed Debussy, Albeniz and Tansman. It certainly required an extraordinary amount of versatility to do justice to all these representative works of piano literature. Iturbi, beyond question, exhibited that versatility.

His technic is admirable and his use of the pedal specially effective. Added to his prodigious command of technic is a most delightful discrimination in shading. He obtains very impressive climaxes without exceptional employment of force. He never uses the loud pedal when he can attain the object without it. This is not always to be found among the interpretations we hear by great pianists, even though many may contradict this statement. He can be vividly dramatic as he was in Schumann or Bach, and he can be deliciously poetic as he was in Mozart and Chopin.

He is one of the few pianists that we have heard who can make the ultra-modern form of composition palatable to our taste, and even the Spiritual and Blues by Tansman, while not adding much to the grandeur of musical composition, nevertheless sounded worthwhile. Rhythmically in particular Iturbi accentuated a number of unique harmonic ideas.

Fritz Reiner, formerly of the Cincinnati Symphony Orchestra, is to be conductor of the orchestra of the Curtis Institute of Music. Fernando Germani, of Italy, is to succeed the late Lynnwood Farnam as organist of the institute faculty.

\* \* \*

Weinberger's Schwanda, the Bagpipe Player, may be given its American premiere by the New York Metropolitan Opera Company next season.

## ABAS STRING QUARTET PLAYS BRAHMS PROGRAM

Excellent Ensemble Organization  
thruses Large Audience With  
Fine Interpretations

BY ALFRED METZGER

The fourth concert of its third season, given by the Abas String Quartet at Scottish Rite Auditorium on Monday evening, March 17, was a question the very finest offered by this organization and also attracted one of the largest audiences of the season. It is significant that a Brahms program should have attained such gratifying results. There were only two members on the program, but the satisfaction attained from listening to two numbers was equal to that of hearing a dozen compositions of the magnitude.

The first number was quartet minor for piano, violin, viola and cello. Albert Elkus interpreted the piano part. He certainly sustains a claim to superior musicianship on occasion. He is an ensemble player of unquestionable superiority and a pianist of settled and intelligent convictions. He was ably assisted by Nathan Abas, Nathan Firestone and Gough Shorr. The latter was specially worthy of commendation for her did phrasing of the 'cello part. However, every one of the participants succeeded in bringing out the fine line and depth of emotional contrast in the work with such convincing force that the house simply shook with the force of the enthusiasm at the close of the composition.

The second number was Quintet in G major for two violins, two violas and violoncello. Lajos Fenster interpreted the extra viola and showed, as done so frequently, that he is thoroughly competent to master the technical as well as musical difficulties required by classic compositions. He indeed in splendid artistic cooperation for every one of the instruments. Nathan Abas, William Wolski, Nathan Firestone and Flori Gough thoroughly comprehended the recent message conveyed by the work and gave the same every one of their skill and their accomplishment. The tone was rich and clean, the interpretation unquestionably efficient and the interpretation uniformly recorded the fine sentiments of the work. It was every way an enjoyable and magnificent performance.

Mascagni's Iris was recently revived by the New York Metropolitan Opera Company after sixteen years' absence from the repertoire. In the cast were Rethberg, Gigli, De Luca and Pinza.

\* \* \*

The new home of the New York Metropolitan Opera Company will be in its proposed place in the "Feller City" development.

\* \* \*

Giorgio Polacco may join the conducting staff of the Chicago Metropolitan Opera Company after a year's next season.



# Musical Review

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TEN CENTS

## MUSIC SUPERVISORS' CONFERENCE

ates From Schools and Colleges Throughout California and the Whole Pacific Area Will Attend the California Music Supervisors' Conference at Los Angeles

March 30, 31 and April 1

BY FRANCIS KENDIG

California Music Supervisors' conference, called by the State Board of Education, will be held in Los Angeles at the Biltmore Hotel, Monday, Tuesday and Wednesday, March 30, 31 and April 1, according to an announcement made by Mrs. Gertrude B. Parsons, vice-president of the conference. Delegates from schools and colleges throughout California, and from the whole Pacific area, will be

three-day program will include sessions by leaders in the California educational system, those prominent in the musical division, glee club and orchestral concerts, in all representing centers throughout the state. Discussions and open forums leading to the many musical problems confronting the music teachers in schools of today will be held.

Herman Trutner, Jr., director of orchestras and bands in the Oakland public schools, is president of the conference. Mrs. Gertrude B. Parsons, of the music department of Polytechnic High School, Los Angeles, is vice-president. Louis Woodson Curtis, director of the music division of the Los Angeles public schools, is second vice-president and Miss Grace Gantt, of music in Oakland public schools, is secretary and treasurer.

The conference will open with an annual Council to be held Sunday evening, 29th inst., under the direction of Dr. Wright, associate professor of music at the University of California at Los Angeles.

The program for Monday, the opening day, includes speeches by the Hon. J. H. Porter, Mayor of Los Angeles; Frank A. Bouelle, superintendent of the Los Angeles city schools; Louis Woodson Curtis, Helen Hefferman, chief of the Division of Rural Education in California; Herman Trutner, Jr., and Russell V. Morgan, president of the National Conference of Music Supervisors.

Miss Pinkley Sooy, chairman of the music department of the University of California at Los Angeles, will give the address: "Appreciation, the Mother of Arts." Mae Wheeler Nightingale, of Monte Junior High School, Hol-

lywood, will speak on "The Operetta in the Junior High School," which will be illustrated by the Troubadors from that school. The Pasadena Junior College Girls' Glee Club and the String and Wind Ensemble from the Santa Monica High School will also present groups during the program.

Two addresses of particular value programmed for Monday are "What of the Unmusical Boy?" by Mrs. Marie

## MEROLA OUTLINES NEW OPERA PLANS

Fall Season of San Francisco Opera Association To Be Most Ambitious in Regard to Variety of Repertoire—Three Wagnerian Operas, Two French and Seven Italian—Famous German Stars in Casts

BY ALFRED METZGER

The San Francisco Opera Association held its annual meeting in the Ball Room of the Fairmont Hotel on Tuesday afternoon, March 17, and the principal feature of the occasion was Gaetano Merola's address informing the founders of the complete plans for the September season. These plans include a number of most interesting statements. Prominent among these is the announcement that the repertoire

will include not less than three German operas, namely, Tannhauser (presented during the 1930 season) with Rethberg, Petrova, Pistor, Pinza and Schorr; Lohengrin (presented for the first time by the San Francisco Opera Company), with Mueller, Pistor and Schorr, and last but not least, Die Meistersinger (also presented for the first time by this organization), with Mueller, Pistor, Pinza and Schorr.

This is really excellent news and we are sure that the entire musical public of San Francisco will rejoice in the knowledge that these three tuneful and spectacular Wagnerian operas will have such prominent representation on the occasion of the association's repertoire. We shall refer to the artists later on.

There will be two French operas, namely, Marouf by Rabaud, a modern French composer, which will receive its Pacific Coast premiere on this occasion and which will be interpreted by Yvonne Call and Marion Chamlee. The seven Italian operas to be presented will include: Masked Ball, which has not been presented by the company in the past and in which will appear Rethberg, Silva, Martinelli and Danise; Il Trovatore, given last during the 1929 season, which will have the following cast: Rethberg, Martinelli, Silva and Danise; Aida, which also has not been given since 1929, with Rethberg, Petrova, Martinelli, Pinza and Danise.

Another favorite opera will be Tosca, not given since Maria Jeritz sang it in 1928, which will be presented next season with Carl Chamlee and Danise. Mme. Butterfly, also not given since 1928, will include in the cast Mueller and Chamlee. La Boheme, which was given last season, will include Mueller, Chamlee, Pinza and Danise. Andrea Chenier, not given since 1929, when Rethberg proved such a splendid surprise, will be given by Rethberg, Martinelli and Danise.

Now we want to introduce the personnel to our readers. The sopranos are: Elisabeth Rethberg of the Metropolitan and Ravinia Opera Companies, who does not need any more detailed introduction to San Francisco. She is



JOHN McCORMACK

And His Manager, Dennis McSweeney. McCormack Will Sing at Dreamland Auditorium Next Sunday Afternoon



## MUSIC SUPERVISOR

(Continued from page 1, col. 2)

Clark Ostrander, director of music at the Teachers' College, Arcata, California, and "What Can the Junior High School Offer the Musically Gifted Child?" by Mary Ireland, supervisor of music in the public schools of Sacramento. Amy Grau Miller, president of the Southern California Public School Music Teachers' Association, Minerva C. Hall, director of music of the public schools of Long Beach, and Victorine Hartley, supervisor of music in the public schools of Berkeley, will be presiding officers in the various Rural Schools Music Section, which is under the direction of Irene Schoepfle.

A banquet will be held Monday evening at the Jonathan Club, with Bruce Findlay, manager of Exploitations and Public Relations of the Chamber of Commerce, as toastmaster, and Charles M. Dennis, dean of music of the College of the Pacific, Stockton, as choral director.

The Tuesday program is replete with musical interest. Mrs. George Herbert Clark, member of the Los Angeles City Board of Education, will be the presiding officer. The Pomona Men's Glee Club, under the direction of Ralph L. Lyman, will be heard. Discourse and Demonstration of Instrumental Work will be made by Lewis D'Ippolito, instructor of band and orchestra at the Horace Mann Junior High School in Los Angeles. An address will be given by Dr. Edwin A. Lee, of the Division of Vocational Education at the University of California at Berkeley, under the title, "Music from the View Point of a Layman." The Boys' Glee Club of the James A. Foshay Junior High School of Los Angeles, under the direction of Genevieve A. Rorke, will be used for demonstration. The Sixth Grade Chorus from the Santa Barbara and Western Elementary Schools, Los Angeles, under the direction of Irene P. Jessup, will be heard.

A concert by the Junior Orchestra of Los Angeles will be the outstanding event of the afternoon. This will be conducted by Jennie L. Jones, supervisor of the orchestra department of the elementary schools of Los Angeles, and will be held at Philharmonic Auditorium at 2:15. This concert and the one to be held on Wednesday evening, are open to the public, and complimentary tickets may be secured by mail from Frank L. Anderson, Polytechnic High School, 420 West Washington street, Los Angeles. A dinner-conference for the band and orchestra instructors will follow this concert.

The following series of lectures and demonstrations will be given on Wednesday, the closing day of the conference. In the elementary school section Mae Knight Siddell, assistant supervisor of music in the Santa Monica schools, will preside, and Laverna L. Lossing, supervisor of music training at U. C. L. A., will speak on "Music in the Activity Curriculum." "Music Instrument Making" will be the subject for a dissertation by Jessie E.

Marker, assistant supervisor of music in the elementary schools of Los Angeles. Lillian Mohr, assistant supervisor of music in the elementary schools of Pasadena, will speak on "Creative Work in the Elementary Schools."

In the Senior High School Section, Julia Howell, chairman of harmony and dictation, University of Southern California, will conduct a discourse and demonstration. Class piano work will be discussed and illustrated in her class by Irene Cronkite, of the piano department of the Santa Monica High School. Voice and song demonstration and glee clubs will be presented by Raymond Moreman, glee club instructor of the Long Beach Polytechnic High School. Julia M. Neppert, head of the music department of the Lowell High School, San Francisco, will preside.

In the College Section, Charles M. Dennis, dean of music of the College of the Pacific, Stockton, is the presiding officer. An address, "Co-ordination Between Music Courses in Junior College and Upper Division Work in Higher Institutions," will be given by Glen Haydon, chairman of the music department of the University of California at Berkeley. A report on the standardizing of music courses in junior college with reference to university, will be made by Charlotte L. Brecht, chairman of the music department of the Woodrow Wilson High School and Junior College in Long Beach. Dr. Arnold H. Wagner, professor of music education at the University of Southern California, will lead a round-table discussion.

Mr. Trutner will preside at the general session in the Music Room at the Biltmore to be held that afternoon from 1:30 to 3:30. An address, "Radio and Music Education," will be given by Arthur S. Garbett, chairman of the advisory board of the Stand School of Broadcast. "What Place Has Music in a Great National Exposition?" will be treated by Anne Faulkner Oberndorfer, and an address on the Anglo-American Conference will be presented by Emma M. Bartlett, supervisor of music in the Compton schools.

A concert given by various Junior and Senior High Schools in and near Los Angeles will be held Wednesday evening at 8:15 at Philharmonic Auditorium. Among those to be heard will be the Los Angeles All City Orchestra, under the direction of Dr. Edmund Cykler, chairman of the music department of the Los Angeles Junior College, the Chaffee Junior College Chorus under the baton of S. Earle Blakeslee, head of the music department at that institution, and the A Cappella Singers from the John C. Fremont High School, Los Angeles, under the direction of Ida Bach.

The conference, as before stated, is being called by the State Board of Education, and it is expected that a

great deal will be accomplished for the betterment of music in the California schools, which already compare favorably with any in the United States. It may be attended by active and associate member of the California Supervisors' Conference.

## OPERA SEASON

(Continued from page 1)

beyond question one of the greatest operatic sopranos in the world. Maria Mueller, a distinguished member of the Metropolitan Opera Co., New York, and a valued artist at the Bayreuth Wagner Festival plays. Yvonne Call, from the Paris Grand Opera, Opera Comique and from Ravinia Park. Audrey Farncroft, the brilliant young prima donna soprano from the San Francisco and Pacific Opera Companies.

Among the contraltos there are Fainla Petrovja from the Metropolitan Opera Co., New York, and Luisa Silva and Eva Gruninger Atkinson, from San Francisco. Mrs. Atkinson has scored prior triumphs with the San Francisco Opera Company.

Among the tenors are Giovanni Martinelli, the famous operatic star from the Metropolitan and Ravinia Opera Co. Mario Chamlee, of the Metropolitan of New York, Ravinia and the Grand Opera of Paris. He is well known here, having scored triumphs with the San Francisco Opera Co. before. Gotthelf Pistor, from the Berlin State Opera and the Wagner Festival Plays of Bayreuth. The baritones include Friedrich Schorr of the Metropolitan Opera Co. and the Bayreuth Festival Plays who has a splendid reputation as Hans Sachs in Die Meistersinger, and Giuseppe Danise, an excellent artists from the New York Metropolitan and Chicago Ravinia Opera companies. Finally we have that consummate artist, one of the greatest basses the writer has ever heard, the incomparable Ezio Pinza, who scored such a brilliant success last season. He, too, hails from the Metropolitan Opera Co.

It is gratifying to know that, notwithstanding extraordinary expenses, the San Francisco Opera Association has actually come out a little ahead last season. Judging from the above mentioned plans we venture to predict that the 1931 season will surpass any of the preceding ones in the balance of the casts and the magnitude of the repertoire. We heartily congratulate Gaetano Merola for his foresight and

wisdom in selecting the operas and artists for the coming season.

Eugen Ysaye has been appointed inspector-general of four state-subsidized opera companies and 16 symphony concert orchestras in Belgium. His opera, Peter the Miner, is promised for premiere in Liege.



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# Pacific Coast Musical Review

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## STANFORD UNIVERSITY'S PROGRESSIVE POLICY

For a number of years the University of California claimed to have a chair of music, established many years ago. Nothing has been done in all these years to really develop this department from a musical appendix to a genuine branch of the university where music is being taught upon strictly scientific and pedagogical principles. When an interested inquirer tries to discover why this music department has remained so threadbare and incomplete he is informed that no funds have been available for this purpose. And yet each charter day one million dollars or more are announced as being donated by patrons of the university, and NOT ONE CENT IS SPENT FOR MUSIC.

On the other hand we have Stanford University, that has no State aid and is exclusively dependent upon private endowment, whose music department has done practically as much as that of the University of California. We are not now referring to summer sessions, but to the regular department connected with the university. Warren Kimball has been instrumental in bringing to Palo Alto musical activities in major proportions in addition to which the student body has attracted a number of the world's greatest artists. Repeatedly efforts have been made to increase musical facilities, but in Stanford as the University of California, wealthy people who now endow departments seem to regard music of sufficient importance to lend it their support.

Finally we understand that Stanford University has taken a big step in the expansion of their music department. Julius Gold, a San Francisco musical authority and violinist, according to the San Francisco Chronicle, will be a lecturer on the faculty of Stanford University for the Summer Quarter of 1931. He will give a course on The Foundations of Musical Art. Meetings will take place on Mondays and Thursdays at 9 p.m. Listed as one of the courses of the School of Education, the class will offer students regular academic credit.

This course will deal with the harmonic and formal analysis of music and will be designed to benefit students who are specializing in the creative or pedagogic branch of the art. Gold's lectures will give a brief but comprehensive account of the technical means underlying all musical utterances. They will take a general view of the history of musical art, from its primitive uncultured beginnings to the complex and seemingly lawless innovations of today.

While the means adopted will be analytic, the purpose of the course will be one of construction. It aims to enable the student to develop an intelligent interest in music, to create it if he has the gift, to learn to discover what is germane to his purpose in books of history and theory, in lectures and, above all, in the works of the masters. The work will be supplemented with lists of reference material to the subject—matter for collateral reading.

Here is a course that fits in snugly with the high standard

of a university education. Julius Gold is possibly the best informed and most uncompromising authority on theory and harmony residing in this part of the country. That he has been permitted to eke out a living as orchestral musician and violin teacher for so many years does not reflect credit upon our musical or other educational institutions. At last one of the great universities in California has recognized his ability. We trust that the authorities of Stanford will watch this course carefully and we also trust that a few wealthy patrons of the university will become interested. They will find in watching Mr. Gold's lectures that he thoroughly understands his business and that he not only has absorbed a colossal amount of authoritative knowledge, but, what is even more important, that he understands how to impart such knowledge to his students so that they understand and retain it without effort whatever.

What is known as a Chair of Musicology should by all means become a part of both of these California universities. Specially of Stanford, where it is evident that knowledge, whether musical or otherwise, is imparted by authorities thoroughly competent to do so. The Pacific Coast Musical Review has frequently called attention to the fact that there will never be any definite standard set for differentiating between competent and incompetent teachers until our universities establish music departments that regard correct instruction on the basic principles of music upon a level with the instruction imparted on any other subject. In other words, musical knowledge should be acquired under the same authoritative and severely efficient principles as the knowledge of any other subject imparted by the faculty.

To teach a little musical history, or play in an orchestra or sing in a chorus has its value, of course, but the basis upon which a music department in a university should be established must essentially consist of instruction on scientific and theoretical grounds. Such a music department will create so much attention among educators throughout the world that a university adopting these means will be talked about wherever serious musical people gather. It must eventually come to the attention of music patrons of means who are willing to endow a project fraught with such important possibilities and eventually the music department of the university, far-sighted enough to regard music with the same interest as any other study, will expand into an affiliated institution of conservatory proportions.

Practically every university of the scope of Stanford has an excellent conservatory of music which exercises a tremendous influence upon the community wherein it is active. There are few pedagogues residing in the Far West that have studied and assimilated accurate knowledge and that are able to dispense this knowledge effectively in the same manner in which Julius Gold has done it. Stanford University could not have imported a musician superior to nor more competent in his work than Julius Gold. We trust that his lectures this summer will lead to the establishment of a permanent Chair of Musicology to begin with and to the establishment of a conservatory department as an eventual goal.

Until our universities include music in their curriculum upon the same scientific and educational level as other studies are regarded, there is no use whatever of talking about passing laws to restrict music teaching. There must first be a definite educational authority in which the people repose the utmost confidence and whose judgment is accepted by cognoscenti before anyone can demand legal recognition for the music teachers of the State of California. Here is Stanford University's opportunity to become a pathfinder. We have sufficient confidence in Julius Gold's ability to make this lecture course so interesting and so important that anyone with the least sense of observation will understand the value of his association with the Stanford University faculty and will be anxious to see added to that institution a music department that will expand and improve.



## DOBROWEN AND PIASTRO GIVE SONATA RECITAL

**Large and Enthusiastic Audience in  
Wild Demonstrations  
of Approval**

BY ALFRED METZGER

One of the most satisfactory musical events we have ever attended in San Francisco was the Sonata Recital given by Issay Dobrowen, pianist, and Mishel Piatro, violinist, at Scottish Rite Auditorium last Saturday evening. The program was truly magnificent and the performers were so excellent in their musicianly skill that, although the event was considerably longer than the ordinary concert time, it did not seem to drag and the audience which practically crowded the Scottish Rite Auditorium stayed to the end.

We have rarely seen a San Francisco musical audience so demonstrative and an audience, mind you, consisting largely of professional musicians and of music patrons who go to concerts throughout the season and hear many events in New York and Europe. It was really worth listening to. The program consisted of the following worthwhile compositions: Sonata op. 12 No. 2 (Beethoven); Sonata op. 78 G major (Brahms); Sonata No. 10 B flat (Mozart) and Sonata op. 15, A sharp minor (Dobrowen).

It is almost impossible to choose which of these works were interpreted better than the other. Both artists were in fine fettle. We already had an opportunity to admire Issay Dobrowen's pianistic art when he played with the San Francisco Symphony Orchestra, but we could not anticipate his versatility and finesse which he revealed on this later occasion. His technic is remarkable, his shading delightful and his phrasing most intelligent and authoritative. In short he is master of the instrument.

Of course, it was no surprise to us that Mishel Piatro acquitted himself so splendidly and yet we had heard him in a Sonata recital before and, while we naturally acknowledged his musicianship, somehow we did not obtain this impression of virtuosity which we did on this occasion. Piatro is a great violinist. He belongs among the best. If there is a pair of artists that can interpret these Sonatas in a superior artistic manner than Dobrowen and Piatro we have not heard them. The contrasts of these works—Beethoven, Brahms and Dobrowen—are prodigious. They require extraordinary versatility of expression to give them adequate interpretation. We listened very carefully, recalled other performances we had heard and we certainly could not find any flaw either from the technical or interpretative standpoint. It was as fine a performance as any fastidious musician may expect.

We have heard Issay Dobrowen as conductor and as pianist and finally as composer and he certainly fits into this niche of musical endeavor with the same grace and efficiency as he does in the other two. His Sonata opus 15 is meaty. It contains healthy, mature

ideas which are worked out with skillful facility and although sane in their conception, they nevertheless contain an element of modernity and freshness that is rarely found nowadays.

And talk about difficulty! Both the piano and violin part are at times so intricate and involved that only a real master of his instrument may cope with them. The ease with which both Dobrowen and Piatro overcame these difficulties was in itself a feat well worth witnessing. We have never enjoyed an evening more than the one devoted to the Sonata Recital of Issay Dobrowen and Mishel Piatro.

## CLASSICISM MARKS SPALDING'S PROGRAM

**American Violinist Plays With Finesse  
and Artistry Before Large  
Dreamland Audience**

BY ANNA CORA WINCHELL

Albert Spalding weaves one of the finest tones ever brought from a violin. He stood before a large audience at Dreamland Auditorium last Monday night, March 23, and gave a program of variety from which, however, subtleties never disappeared. One wonders how, in making music from such contrasted works as Mozart or Beethoven Sonatas and the tunes of a Cesar Franck or Paganini, a player may retain and project certain characteristics throughout. A thread running through a circlet of clashing jewels could not be firmer. Spalding's rhythmic freeness held definite and sometimes bold accents, though often less bold than suggested.

He is a quiet player of dignity and charm, with the friendliest of smiles and a personal ease and poise that win one to this artist of whom America is so proud, with every reason to be. Music is in his spirit and seems an unbroken stream as it gambols its way through strings and out through fingers to the consciousness of human ears. The Veracini Preludio and Siciliano was whispered abroad, followed by the Mozart E flat major Concerto given with tenderness and splendid musicianship.

Andre Benoist, accompanist of the evening, shared as artist in the Beethoven C minor Sonata, and the two men, even in so large a hall as Dreamland, gave the impression of being informally and pleasantly acquainted with the entire assemblage before them. These three works denoted the purest classicism and Spalding is a born classicist, it not being possible for him to offer the greater robust tones under any circumstances. It is not that he is incapable of tonal stalwartness; one senses that his instrument could sing as a cello should he so desire, but his fingers refuse to depart from caresses, and throughout the evening that exquisite fineness of spirit was present.

The Cesar Franck Andantino quiet-oso "leaked" with color, always restrained; Joseph Suk's Burleska aroused the humor of our perceptions and the Lili Boulanger Cortège had piquancy

of a sort that challenged various moods within the listener. The Mendelssohn Caprice-Scherzo and Paganini's I Palpiti were marvels of perfect technique under Spalding's fingers as he easily threw their scintillations off into air. The latter, especially, such a show piece that it usually suffers some blanching from performers who are charmed by their own finger-twisting, was as delicate as a high-singing bird, with never a note missing from that mass of harmonics, double-stopping and pizzicatos.

The artist played four encores at the end, with the usual close-gathered circle before the platform; but the bulk of the audience waited, as well, till Spalding graciously came forth minus instrument.

## MUSIC LIBRARIAN TO ADDRESS LOCAL M. T. A.

"A Few Notes of Interest to Music Teachers" will be a topic given by Miss Jessie Fredericks, librarian of the music department, Public Library of this city, at a meeting of the San Francisco Music Teachers Monday evening, March 30. The affair will be at the home of Mrs. J. E. Birmingham, 2730 Pierce street, and will include an interesting music program given by Charles Cooper, pianist; Mme. Rose Relda Cailleau, coloratura soprano, with John C. Manning at the piano.

Mrs. Birmingham is vice-president at large of the National Federation of

Music Clubs whose biennial will held here June 20 to 27 of this year. Mme. Cailleau is president of Pacific Musical Society and Manning is past president of the California S. M. T. A.

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## SWEET AND SOUR NOTES

By A. Major

On Saturday's issue of the Pacific Musician we find the following news item:

Alfo de la Huerta, teacher of Enrico Caruso, announces himself as a "carpenter of the voice"—one who repairs broken and broken tones. "Wooden voices are his specialty, not singing or operatic repertoire. De la Huerta, former Metropolitan bass, authority for the statement made by de la Huerta is a special-distinguished abilities. Among those who have studied with Mr. de la Huerta are Andreas de Segovia, whose voice he has changed into a dramatic baritone; Genaro Barro, tenor, who has sung in a number of the prominent houses of Europe and was one of the principal tenors of the Metropolitan Opera Company in Los Angeles last year; Elfrieda Wynne, known soprano; Ina Claire, actress; "Buddy" Rogers, a film actor, and many others known to fame.

Under the name of my friend W. Francis, I wrote this paragraph. It sounds as if it were written by him for he has a fine sense of humor. "Wooden voices are his specialty" it says here. I have heard of Barro and Miss Wynne and that time their voices were wooden." However, that was because they studied with de la Huerta. They may have improved since then. What is a wooden voice that a carpenter to fix it up? A vocal teacher told me some time ago that some voices had "holes" in them. They have been "nut holes." The sounds nutty enough.

As E. Watt in a New York letter to the Chicago Music News, his article by the way, has this to say: "Newspaper articles, one of them infinitely humorous, have been the subject of conversation in many places." This is one of them:

"An accusation that 'musical racket' exists in New York, with vocal students from all parts of the world being mulcted here by teachers 'who are charlatans engaged in the racket of concert opera managers,' was made yesterday by Konrad Bercovici, pianist and musician.

Bercovici, whose latest novel is 'For a Song,' dealing with racketeers in the lives of prominent musicians, said in an interview that the result of music racketeering is that the opera was doomed to die in ten years. He indicated that members of the Metropolitan Opera Company were riddled with 'demnads for bail money.' He said he had spent several years investigating conditions attending the success of young musicians and had found that the racket in New York was a recedented scope. So extensive the operations, he charged, that a young singer more than \$35,000 and three years' of time to obtain a debut.

He said he had found the racket in singing teachers and that it was spread through a singer's career not only in America, but also in Europe. According to Mr. Bercovici, a singer must pay a minimum

fee of \$2,500 for one appearance at a concert, in which the singer shares none of the proceeds. Singing teachers maintain, he said, a minimum fee of \$25 for twenty minutes of instruction. In New York alone, he said, there were 2,000 such instructors, and in the world there were more than 20,000.

"Out of these," he continued, "not more than ten are competent. The result is that not more than five or six singers in the world make a successful debut in one year. While in the training stage, as long as they have money, they are discouraged and sent from one fraudulent vocal specialist to another until they finally abandon hope of a musical career or become destitute."

He related an incident in the life of his daughter, Rada, which he said was typical of the difficulties the young musician encounters. He said that after she had spent six years in Paris she had to pay \$30,000 for a debut and that when she arrived here to continue her career he, as her father, was "approached" for money. As a result of such treatment, he said, his daughter had despaired of pursuing a career in music and had given it up. He declined to comment on the sources from which the demands came.

Now some of the above is funny and some of it is not so funny. The humorous part of it is that there should be any racket regarding music. Of course some of it is nothing but racket, but some of it is pretty soft. Now Percy Rector Stephens, chairman of the committee for the defense of music teachers (you see there must be something wrong when the music teachers need a defense committee) says that the charges were wrong. Mr. Stephens says that the music teachers were honest and poorly paid. He also says that it might be possible that there were some charlatans.

The musical racket itself does not worry us much. It isn't necessary to spend money with charlatans. A little investigation will usually discover a few worthwhile teachers. But the sums spent by the victims makes me jealous. I didn't know that a pupil could afford to pay \$35,000 for appearances. I didn't even know there were any that could command that much money. Imagine how many issues of a music journal could be published for \$35,000.

And as regards daughter "Rada," she could have sung over the "Radio" without her father being approached for money. Anyhow I hope the gentleman feels better after his mind was relieved of his terrible load. Furthermore I hope this free advertisement will sell some of his books.

Leonard Lieblich says in the Musical Courier of March 14: "In honor of the Salzburg Festival next summer, the Austrian Government will issue a coin decorated with the head of Mozart. In America, our five cent piece bears the figure of a buffalo." Why use such classical language; why not call that nickel head the reproduction of plain ordinary bull?

## AMERICA AND SPAIN AT SUNDAY MUSICALES

Arthur Johnson, Tenor Soloist, With  
Young Mexican Sprite in  
Gay Offerings

BY ANNA CORA WINCHELL

Arthur Johnson, tenor, and Consuela Gonzales, Spanish interpreter of her native folk songs, gave the program at the fourth of the Sunday Evening Musicales at the Travers Theatre March 22. Johnson is lyric without great range or power but whose quality of voice has charm with sympathy for text. He sang a list of sufficient variety to prove his general ability and was delightfully accompanied by May Van Dyke who, in private life, is Mrs. Johnson. She discards all notes and plays in perfect synchronization with the singer, not only a pleasing accomplishment but seeming to create a closer conformity between artists.

Johnson gave Allerseelen, Strauss; Im Kahne, Grieg; Vingar i Natten, Ture Rangstrom; Le Reve de Des Grieux from Massenet's Manon; Hageman's When We Were Parted, Van Dyke's November, Harvey Gaul's In an Old, Old Garden and Charles Wakefield Cadman's Call Me No More.

A note of spontaneous vivacity, well tintured with native temperament, was personified in Consuela Gonzales, a sprite from Mexico who could be nothing else but perfectly natural. Her numbers dealt with the usual love affairs and tragedies of her fiery kinsmen, well sung as to expression, and accompanied by involuntary gestures of high frequency. The fact that Miss Gonzales is 17, apparently untrained, though gifted, lent a new spirit to these pleasant Sunday diversions, while her naive explanatory notes formed part of the entertainment. She was accompanied at the piano by Harry Wood Brown.

The series will close next Sunday, March 29, with Eva Gruninger Atkinson, contralto; Noel Sullivan, basso; Elizabeth Alexander, pianist.

## PARLOW STRINGS IN TWO MARCH PROGRAMS

Events at Mills College for the month included two interesting programs by the Parlow String Quartet and the Young People's Symphony Concerts, with the San Francisco Symphony Orchestra conducted by Issay Dobrowen. On March 4, Kathleen Parlow led her fellow players—Harvey Peterson, Willem Dehe and Romain Verney—through the Beethoven C major Quartet, No. 3 (dedicated to Graf Rasoumoffsky) and the Ravel quartet in F major.

Last Wednesday evening, March 25, the players gave the Mozart D minor Quartet and Smetana's E minor Quartet, From My Life. April events will include a two-piano recital by Miss Gladys Buell and Miss Winston Johnson, and a program by the London String Quartet.

## LAKME, IN TABLOID, GIVEN WITH FINESSE

An operologue of Delibes' Lakme was given at the Berkeley Women's City Club Thursday afternoon, March 19. A group of artists, presented by Dorothy Maris, gave a most excellent rendition of the romance of India's devotions and customs. Even though the work was revealed through excerpts, a convincing atmosphere had been obtained through choice of artists, authenticated costuming and well designed scenic effects in a charming simplicity of outline.

The story was read by Rudolphine Radil whose acquaintance with operatic scores incorporates her as part of the stories, and she left no vital point in doubt; the inexorable law of the Brahmin, coming in contact with English determination, completes an impasse in this tale which must always appeal to human sympathies in its tragic inevitableness.

Lakme should be a welcome revival in San Francisco; its music is rich with melody of a sort that has made all Delibes scores individual, and the arias, sung by Claire Upshur, soprano, and Raymond Marlowe, tenor, were alive with beauty, the singers each being in best of form. Mrs. Upshur's colorature is very pure and secure, and Marlowe sang with ease and a lyric fineness that sometimes approached a soprano timbre without thinness.

Jeannette Stock, mezzo soprano, showed the rich color of her tones in a duet with Mrs. Upshur in the first act, and the two women conducted a most graceful scene in which the beauty of Oriental femininity was marked. Grace Burroughs gave further atmospheric effect in the introduction of a new dance, The Lotus, created by her for this occasion, with drum accompaniment by George Davis. The instrumentation of the Delibes score was well exemplified by Pearl Brandt at the piano, and the event, as a whole, held much of artistic merit.

ANNA CORA WINCHELL.

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## QUARTET APPRECIATES ADVANTAGES OF QUIET

Neah-Kah-Nie Studies In Its Own  
Indian Nook, "Far From The  
Maddening Crowd"

BY ANNA CORA WINCHELL

Offering a program in direct contrast to the initial one of March 16, the Neah-Kah-Nie Quartet of Portland played last Tuesday evening, March 24, at the home of Miss Lillian Remillard on Vallejo street. On this occasion the Haydn G major, op. 76, No. 1; the Arensky Op. 35c (theme and variations) and the Smetana From My Life formed the list.

The Haydn work was revealed in its musical content, with rhythmic accuracies tinted with sentiment and fine coloring. In some respects it was the most pleasing number of the group, accomplished with that finesse which so strongly marked the interpretations of March 16. The Arensky was given with a plaintive note uppermost in the variations. The theme was introduced with directness and after it a suave and melodic mood permeated the diversions; it was well enjoyed.

Smetana, whose life history as he envisioned and suffered has been placed with ardent descriptiveness within music notes, gave the Neah-Kah-Nie a task. Its own ardency at times seemed too overpowering for the score, human and tragic as it is in portions; one missed the meticulous finish which so fully characterized the first concert, but the true robustness of these players came into full view on this occasion and that, at least, shows us that their virtues were not to be exhausted with one hearing. Smetana set a demanding standard in this work for any set of players; its programmatic nature is bound to be challenging, for, beyond mere musical descriptiveness, there is the personal feeling of the composer to be understood, if possible, and routed out. The Oregonians gave the Smetana a dramatic accent; the Parlow String Quartet of Mills College played it in their home setting the following evening, March 25, placing still another interpretation upon the work.

It will be interesting to hear what the London String Quartet does with it, as that fine body of musicians will give it during the Pro Musica program at Scottish Rite Auditorium, April 10.

Concluding its first visit to San Francisco, Neah-Kah-Nie has made itself most welcome; the audience at Miss Remillard's was gratifying large, and the attendance most discriminating, professionals and musical laity equally interested.

Susie Fennell Pipes, first violin and leader, has stated her very appreciative recognition of the fact that the Quartet has permanent financial support. It is well under way now in its artistic sincerity, and with continued freedom from the irritation of mundane demands this body should rise to more conspicuous heights.

"Neah-Kah-Nie, Home of the Supreme God; there we go, a nook to ourselves where we practice, singly

and collectively for hours and days, undisturbed as we wish. Indeed, Mr. Penha is really our taskmaster; he insists that we reduce social engagements to a fine minimum and give ourselves to music. He also spends much time delving into the Indian lore of this region; studies customs and language of these ancients and otherwise fills himself with erudition. Under all these conditions we should, indeed, succeed."

## CLUB HONORS POETS AND STATE'S COMPOSERS

Musicians and poets of California were given a happy display by members and guest artists of the San Francisco Musical Club Thursday morning, March 19. Names, well known and beloved in our own bailiwick of art matters, included, among the poets, those of Sara Teasdale, Waldemar Young, former dramatic editor of the San Francisco Chronicle; Jessie Ritzenhouse, H. Hagedorn, Virginia Biddle, Lieutenant Newberry Choyee, Ford Maddox Hueffer, Josephine Bartlett, Marian Ethel Hamilton.

The composers were the late Frederick Zech, whose Sonata in C minor for violin and piano was represented through two movements by Francesca Alsing and Mrs. Walter Sellman; Uda Waldrop—Spray, Song of a Flower, When You Go, Alleluje, sung by Marguerite Raas Waldrop; Mrs. Cecil Hollis Stone—It Was April, Song Is So Old, Sing-Song, At the Last, sung by Allan Wilson.

Frederick Warnke's Folk Song and Paean of March were given by the Northbrae Choral, conducted by Dr. Hans Leschke, with Barbara Blanchard, soloist, and Dorothy Wines Reed at the piano; his Happiness and Heartbreak were sung by Mrs. Blanchard, with the composer at the piano.

The club will give an equally interesting program Thursday morning, April 2, when the following artists will appear:

Nicolai Zannini, clarinet, in the Grand Duo Concertante for clarinet and piano, with Mrs. William Ritter at the latter instrument; Mrs. Stella Howell Sampson, pianist, in a solo group; Jeanette von Sturm Stock, mezzo soprano, a solo group, with Esther Murray Anderson at the piano; Mrs. Reginald MacKay, soprano, solos with harp accompaniments by Mrs. Edward McGurkin and Miss Mary C. McGurkin who will also be heard in separate harp numbers. Mrs. Lillian Birmingham will read poems by Mrs. W. H. Kirkbride.

Mrs. Harry Steel Haley is program chairman and has been notably responsible for the success of the season in the arranging and details of programs. The club meets every first and third Thursday mornings of the month at the Community Playhouse, at 10:45 o'clock, with Mrs. Paul C. Westerfeld, president. Mrs. A. E. Sbarbaro will be hostess April 2.

The Cleveland Orchestra recently gave a concert in Worcester, Mass.



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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

our last meeting, March 15, 1924, Sir Henry Heyman had away. Born in Oakland, he completed his musical studies at returning about 1877, to take up teaching of the violin. Never, he made a home for his mother until her death. Mr. Heyman before the public, not only as a soloist but as director of orchestra of the University of California. He also directed the at the annual exhibits of the Mark Hopkins Institute of Art, Hill.

selections on the little pipe organ in the gallery were a of these concerts, and Otto Fleissner was the organist for two afterwards, F. Dellepiane played the organ. I have programs ber 28, 1902, and April 5, 1906. The latter was the last, for th came the earthquake and fire.

Heyman taught in the Morgan Conservatory of Music, Oakad a few lessons of him, prior to going to Leipzig in '79. In an's death I had lost an invaluable teacher, and to go at once g was my only consolation.

inner on May 24, 1924, was in honor of Alfred Herz, Alfred assisting the program committee in an elaborate program, many mirth-provoking numbers.

invitation to the September dinner told us of the death of mbers: Louis B. Davis, Guillaume Vargas and Alexander

following notice was received in October: "A special meeting musicians Club will be held at the club rooms at 7:30 p.m., October 18, at which time matters of vital importance to will be discussed and voted on."

council was afraid. Although unable to meet the expense of which our contract called for, there was no reason known to the landlord would release us from our obligation. It was a of considerable anxiety, and we spent the evening in deliberat could be done. However, when Mr. Haug consulted the and explained to him our plight, he said at once that he was e were in any way embarrassed, and that he knew of some-

one who would like to take our rooms. He cancelled our contract, and a load was off our shoulders.

The November dinner was at Louis', and the December circular, which follows, told us that the club rooms at 533 Sutter street had been vacated.

Glad we were to emulate the swain in Milton's Lycidas, and as we touched our lyre, to say: "Tomorrow to fresh woods and pastures new."

## THE MUSICIANS' CLUB

533 Sutter Street

San Francisco, December 12, 1924.

Dear Fellow Member:

The annual Christmas Jinks and election of officers for the ensuing year will be held at the Hotel Bellevue, Geary at Taylor street, at 7:30 p. m., Saturday, December 20, 1924. Members may invite friends and ladies. The dinner charge will be \$1.50 per plate.

Following is the list of members slated for office by the nominating committee:

WM. E. CHAMBERLAIN.....	President
MYNARD A. JONES.....	Vice-President
JOHANNES C. RAITH.....	Secretary-Treasurer
GEORGE J. JACOBSON }	Board of Directors
VICTOR LICHTENSTEIN }	

The program is being prepared by Nathan Firestone and Alfred Metzger and will contain unheard-of novelties, world premieres and all that sort of thing. An entertainment de luxe, so to speak!

Our treasurer is anxious to get his books all straightened up and urges the members to eliminate the necessity of using red ink on the new ledger by paying up in full.

Members are hereby notified that the club rooms on Sutter street have been vacated and our furnishings are in storage pending the selection of other quarters or the decision of the club as to the advisability of maintaining club rooms at all.

Please mail the enclosed card as soon as possible, so the committee can make adequate arrangements.

JOHANNES C. RAITH, Secretary  
1434 Post Street  
Phone West 3939

JULIUS A. HAUG, President  
4032 Irving Street  
Phone Sunset 436

(To Be Continued)

## SAN JOSE MUSIC

### MICHELLE L. THURMOND

ical offerings for Passion er Sunday and the following on at Trinity Church will s and beautiful. Trinity has church organ in the Santa ley except the Stanford rument, and for the past the musical ministry has tilt up an appreciation for liturgical musical literature.

### WEEK AND EASTER MUSICAL SERVICES

is (Faure). will be sung at s on Palm Sunday by Roy mpson, tenor.

fixion, by Sir John Stainer, red of all musical settings on of Jesus, will be sung at e evening of Good Friday. s will be Roy Burton tenor; Leonard A. Willis, d Robert K. Sword, bass. r Sunday the choir will special offertory at the 11 ice, Unfold, Ye Portals, d's The Redemption, to-the recitatives which are mproperly omitted in the this number. The soloists cea Hillis, Mr. Thompson illis. At the 5 o'clock floral

service for children the boy choristers will sing I Think When I Read That Sweet Story of Old, a traditional Irish air. As an organ prelude the organist will play Ravenello's wonderful Christus Resurrectit.

### DEATH AND LIFE

The Sunday following Easter at the 5 o'clock vespers the choir will present Harry Rowe Shelley's beautiful Easter cantata Death and Life, with Miss Hillis, Mr. Thompson and Mr. Willis as soloists. This is a cantata of unusual charm and excellence.

### THE REDEMPTION

The Redemption, by Charles Gounod, will be the offering on the afternoon of Whitsunday. This will be the first presentation of this great oratorio in San Jose in several years. The choir will be enlarged by the addition of several experienced singers. Already rehearsals have been held for this magnificent music, which will be given with Mr. LeRoy Brant conducting from the console of Trinity's beautiful organ.

### MARSDEN ARGALL CONCERT

Marsden Argall, rising operatic baritone, who has just recently returned to the United States after several years of study abroad with the noted Italian

maestro Francisco Spetrino, appeared in concert for the first time on the Pacific Coast in San Jose on March 26 at the San Jose Women's Club.

Mr. Argall, who is a native of San Jose, possesses a colorful baritone voice which has won for him predictions of a brilliant future. His accompanist was Mr. Edward Harris, who contributed two solo numbers to the program.

Mr. Argall, who is now singing with the Pacific Coast Opera Company, has appeared in operatic roles in Italy, Paris and Vienna.

The Debussy Trio gave a program at the Hillside Club in Berkeley, Friday evening, March 13. The players, comprising Suzanne Petty, violin; Winston Petty, cello, and Bethel Stack Melvin, piano, offered the following:

Trio, No. 4, op 11, Beethoven; violin—Havanaise, Saint-Saens, Suzanne Petty; piano—Theme and Variations, Glazounow, Mrs. Melvin; cello—Rhapsody Georgienne, Tcherpnine, Winston Petty; trio—Pavane pour une infante defunte, Ravel, and Golliwog's Cakewalk, Debussy. The Trio will give a concert at Santa Cruz April 17.

Milan's La Scala has revived Wagner's Tristan.

Bruno Walter will conduct the New York Philharmonic-Symphony Orchestra for seven weeks next season. He replaces Bernardino Molinari as colleague of Erich Kleiber, who will conduct the orchestra for five weeks, and Arturo Toscanini, sixteen weeks.

Rondo is the title of a novel by Basil Maine, London music critic.

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## ADVANCE PUBLICITY

**Editorial Note**—All notices pertaining to coming concerts will in future appear in this department for the information of our readers. These notices will be confined to not more than one hundred words each and must reach this office not later than five o'clock Tuesday afternoons. No advertising is necessary to justify publication of these notices, but in case it is deemed unnecessary to advertise in this publication not more than two notices can appear in this department about one attraction. Since its re-establishment August 30, 1930, this paper has confined its energies to the building up of a subscription list of 5000 paid subscribers. When this number has been reached a sworn statement will be published in these columns regarding paid circulation. From that time on our aim will be to reach the 10,000 paid subscription mark on the Pacific Coast. It will be slow work, but we will not rest until this object has been attained.

\* \* \*

**Sunday Afternoon, April 5**—John McCormack and his assisting artists will give a combined classical and popular program at Dreamland Auditorium. McCormack has always been a favorite in San Francisco and thousands of out-of-town visitors usually are attracted by his concerts. John McCormack has given some of its best programs in San Francisco, but Dennis F. McSweeney, manager of McCormack, declares that at no time was the distinguished tenor in finer vocal fettle than at present. McCormack and Edwin Schneider, his accompanist, are now in Hollywood.

\* \* \*

**Monday Evening, April 13**—Claire Dux, who will be the tenth and final attraction on the Selby C. Oppenheimer concert series course, will appear on this date at Dreamland Auditorium. On Tuesday evening, April 14, this same artist will sing in the Auditorium Theatre, Oakland, also closing Oppenheimer's series in that city. An interesting event in the singer's career was her first appearance at the Royal Opera in Berlin, when she sang Misi to Enrico Caruso's Rudolfo in *La Boheme*. On this occasion Caruso stepped out of his role to lead the applause for the young singer after her aria in the first act. This was surely an unusually fine

\* \* \*

**Sunday Afternoon, April 19**—Yehudi Menuhin will make his San Francisco appearance at Dreamland Auditorium on Wednesday evening, April 22, he will appear at the Auditorium Theatre in Oakland, both events being under Selby C. Oppenheimer's management. Under the heading, *The Women's Gift to Columbus*, the *Evening Dispatch of Columbus, O.*, printed the following: "The Women's Club did a great thing for this community when it made possible the appearance of Yehudi. The organization that renders such a service . . . deserves the constant and adequate support of all Columbus people."

PACIFIC OPERA COMPANY  
ANNOUNCES REPERTOIRE

With all roles assigned for the eight productions featuring the third annual season of the Pacific Opera Company, Arturo Casiglia, general director, announced this week that preparations are going rapidly forward. The season, consisting of ten performances, opens Monday night, April 20, in the old Tivoli Opera House.

In the announcement of the casts just made, those who have followed Casiglia's movement to give grand opera by local resident artists, will find many familiar faces. As an evidence of the growth of the undertaking, however, a number of new faces will also be in evidence.

Among these are Eleanor Painter, Miss Edith Mackey, Marsden Argall, Bernice van Gelder, Myrtle Leonard and others.

The complete repertoire and casts are as follows:

**Carmen**—Carmen, Eleanor Painter; Micaela, Claire Upshur; Frasquita, Olive Richardes; Mercedes, Edith Mackey; Don Jose, Ludovico Tomarchio; Escamillo, Joseph Hoyos; Zuniga, Jose Corral; Morales, Joseph Smith; Remendado, Gwynfi Jones; Dancairo, Giulio Cortese.

**La Gioconda**—Gioconda, Meryl Floyd; Laura, Nona Campbell; La Cieca, Myrtle Leonard; Enzo, Ludovico Tamorchio; Barnaba, Mateo Dragoni; Alvise, Jose Corral; Zuane, Giulio Cortese; Isepo, Alberto Vannucci; Un Barnbotto, Evaristo Alibertini.

**Madame Butterfly**—Cio-Cio San, Hana Shimosumi-Iki; Suzuki, Edith Mackey; Kate, Mardell May; Pinkerton, Louis de Ibarguen; Sharpless, Marsden Argall; Goro, Terry Lafrancconi; Zio Bonzo, Jose Corral; Yamadori, Jose Corral; Commissario, Evaristo Alibertini.

**The Masked Ball**—Amelia, Olive Richardes; Ulrica, Myrtle Leonard; Riccardo, Ludovico Tomarchio; Renato, Mateo Dragoni; Samuel, Jose Corral; Tom, Evaristo Alibertini; Silvano, Giulio Cortese; a servant, Alberto Vannucci; Oscar, Audrey Farncroft; a judge, Terry Lafrancconi.

**Lucia**—Lucia, Audrey Farncroft; Alice, Elizabeth Byrnes; Edgardo, Luis de Ibarguen; Lord Ashton, Marsden Argall; Lord Arthur, Terry Lafrancconi; Raymond, Jose Corral; Norman, Alberto Vannucci.

**Rigoletto**—Duke of Mantua, Luis de Ibarguen; Rigoletto, Joseph Hoyos; Sparafucile, Jose Corral; Marullo, Evaristo Alibertini; Borsa, Terry Lafrancconi; Gilda, Bernice van Gelder; Madelina, Edith Mackey; Giovanna, Laura Cioni; Countess Ceprano, Mary O'Connor.

**Cavalleria Rusticana**—Santuzza, Adela Reyes; Mamma Lucia, Edith Mackey; Turiddu, Luis de Ibarguen; Alfio, Joseph Hoyos.

**I Pagliacci**—Nedda, Gladys Young; Canio, Ludovico Tomarchio; Tonio, Mateo Dragoni; Beppe, Terry Lafrancconi; Silvio, Marsden Argall.

## SIMPSON STUDIO MUSICALE

Pre-hearings of numbers soon to be publicly played by Mrs. Elizabeth Mower, Grace Hjelte, Philip Nelson, Doris Olsen Howard, Mildred Turner, Gertrude Wepfer and other members of the professional class marked the March musicale of the Elizabeth Simpson studio. The affair took place Saturday afternoon, March 21, and was attended by a large and thoroughly appreciative number of musicians and music lovers. A notable program was rendered artistically, with feeling, brilliancy and precision.

The program was: Concerto, C major, Beethoven; Nocturne, G major, Etudes, C minor, F major, E major, F minor Waltzes, A flat major, Scherzo, C sharp minor, Chopin; Ballade, D major, Intermezzo, E flat, Hungarian Dance, F major, Rhapsodie, G minor, Brahms; Fille aux Cheveux de lin Minstrels, Le Cathedrale Engloutie, Reflets dans l'Eau, Prelude in A minor, Debussy; Sonata, Op. 53, Beethoven; Du bist die Rah, Schubert-Liszt; Novelletto, E major, Schumann; Etude, F minor, Liszt; Prelude, A minor, Bach; Gavotte, Gluck-Brahms; Sonata, A major, Scarlatti-Leschetzky; Valses Poeticos, Granados; Les Anes, Grovlez; Scherzo-Waltz, Chabrier; Cracovienne, Paderewski; Seguidilla, Albeniz; Prelude, B flat, Rachmaninoff; The White Peacock, Griffes; Menuet All Antica, Leschetzky; Concert Etude, MacDowell; Jeux d'eux Ravel.

## PARENT-TEACHERS ASSOCIATION HOLDS MEETING

A large meeting for parents and citizens of this city was held in the large auditorium of the Everett Junior High School on Friday, March 13, under the auspices of the Second District of the Parent Teachers Assn. Mrs. Roy Pratt, the president of the Second District, presided and introduced the speakers.

The meeting was opened by the playing of selections by the Everett Junior High School Orchestra under the direction of Marion Knott. The singers from the Polytechnic High School, Eleanor Wooley, Sture Johnson and Earle Bailard, who sang with the National High School Chorus before the Department of Superintendence at Detroit, presented a number of selections which they sang in the East, such as Mexican Serenade, by Chadwick; Ezekiel Saw de Wheel, Negro Spiritual; Annie Laurie; America the Beautiful; Emitte Spiritum tuum by Schuetky, under the direction of Miss Alma Rother.

A. W. Brouillet, a member of the Board of Freeholders, took the affirmative for the charter adoption while P. J. Kelley, a well-known civic worker, spoke against the charter adoption. All parents and citizens were cordially invited to be present.

Fritz Kreisler as soloist with the London Symphony Orchestra, Willem Mengelberg conducting, played the Brahms Violin Concerto not long ago.

TWO HEARTS IN WALTZ  
TIME THRILLS THOUSANDS

BY ALFRED METZGER

Until the writer witnessed the Viennese operetta *Two Hearts in Waltz Time* he was not convinced that light opera was successfully presented on screen. However, this delightful Viennese musical screen production converted us that an operetta can be successfully produced for moving picture purposes. *Two Hearts in Waltz Time* is by far the finest musical screen production we have witnessed and both the directors and the composers and librettists have succeeded in producing the most effective musical screen production so far introduced to the people.

For the first time we discovered that it is possible to transmit through screen the individuality or the personality of the actor. Furthermore, for the first time we discovered that a chorus was not the outstanding feature of a musical play. *Two Hearts in Waltz Time* is an ideal operetta. Every one of the actors has been wisely selected and interprets his or her part convincingly and impressively. If you are musically inclined and if you are susceptible to the influence of human interest, you simply cannot afford to miss this screen operetta.

The music is Viennese in character; the cast is one hundred per cent competent. The diction is so distinct that no word is lost and the story contains so much human interest that it rivets your attention from the beginning to the end of the picture. It is by far the best musical production we have ever heard on the screen. If you miss it, you certainly will regret it. If you want to thoroughly enjoy a clean, charming and delightful musical screen play, you should attend the Columbia Theatre splendid screen operetta, *Two Hearts in Waltz Time*, all during next week.

PRO MUSICA BRINGS  
THE LONDON QUARTET

Pro Musica, San Francisco Branch, will present the London Quartet in its only appearance in this city Friday evening, April 10, at Scottish Opera Auditorium. The Londoners are great favorites in the bay region, having visited this coast several times with excellent success. Hon. Richard M. Tobin, president of the local branch of Pro Musica of which E. Robert Schmitt of Paris is the national president.

A San Francisco technical board consists of Redfern Mason, chairman; Domenico Brescia, Mrs. J. E. (Gillian) Birmingham, Basil Cameron, Hans Leschke, Albert Elkus, Edwin Harris.

## OPERA CHORUS SCHOOL

Enrollment in the chorus school of the San Francisco Opera Association has never been so heavy as it is this year, and everyone interested in competing for membership in the school is urged to communicate at once with the offices of the association at 13 Kearny street in order to arrange an appointment for a hearing. Auditions will start next week.



Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

VI—No. 5

SAN FRANCISCO, CALIFORNIA, TUESDAY, APRIL 7, 1931

TEN CENTS

## TEACHERS' BILL DIES IN COMMITTEE

**ional Committee to Whom Measure Was Referred Reported It Unfavorably, Because It Did Not Meet Conditions Necessary to Justify Legal Recognition—License Can Not Be Issued Without Examination**

reached this city Friday that Teachers' License Bill which crech vigorous controversy through California during several months bled in the vocational committee the State Legislature. This is the fourth time that the Pacific Coast Musical Review participated in a discussion as to the advisability of legislation unfavorable to the profession. This paper informed the teachers and legislators by means of editorials regarding the objectionable features of this bill, the actual work done by the Alameda County Teachers' Association who had cooperation of the San Joaquin, and Kern counties music teachers' associations. Mrs. J. I. Del Valle, president of the Alameda County Music Teachers' Association, was particularly active in the educational campaign for the measure.

Del Valle as well as this paper announced that there was no real antagonism involved in this fight. It was never regarded by opposing the bill that this opposition was in the form of a "fight," participating in the campaign to the measure were solely inspired by sincere conviction that it would be worked out for the best interest of the profession. Its enforcement would have precipitated many hardships that were evidently not apparent in sponsoring the bill. There is a section in the ranks of the music teaching profession against legislation to alter and improve the teacher's position. The difference of opinion exists in the form in which such action should be compiled. The measure did not improve present conditions and yet it would have done much harm as was pointed out repeatedly in these columns.

Pacific Coast Musical Review is convinced that it is possible to actually draw up a law that would be of inestimable value to the teachers of the State, but such a law can never be successfully guided through the legislature without the cooperation and advice of the State Board of Education. Teachers, whether active in schools or in private studios,

represent an important element of the educational forces of the State. If the music teachers ever desire to be recognized officially by the State they must conform to the conditions imposed by the State on those who wish its protection. Teachers can not possibly be accredited by the State, that is to say receive diplomas or licenses, unless they submit to examinations and prove themselves competent to teach by previous practical experience in the form of assistant teachers. If a portion of the teaching profession is afraid to undergo such tests then they must continue to get along without State recognition.

(Continued P. 2, Col. 1)

## PACIFIC OPERA CO.'S SIGNIFICANCE

**Public Spirited Citizens Who Back This Organization Are Entitled to the Cooperation of All Music Lovers—the Principle of Its Policy is Sound and Useful—Buy Tickets Now**

BY ALFRED METZGER

The Pacific Coast Musical Review, having the best interests of the musical profession and musical public at heart, wants to call attention to the forthcoming season of grand opera by the Pacific Opera Co. at the Tivoli Opera House beginning April 20 and ending May 2, with Arturo Casiglia as artistic director and Hugo Newhouse as the president. We do not know of any musical enterprise that is more worthy of the united support of music lovers, music teachers and students. If there is anyone who really believes more in the good for the many and less in his own personal advantage he or she will do everything to make this season the

greatest success the Pacific Opera Co. has so far enjoyed.

The organization has been solely established for the purpose of giving resident artists an opportunity to be heard. If they succeed they will get other opportunities as has been positively proved in the past. If they fail they cannot blame the Pacific Opera Co. for such failure. The main point we wish to make is that the organization has made good its promises and is continuing to make good. Naturally, no matter what you do, you can not please everybody. Somehow or other, as the editor of the Pacific Coast Musical Review has frequently discovered, people will find something to criticize. If all of us would try to please everybody who finds fault none of us could get along, for what pleases one does not please another and to try to satisfy everybody is physically impossible.

The Pacific Opera Co. has kept its pledges. It continues to favor resident artists. If, as some prefer, the company would exclusively engage resident artists the public would simply regard it as an amateur organization and would stay away. There must be a percentage of experienced and well known artists heading the casts, otherwise the organization would lack professional dignity and the resident artists would not receive that knowledge and experience which only association with experienced professional artists can give them. Experience can not be taught. It can not be paid for in money. It can not be obtained in any other way than the one the Pacific Opera Co. offers. It is the best school there is for opera. Appearing in one organization with experienced and distinguished artists is worth more than one million lessons.

It is also not possible to have these opportunities monopolized by one set of resident artists. The Pacific Opera Co. is trying to give as many worthy young singers as possible a chance. Those who have already had a chance and are not included in subsequent casts should make an effort to benefit by their success and if they really have made a success they will find that such

(Continued P. 2, Col. 2)



JOSEPH THOMPSON

President Symphony Association, Whose Dynamic Energy Has Contributed Much to the Success of This Famous Organization



## TEACHERS' BILL KILLED

(Continued from page 1, col.2)

It is this point that defeated the present law. Merely to file an affidavit that one has studied music somewhere at some time does not prove efficiency, nor does it entitle the person registered to obtain a license from the State that he or she is qualified to teach and those who failed to register are not qualified to teach. This distinction in itself is unconstitutional. A law must apply to everybody and the further clause in this law that a large number of teachers were exempt from the penalties of this law added to the unconstitutional feature of the measure.

This paper wishes to emphasize the fact that it fully recognizes the constitutional right of anybody to think as he or she pleases. We believe that the majority of those supporting this law were sincere in their conviction that it would be a good thing for the teachers. They evidently believed that its good points would overshadow its objectionable features. They thought if this first step were taken other steps would follow and objectionable clauses could be changed afterwards. They failed to realize that you can not pass any laws without conforming to fixed rules and policies contained in the State Constitution. We realize the necessity of legislation making it as difficult as possible to enable the charlatan in the profession to "bilk" the public. We shall support any law that will attain this worthy object. But we can never support a law that is likely to become a burden to the profession without at the same time attaining the goal at which it is aimed.

SAN JOSE MUSIC NOTES  
BY LUCILLE L. THURMOND

## King Arthur

Smieton's cantata King Arthur will be presented by the Valleysingers under the baton of LeRoy V. Brant Thursday evening, April 9. Funds from the concert will be given to the purchasing of tools and raw materials for the manufacture of toys for underprivileged children to be distributed next Christmas. The Market Street firemen are making the toys. Soloists for the cantata will be Gwynfi Jones, tenor; Adelaide Carrothers, soprano, and Marsden Argall, baritone.

## Death and Life

Harry Rowe Shelley's cantata Death and Life will be offered at Trinity Church on Sunday, April 12, at the vesper hour. LeRoy V. Brant will direct and preside at the console of the organ. Soloists will be Rebecca Hillis, soprano; Roy Burton Thompson, tenor, and Leonard Willis, baritone.

The Thursday Musical Club of Marin County presented an excellent program at the Marin Golf and Country Club in San Rafael on Thursday afternoon, March 19. The soloists were Florence Ringo, soprano, whose accompanist was Elise Bachrach and Audrey Ford, contralto, who was accompanied on the piano by Dora

Blainey. Miss Ringo was in excellent voice and sang three groups of songs with her well known intelligence of phrasing while Miss Ford sang two groups of songs in a manner to obtain the hearty approval and cordiality of her hearers. Both accompanists lent splendid cooperation to the soloists.

## PACIFIC OPERA COMPANY

(Continued from P. 1., Col. 4)

experience is of vast value to their future career. We feel certain that the San Francisco Opera Co., contrary to the opinion of a few we have heard, will be glad to give successful operatic artists of this city who have scored with the Pacific Opera Co. a chance in its organization. Several of the founders, if not the majority, of the Pacific Opera Co., are also founders of the San Francisco Opera Co.

Arturo Casiglia, with the assistance of Hugo Newhouse, has created this enterprise. Since it has been successful he is entitled to the fruits of this success. He has spent years of hard work and money to acquire the knowledge he has. He has had invaluable practical experience in his vocation. Those who acquire knowledge through this experience obtain something that money can never buy. He, like everybody else, after several years of organization and experimentation is now beginning to reap the reward for his patience.

Hugo Newhouse has been working his "head off" to make this company a success. He also is succeeding. He has a right that his efforts should be shared by others. The Pacific Coast Musical Review wants to assure both Arturo Casiglia and Hugo Newhouse that it is taking its coat off to work heart and soul for the success of the Pacific Opera Co. season beginning at the Tivoli Opera House on April 20. We don't expect to get anything out of it except the satisfaction that a worthy enterprise meets with deserved triumph. Are you with us or against us?

If you are with us go to the Oppenheimer box office at Sherman Clay & Co. and buy your tickets for the season. You will find further information in another part of this paper.

Henry Grobe, the well known and exceptionally successful sheet music dealer, moved his place of business to the Baldwin Piano Co. store at 310 Sutter Street last week. He announces a complete and up-to-date stock of music and musical literature and always genial and courteous he no doubt will continue to attract his large following to his new and excellently located place of business.

The second centennial of Haydn's birth will be widely celebrated in Austria in 1932.

EASTERNERS EAGER TO  
TASTE OF CALIFORNIAMrs. H. F. Stoll Presides At Large  
East Bay Meeting Where Music  
Activity Is Theme Of Day

A president's council of the California Federation of Music Clubs was held at the home of Mrs. Gilbert Moyle in Berkeley Sunday afternoon, March 29. Mrs. Horatio F. Stoll, president, conducted the meeting, which offered Glen Haydon, speaker, with important remarks by heads of the Federation and chairmen of county branches, several from the interior valleys being represented. Mrs. Lillian Birmingham, chairman of the program of the N. F. M. C. biennial, which is to meet in San Francisco June 20 to 27, outlined the work in progress, announced the continuous receipt of letters from Easterners "who seem to expect that they are coming to a paradise and are counting on seeing and hearing things never before experienced in their lives, because it's California," Mrs. Birmingham related.

"Because of this expectancy, we must not disappoint them, but it takes money to do anything the right way, and our fund is growing but slowly. Several chairmen reported, however, that funds from their respective branches are being raised and "that no stone is being left unturned to provide for every comfort and pleasure for these visitors."

Mrs. Stoll, who stood before this gathering of nearly 100 musicians and civic enthusiasts, spoke eloquently in the interests of the biennial and was given every encouragement.

The activities of the music department of the University of California were clearly sketched by Haydon. "It is hard to understand," he said, "how in all the years of distinguished results in this department, so many citizens of this State are ignorant of the facts. Everything but the actual teaching of instruments is in our curricula and carried to the finish, requiring, in some branches, from 300 to 400 units to gain the final degree. History of music, theory, harmony, composition, orchestra, choral, band, instrumentation, interpretation, all have been requirements of the four to five years' university course with those majoring in music, with many music units required of other students. The orchestra, trained and directed by Dr. Modeste Alloo for eight years, has prepared players to the extent of their finding positions with important orchestras of the East,

while repertoire has been of the highest grade of musical art."

Henry F. Bretherick, "father of the San Francisco Music Teachers' Association"; Dr. Derrick Norman Lehman, composer, and mathematics instructor of the University of California; Rose Warren Lucy, organist; Joseph Swickard of Hollywood and Mr. and Mrs. Charles Keeler were among the special guests.



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# Pacific Coast Musical Review

ARRELL STREET

SAN FRANCISCO

PHONE KEARNY 6044

*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, *Editor*  
ANNA CORA WINCHELL, *Assistant Editor*

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VI APRIL 7, 1931 No. 5

## CIVIC MUSIC LEAGUE AN IMPERATIVE NECESSITY

or to the recent election at which a new city charter was voted the people the Pacific Coast Musical Review took occasion to draw the attention of its readers to the fact that the financial support of music by the administration would either be entirely abolished or reduced to an extent injurious to the best interests of the musical community. For this statement the writer was abused by a speaker explaining the new charter over the radio and the comments made in these columns branded as falsehoods. Even at this time when the question of musical support is brought to the attention of freeholders or those who sponsored the new charter they are immediately told that things will go along just exactly as they have been going along in the past as far as music is concerned.

As we stated before and as we have explained to those who asked questions for our attitude in this matter we have examined the new charter very carefully and since these denials have been made we have again gone over the sections supposed to take care of music and we are convinced that music is not by any means taken care of in any manner to justify a change in our opinion. There is absolutely nothing in the new charter to assure us either of the amount of money to be expended for music nor of the sympathy of the authorities empowered to include music in the budget. As we already stated there is an art commission of sixteen members. Only one of these has been elected from the musical people. The charter says it should be a CIVIC. Hereby it is already shown that those who drafted this charter had no conception whatever of the purposes for which money for music has been asked in the past.

In a matter of fact the City of San Francisco has not supported music in the same manner as painters, sculptors, architects and literateurs have sought to establish an art commission. This body is really created for purposes of supervising artistic plans such as the building of public edifices, decorations or mural paintings in public buildings, statues in public parks and similar enterprises of an artistic nature. In the matter of music this commission should really confine itself to see to it that public concerts sponsored by the municipality introduce the best kind of music presented in the most artistic manner. In other words the duties of such a commission really are not to be exclusively advisory or critical, but in no way has it the power to allot money for musical purposes.

The only reference made to the spending of money in connection with music is the following lines in Section 46: "The commission shall supervise and control the expenditure of all appropriations made by the Board of Supervisors for music and the advancement of art or literature." Read this carefully. The commission shall SUPERVISE and CONTROL the expenditure of all appropriations, but there is nothing in this section to say that they have authority to LEVY these expenditures or appropriations. This section also infers indirectly that

the supervisors may levy appropriations for music. However, this is now entirely different from what it used to be. While prior to this charter the appropriations were made by a committee presided over by a chairman, such committee is now abolished and the appropriations are made by the entire Board of Supervisors.

In other words where it was possible formerly to deal regarding appropriations for music with one chairman, it is now necessary to deal with the entire Board of Supervisors. Furthermore after the publicity and welfare committee used to appropriate the money the finance committee would automatically pass the appropriation and the Board of Supervisors would in turn automatically pass the report of the Finance Committee. Now the Department of Finance and Records is under the authority of the Chief Administrative Officer. A director of finance and records, appointed by the Administrative Officer, will administer this department. Furthermore the Controller according to this charter shall exercise general supervision over the accounts of all commissions. Anybody with common sense will see that there is a very close scrutiny of all financial transactions which all goes to show that it is the intention of this charter to conduct municipal affairs upon the strictest economical basis.

From a strict business standpoint this provision of the charter is ideal. But is it likely that a purely business administration will consider music as sufficiently important to appropriate the sums needed to continue the interest which the municipality has shown in music by means of financial assistance. We doubt very much whether the Administrative Officer or Controller will believe it expedient to include \$100,000 for music in the budget that will be prepared for the supervisors to vote on. There is only one possible way to induce the administration to continue its interest in music and that is to organize a Civic Music League of from five to ten thousand members directly concerned with municipal assistance of musical enterprises and sufficiently strong socially, politically and numerically to convince any administration that the support of music is actually wanted by the people and that it is exercising a sufficient amount of benefit to justify the necessary expenditures. Furthermore since the art commission only includes one musician such a league will be able to back up the demands of this one musical member or assist the Mayor in selecting among the three laymen to be appointed by him on the commission an adequate proportion of musically interested people.

The editor of the Pacific Coast Musical Review has already begun to organize such a league. This league will be governed by an executive committee of fifteen representative citizens. From time to time, when absolutely necessary the entire membership of the Civic Music League will be called together in meeting at the Civic Auditorium to decide upon questions of musical importance to the city. The Mayor and Board of Supervisors may be invited to these meetings. Particularly important is the fact that a Mayor should be interested in popular musical enterprises and the league should pledge itself to support that candidate who through prior actions and through his own personal preferences has satisfied the league that he can be depended upon to lend a sympathetic ear to the wishes of the community in regard to municipal participation in musical activities. No matter what anyone may tell you to the contrary musical support on the part of the city government will not approach the same generous sympathy which it has received under the impetus of J. Emmet Hayden, unless a strong organization will look out for the interests of the people.

**The American Guild of Organists** held its usual spring tea at the home of Mrs. Baldwin Woods on Forest Avenue, Berkeley, last Sunday. Charles Mallory Dutton spoke on "Music in the Cathedrals of France, as it Impressed a Listener." The program was appropriate to Palm Sunday.

**Miss Doris Osborne** entertained in honor of Miss Rosamonde Gilmour Hare, pianist, at the Osborne Studios in Piedmont Sunday afternoon, March 29. A program was given by Miss Hare, assisted by Miss Marjorie Lawrie, soprano, with Charles Follette at the piano.



# ANNOUNCE SUMMER SYMPHONY PLANS

Season of Ten Concerts to Begin June 21 in Hillsborough and June 23 in San Francisco—Opening Concert During National Convention of Music Clubs—Walter Damrosch To Be First Guest Conductor

Plans for the sixth season of summer concerts in the Woodland Theatre at Hillsborough on Sunday afternoons and Tuesday evenings in the San Francisco Civic Auditorium have been virtually completed according to a joint announcement issued yesterday by Leonora Wood Armsby, managing director and chairman of the music committee for the Philharmonic Society of San Mateo County and Joseph Thompson, president of the San Francisco Summer Symphony Association.

Eight concerts will be given in the peninsula open air theatre on successive Sundays beginning June 21, and ten Tuesday evening programs will be presented in the San Francisco series.

Following the custom established in previous seasons guest conductors of international repute will wield the baton, directing the personnel of the San Francisco Symphony Orchestra engaged for the summer concerts. Walter Damrosch, dean of American symphony conductors, has been engaged for the San Mateo and San Francisco series as well as the Hollywood Bowl concerts and will inaugurate the season, conducting the first two concerts.

Sir Hamilton Harty of London will make his California debut this summer, directing a single concert at Hillsborough and in San Francisco the first week of July. Following his engagement at the Hollywood Bowl, the English composer-conductor will return to San Francisco for another concert.

A former conductor of the Boston Symphony Orchestra, Pierre Monteux, will come from Paris to conduct in each of the three California summer music festivals, joining the ranks of world famous directors who have been lured to the Pacific Coast for these summer programs.

The instant popularity achieved last summer by Dr. Artur Rodzinski, the dynamic leader of the Los Angeles Orchestra, prompted the music committees of the two summer associations to secure Dr. Rodzinski's return again this year and he will conduct two concerts in each of the two series.

A fifth conductor is yet to be secured for the peninsula concerts and two more for the San Francisco series, but negotiations are pending with several well known directors ranking with those already engaged and announcement will be made shortly.

The officers for the San Francisco Association are Joseph S. Thompson, president; John Rothschild, first vice-president; Mrs. Lillian Birmingham, second vice-president; Alexander Fried, chairman of the music committee, and Albert A. Greenbaum, secretary and

treasurer. Charles R. Blyth is president and treasurer for the Philharmonic Society of San Mateo County; Ms. Geo. T. Cameron and Mrs. Geo. S. Robbins, first and second vice-presidents; Mrs. W. Parmer Fuller, Jr., secretary; and Mrs. Wood Armsby, managing director.

## ANNUAL SPRING CONCERT OF THE S. F. MAENNERCHOR

The annual spring concert of the San Francisco Maennerchor, Frederick Schiller, director, will take place Sunday evening, April 12, in California Hall, Polk and Turk streets. The Maennerchor, which has taken first prize in the first class in all competitions of German male choruses held in cities of the Pacific Coast since 1925, will render the Pilgrim's Chorus from Wagner's Tannhauser, and other German male choral works.

Participating soloists will be Hertha Spindler, lyric soprano, who comes from Berlin, and is a disciple of Oscar Daniel, professor at the Academy of Music at Charlottenburg, Germany, and of Baroness von Ungern-Sternberg of Berlin, and Jascha Veissi, violinist, recently soloist with the San Francisco Symphony Orchestra, and a member of the first violin section of that organization. Frederick Schiller will be accompanying pianist to both artists.

Among other activities of the Maennerchor in the near future are: A concert early in the season of Sunday afternoon recitals in Greek Theatre, University of California, Berkeley; an evening of folksong in July; and participation, with all the other German-American choruses of Central California, in the annual Saengerfest, to be given by the Pacific Saengerbund, under Schiller's direction, in San Francisco Civic Auditorium next August.

## FRIEDA PEYCKE GUEST OF S. F. MUSICAL CLUB

Frieda Peycke, who is one of the outstanding interpreters of American poems which she musically illustrates with sympathetic beauty, will be the guest artist at the San Francisco Musical Club Thursday morning, April 16. Miss Peycke is unique in her art expression and those who have heard her—and many San Franciscans have—realize that true pleasure will be attached to the coming program. She is presented by the music committee of the club of which Mrs. Paul C. Westfeld is president.

Cities of Holland and Great Britain will be visited in the coming tour of the Berlin Philharmonic Orchestra, Wilhelm Furtwaengler conducting.

## FAMED LONDONERS TO PLAY HERE APRIL 10

The London String Quartet, which has been absent from San Francisco for some time, will renew its acquaintance here next Friday night, April 10, when, through the courtesy of interested members of Pro Musica, the famed men will play at Scottish Rite Auditorium.

The Londoners are John Pennington, first violin; Thomas W. Petre, second violin; William Primrose, viola; C. Warwick Evans, cello. Their friends of the bay region are numerous, while the perfection of the players is known over the entire music world. An Eastern critic has recently said of them:

"A few years ago the criterion of perfection in chamber music performances was the playing of the Flonzaley Quartet. Today a second standard may be set up in the work of the London String Quartet." It has been necessary to reserve a larger hall than is usual for the activities of Pro Musica, owing to the interest centered in the Quartet.

Smetana's Aus Meinen Leben and the Debussy G minor Quartet will be programmed. Members of Pro Musica may reserve seats by presenting their membership cards at Sherman, Clay & Co., and on and after April 2, the general seat sale will be open to the public. Hon. Richard M. Tobin is president of the San Francisco Branch of Pro Musica, other resident officers being Miss Edith Livermore, first vice-president;

Wilberforce Williams, second president; Jerome Politzer, third president; Mrs. Alvina Heuer W. secretary; Mrs. H. Roy Stovel, urer.

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## JOSEPH MARKS MAKES DEBUT

Very Talented Pupil of Ada Clement  
Enthuses Audience Crowding  
Recital Hall

BY ALFRED METZGER

Joseph Marks, an exceptionally accomplished young piano student of Ada Clement, made his debut at the recital hall of the San Francisco Conservatory of Music on Thursday evening, March 26, before an audience that packed the hall to the street. The enthusiasm that prevailed testified to the splendid impression which the young artist made upon his hearers and the request for numerous encores after the conclusion of the program proved that the cordiality of his listeners was sincere and justified.

The young artist had selected a program of which even a more matured

yet a matured artist, no pianist being able to gain maturity before he has had a fixed period of practical experience, but we do maintain that he has been splendidly taught, that he exhibited unusual talent and that the prospects for his future are very bright.

He interpreted the following program:

Sonata Op. 42.....	Schubert
Moderato	
Scherzo	
Impromptu Op. 90.....	Schubert
Preludes Op. 28.....	Chopin
No. 1	
No. 20	
No. 22	
Nocturne Op. 37, No. 2.....	Chopin
Waltz Op. 34, No. 1.....	Chopin
Mazurka Op. 68, No. 2.....	Chopin
Etude Op. 25, No. 12.....	Chopin
Clair de Lune.....	Debussy
Minstrels.....	Debussy
Malaguena.....	Albeniz
Danse Rituelle de Feu.....	De Falla
Hungarian Rhapsody No. 12.....	Liszt

LUCILLE THURMOND NEW  
MUSICAL REVIEW WRITER

Will Represent This Paper in San Jose  
Contributing Weekly Letters

The Pacific Coast Musical Review has appointed Lucille Thurmond staff correspondent for San Jose. Two of the new staff member's contributions have appeared in these columns since the last issue. Miss Thurmond is organist at the Christian Church of San Jose and will continue to send weekly reports of musical activities in the Garden City. Its new correspondent was recommended to this paper through LeRoy V. Brandt, director of the Institute of Music of which excellent school she is a student. Mr. Brandt has also been connected with this paper in the past, having contributed a series of delightful and interesting articles in the past. This paper is very much pleased in securing the services of Lucille Thurmond.

MOTHER OF EMMA MESOW  
FITCH DIES SUDDENLY

The Pacific Coast Musical Review, together with the many friends and admirers of Emma Mesow Fitch, will hear with the deepest sorrow of the passing of Mrs. Fitch's mother on March 8 at the Fabiola Hospital in Oakland after an operation for kidney ailment. Mrs. Fitch had made a home for her mother and nursed her for a long period. She was not only her mother but her ablest and most alert critic, a great admirer of her art and one who had efficiently coached her artist daughter in many of her German songs. We extend to Mrs. Fitch our heartfelt sympathy.

Desire Defauw in Brussels has been introducing to Belgium symphony concerts for children.



JOSEPH MARKS  
The Gifted Young Pianist Who Made His  
Triumphant Debut at the San Francisco  
Conservatory Last Week

artist might well have been proud, for it set artistic demands which only an exceptionally gifted and specially well trained player could have solved. There were compositions by Schubert, Chopin, Debussy, Albeniz, De Falla and Liszt. The most commendable feature of young Marks' playing was that he did not endeavor to interpret anything that he was not thoroughly capable of doing well.

In the first place he revealed an unusually fine technic, clean and precise, never "muddy" and always correct. He interpreted the various works with a seriousness and studiousness that was decidedly commendable and in addition exhibited a certain intelligence that speaks well for his future. It is, of course, not our intention to state that Joseph Marks will retain the same ideas of interpretation in future which he displays at present. He is not

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Pantomime by Debussy

Saturday Night, April 25.....Carmen

Monday Night, April 27,

La Gioconda

Wednesday Night, April 29

Madame Butterfly

Friday Night, May 1.....Lucia

Saturday Afternoon, May 2

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Saturday Night, May 2, La Gioconda

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

When 1925 was ushered in by Father Time, William E. Chamberlain sat in the president's chair, the ticket mentioned in the December circular having been elected. Nothing was said in the January circular as to the success of Ladies' Night, and I cannot remember being present. I will quote the opening paragraphs of Mr. Chamberlain's first message to the club, as president. It expresses the feeling we were supposed to be in:

San Francisco, January 23, 1925.

The Members of the San Francisco Musicians' Club:

Again we turn our smiling faces to a new year, homeless but happy. We have a key, though it be but a door key, and harmonious we are, too, though we have no place to pitch our monthly dining tent.

We shall have the feeling of waywardness now as we have not the responsibility of providing a home. However, the club has always maintained the dignity of high social order, and it will be the purpose of the present directorate to insure that air of sociability by providing surprises for each monthly dinner. It is an honor to be a member of the Musicians' Club, and a privilege to be among the men who shall gather around the board each month for good fellowship.

The first dinner of the new year will be held Saturday evening, January 31, at the Stewart Hotel, Geary near Powell, at 6:30 p. m. Price \$1.50 per plate. On this occasion we hope that the members will have an opportunity to greet the former presidents of the Musicians' Club who may be able to attend.

We shall have with us Mr. Chesley Mills, director of the San Diego Symphony Orchestra. Mr. Charles Keeler, our fellow member, will recite some of his poems.

May we all be present to greet the friendly, but homeless.

Here we are again, like a "Dog without a manger," as Redfern once had formerly exclaimed. Now some thought we might try to find our place.

Homeless and sad,  
Solvent and glad.

That sounds like a contradiction in terms; but it was possible in 1925.

There were during the first part of the year 1925, some very interesting meetings of the Club. The most of them were held at Pochini's Restaurant, 616 Front Street. The dinner cost \$1. There was a good dancing, and the programs were excellent. Merola entertained us

on February 21, with an account of his recent trip to Europe. Lichtenstein gave some humorous readings.

Those present were—Members: Beel, Brenner, Chamberlain, Douillet, Fleissner, Greven, Hahl, Dr. Hawkins-Ambler, Henley, Jacobson, Jones, Lamp, Landsberger, L. O. Levison, Lichtenstein, Locher, Lundine, Meller, Metzger, Pasmore, Pratt, Raith, Rietz, Savannah, See, Villalpando, Waybur, Woodman. Guests: Allen, Laberge.

You can best get an idea of the enjoyment manifested by the members in coming together in a more Bohemian way, by a quotation from Mr. Chamberlain's Circular of April. Here it is:

San Francisco, April 27, 1925.

Fellow Members of the San Francisco Musicians' Club:

At the last dinner of the club, there was the largest attendance of this season. Each dinner brings to us more of the members and guests.

The next dinner will be held on Saturday, May 2, at 7:00 o'clock, and will be at Pochini's again, number 616 Front street. Take Union or Sacramento or No. 16 Kearny street car. Price, \$1.25 per plate. There is much of the old spirit of the club during the past few months, and it is difficult to say whether it is the good dinners we are having, or just a natural increased interest in the club on the part of the individual members.

The program provided by Mr. Beel at the last dinner was a great treat, and we are much indebted to Mr. Beel, Mr. Firestone, Mr. Villalpando, and also to Mr. White, who was good enough to come in at the last moment and do his part, which was very well done. We are proud to have such musicians in the club, and their artistry is an honor to us.

There are some business matters of interest to the club to be discussed at the next meeting, and it is hoped that there will be a large attendance.

Our old friend and fellow-member, Dr. H. J. Stewart, was with us last dinner, and told many of the good things that are coming to musicians in the southern part of the State.

Those present at the last meeting were:

Members—Beel, Brenner, Dr. Campiche, Chamberlain, Conradi, Douillet, Duclos, Firestone, Hahl, Dr. Hawkins-Tmbler, Jones, Lamp, Landsberger, Locher, Lundine, Metzger, Pasmore, Pratt, Raith, Rietz, Rollandi, Savannah, Dr. H. J. Stewart, Tolmie, de Vally, Villalpando, White, Woodman.

Guests—Alloo, Alwyn, Fuhrman, Kien, Plimsoll, Towner, Wood.

(To Be Continued)

## CHANGE OF DATE LINE

Coming to the fact that we cannot mail the Pacific Coast Musical Review on Friday evenings and at the same time include in its columns the contents of the current week we have decided to date the paper in future on Saturdays instead of Saturdays. This change, for instance, is dated Tuesday, April 7 (instead of Saturday, April 4). However, we shall continue to print the paper as before so that our subscribers will receive it on Mondays or Tuesdays at the latest. This will enable us to accept articles, advance publicity advertising copy as late as Thursday 5 o'clock instead of Tuesdays. However, advisable to turn in copy on Wednesdays before 5, as no delivery may prevent its being printed on time Thursdays. We shall continue to review concerts as late as Friday night and even the symphony on Friday afternoons. This will keep the paper more up-to-date and make a musical newspaper. With an increase of circulation and advertisement patronage we shall of course increase the number of pages, our aim being the publication of a weekly publication.

## YOUNG WOMEN SINGERS

### HAVE AUDIENCE OF 500

An audience of over 500 heard the young singers of the Steindorff Choral give a most excellent all-Russian program in International House, University of California, March 24. Under the baton of Theodore Korbacheff, the works had been happily chosen for attractiveness and suitability, and these young women singers, all under the age of 25, have acquired a smoothness of tone that is very pleasing, voices all being held to a certain modification that permits of no individual overtones, and a generalized singing quality thus obtained is a result most satisfactory.

Merle Renee Scott, soprano, and Ruth Frazier, contralto, were soloists in special groups, while Jeanette Stock, mezzo-soprano, sang an obbligato from Arensky's On Wings of Dreams. The success of the evening's offering was due as much as Esther Murray Anderson, the Choral's official accompanist, as to any other single factor, and she was demanded to come forth and receive her single honors, a splendid recognition being given her fine sensibilities.

The Choral will give a more elaborate

program in the coming fall, and Conductor Korbacheff states he has "fine material from which to mold one of the best of a cappella choirs."

## ABAS QUARTET CONCERTS

For its April 14 concert in Scottish Rite Auditorium the Abas String Quartet will have Ada Clement as guest artist in Ernest Bloch's quintet for piano and strings. Nathan Abas, William Wolski, Nathan Firestone and Flori Gough Shorr, will offer a D Major Mozart quartet. A second April concert is scheduled for April 30, the extra date being a substitute for the December concert which was cancelled because of illness in the Quartet. On this final occasion Elizabeth Alexander will be the assisting pianist.

La Vedova Scaltra, new opera by Wolf-Ferrari, has been given a successful premiere in Rome.

Richard Strauss will visit Finland to conduct his operas.

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## ADVANCE PUBLICITY

Monday Night, April 13—Claire Dux' recital in Los Angeles last week resolved itself into nothing short but a triumph according to word received here by Manager Selby C. Oppenheimer, who will present the famous German-American soprano at Dreamland Auditorium, Monday night, April 13.

L. E. Behymer, Southern California manager, in commenting on Dux' appearance in his city, wrote to Oppenheimer: "You should have heard Claire Dux last night; she certainly came into her own. I have not seen a Los Angeles audience so completely enamored of anyone lately as they were with Dux and the beautiful singer is simply enthralled over her reception in this city."

Dux is a past mistress in the art of program building, being thoroughly conversant with every school of classic music. The list of works that she will give in her San Francisco recital are as follows:

Ridente la calma.....	Mozart
Plague of Love.....	Old English
A la fontaine.....	Old French
A Joyous Easter Hymn.....	Old English
Der Wanderer an den Mond.....	Schubert
Alinde.....	Schubert
Staendchen.....	Brahms
Botschaft.....	Brahms
Les Berceaux.....	Faure
Villanelle des petits canards.....	Chabrier
Voice que le printemps.....	Debussy
Aria, L'Enfant prodigue.....	Debussy
Love's Philosophy.....	Roger Quilter
Maria.....	Edw. Grieg
Beyond.....	Alice Barnett
O that it were so.....	Frank Bridge
Aria from Manon Lescaut.....	Puccini
Aria from La Rondine.....	Puccini

Sunday Afternoon, April 19—Yehudi Menuhin's two bay district recitals, the first at Dreamland Sunday afternoon, April 19, and the second in the Auditorium Theatre, Oakland, (his first appearance in that city) on Wednesday night, April 22, will be the magnet for drawing tremendous crowds to the shrine of this superb young violinist. Yehudi has announced two extraordinary programs for these events which will be given with Hubert Giesen at the piano. In San Francisco, he will play the following:

Sonata in G Major, Opus 78.....	Brahms
Concerto No. 22 in A Minor.....	Viotti
Solo Partita in E Major, No. 3.....	Bach
Negro Spiritual Melody.....	Dvorak-Kreisler
(From the New World Symphony)	
Guitarre.....	Moszkowski-Sarasate
Turkish March.....	Beethoven-Auer
La Fille aux cheveux de lin.....	Debussy-Hartmann
Labrinth (Caprice).....	Locatelli
La Campanella (The Bell).....	Paganini

Yehudi's Oakland program will include:

Sonata in A Minor, Opus 23.....	Beethoven
Concerto in E Minor, Opus 61.....	Mendelssohn
La Folia.....	Cerelli
Hungarian Dance No. 4, B Minor.....	Brahms-Joachim
Hungarian Dance No. 5, D Minor.....	Brahms-Joachim
Caprice No. 13.....	Paganini-Kreisler
Caprice No. 20.....	Paganini-Kreisler
La Ronde de lutins.....	Bazzini

Tickets are now on sale for both events.

Kubelik played recently in concert in London.

## SUNDAY NIGHT RECITALS

## ATTAIN MUSICAL CLIMAX

Song Groups By Eva Atkinson and Noel Sullivan Heard By Critical Audience

BY ANNA CORA WINCHELL

The series of Sunday Evening Musicales at the Travers Theatre reached a true climax with the closing program March 29. The season of five events, designed to present excellence of artistic material, as is easily found in this immediate vicinity, has been a happy venture. The committee responsible for five Sunday evenings throughout March has represented the East Bay residents and musicians besides those of this city. Under the chairmanship of Mrs. Mari-edna Snell Cobb, there have gathered interested and critical audiences which have enjoyed the informality and charm of this small theatre, almost in line with the attractiveness of a drawing room.

Eva Gruninger Atkinson, contralto; Noel Sullivan, basso, and Elizabeth Alexander, pianist, comprised a trio of finished artists. Mrs. Atkinson has rarely been heard in finer form, as to sympathetic rendition of her groups; her warm tones are frequently alluring in their style, and her enunciation and entire musical demeanor place her in the highest grade of Pacific Coast vocalists, fully on a par with many who visit here. She sang Secci's Lungi dal caro bene, Cimara's Stornellata Marinari, and Sadere's I battitori di grano, then passing to a group including Grieg's My Heart Is Like a Peak Snow-Crowned, the exquisite Winter-Watts' Wings of Night, Crawford's Bedouin Woman's Song and the Rubinstein Romance. Mrs. Atkinson closed with the Cavatina from Gounod's Queen of Sheba.

Noel Sullivan led his lists with a group of Schubert, and though he is accredited with reaching his best heights in Negro Spirituals, there may be a question. Apparently both voice and sentiment are as fully attuned to German lieder, and no group of works could have been more acceptably impressive than that sung by him on this occasion. He gave the Pax Vobiscum, Der Lindenbaum, Die Post and Ungeduld, most suitable in every detail towards revealing the pure depths of Mr. Sullivan's basso profundo. There followed the Spirituals in which the element of religious fervor was especially marked and delivered to the listeners with intense sincerity regarding both musical content and sympathy. This group included the very touching Were you there? My Lord, what a mornin', Hear dem lam's a-cryin' and I know the Lord's laid his hands on me.

Mrs. Atkinson and Mr. Sullivan also gave a duet from Massenet's opera, Thais, in which their types of voice were harmoniously woven.

Mrs. Alexander, at the piano through the program, was given the honors due a solo artist, and, indeed, it would often seem that the art of accompaniment must go higher than that of the soloist, considering the intuition, be-

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## Convention Number

OF THE

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MUSICAL REVIEW

To Be Published

TUESDAY, JUNE 23rd, 1931

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sides musical knowledge, that must forerun the utterances of those accompanied. Mrs. Alexander's dependability is ever an assured fact.

Sunday Afternoon, April 12—Emilie Lancel, one of the far West's most gifted and most successful vocal artists, will give a recital in the Community Playhouse of the Western Women's Club Sunday afternoon, April 12. Miss Lancel has not appeared in San Francisco since two years ago when she gave a series of delightful historical programs. She is an unusually intelligent interpreter of songs, arranging her programs with a purpose in view and always retaining the highest degree of artistic refinement. She pays special attention to diction and interpretation usually prefacing her songs with an interesting and informative explanation of their message, thereby making her programs doubly interesting.

For this occasion she has prepared the following exceedingly well chosen and representative array of first class compositions:

Alleluja.....	Mozart
Abendroth (Evening gold).....	Schubert
(Expressing the quiet, deep joy of one who feels the glory of sunset)	
The Glory of God in Nature.....	Beethoven
The Hawthorne Tree.....	English Folksong
Permette.....	Legend of St. Nicholas
	French Folksongs
Serenade.....	Brahms
Feldeinsamkeit.....	Brahms
Von Ewiger Liebe.....	Love Is Forever
	Brahms

O, That It Were So.....	Frank Bridge
Now Sleeps the Crimson Petal.....	Rodger Quilter
Lullaby.....	Hamilton Harty
Ecstasy.....	Walter Rummel
Après un Reve.....	Frédéric Chopin
La Première Danse.....	Massenet
Chanson de l'Alouette.....	Debussy

The Verde Musical Club has been giving a series of Sunday afternoon programs at Sorosis Club Hall which have attracted a large number of musical people who have thoroughly enjoyed every one of them. These events were given from five to seven o'clock in the late afternoon, usually after the Sunday concerts and nevertheless their popularity has been evident. The club is named after Mme. Maria Verde, a vocal pedagogue of distinction who has resided in San Francisco for some time and who has successfully taught a number of excellent vocal students who have had an opportunity to realize their ability during these events. The series closed on Sunday afternoon March 22.

Miss Jean Marie Goss, a leading San Francisco vocal artist, was the delightful feature at the Easter Sunday dinner of the Hotel Sir Francis Drake. Miss Goss possesses a voice of exceptional range and sings with vitality and fluency of style, exercising unquestionable charm upon her audience.

Hans Pfitzner has completed a new opera, Das Herz.



Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

VI—No. 6-7

SAN FRANCISCO, CALIFORNIA, TUESDAY, APRIL 21, 1931

TEN CENTS

## PACIFIC OPERA CO.'S THIRD SEASON YEHUDI MENUHIN THRILLS CROWD

Opera House Crowded on Opening Night When Carmen Was Presented with Eleanor Painter in the Title Role - Great Enthusiasm Rewards Artists and Conductor Casiglia

By Alfred Metzger

Pacific Opera Co. began its season of grand opera at the Tivoli House yesterday (Monday) in the presence of the largest and most appreciative audience that so far has stamped approval to this enterprise. The opening performance was Bizet's ever scintillating Carmen and every one associated with the production has reason to be satisfied with the splendid results.

Longer the Pacific Opera Co. pursues its worthy project of giving artists an opportunity to be in the presence of experienced artists the more does it become apparent that its efforts are needed. That its enterprise justifies the enthusiasm associated with the conduct of a responsible undertaking. During the present season, for instance, the organization introduced Eleanor Painter as Carmen. Miss Painter has been a recent resident of San Francisco prior to which establishment her home she became known throughout the musical world as both a grand operatic artist. She has played the title role in Carmen with success everywhere and naturally received a warm welcome of San Francisco's musical enthusiasts on this occasion.

It is evident from the beginning that Eleanor Painter is an experienced actress. Furthermore she is an unusually talented actress. She possesses a pleasing voice of fine timbre and compass and sings with exceptional vitality and intonation. Her Carmen is that genteel, more resembling the idea of Calve than the gypsy characterization of the "Gypsy Queen" and possibly more natural than the portrayal of artists like Zella de la Hoya, Geraldine Farrar and others. The audience of last evening found much to rejoice in the appealing impersonation as exemplified by Miss Painter and gave the artist one of the most hearted ovations which musicians know so well how to appreciate. There was a certain girlish grace associated with Miss Painter's performance which gave verisimilitude to her portraying the masculine element in the role.

Thompson also made many things of his well interpreted role. He not only exhibited a voice of smooth, pleasing quality but acted with conviction and his climax in the third act

justly brought him spontaneous and prolonged applause. He sang the flower song with fine romantic interpretation of the role.

Rudolph Hoyos made the most of the grateful part of the Torreador, specially during the entrance song. He has a fine, resonant, ringing voice which he uses with a vigor that at times makes one fearful that if thus employed in lengthy roles the artist might not always finish as well as he begins. On this occasion, however, he justified the enthusiasm that he aroused.

Claire Upshur, again as she has done before, acquitted herself creditably in the role of Micaela. Her

(Continued on Page 2, Col. 1)

Large Audience Enjoys Representative Program of Violin Classics - Youthful Virtuoso Reveals Greater Virtuosity Than Ever - Musicianship Combined With Intellectuality Predominates

By Alfred Metzger

Yehudi Menuhin, unquestionably the greatest boy prodigy and one of the greatest violinists of the day, closed the Selby C. Oppenheimer concert series at Dreamland Auditorium last Sunday afternoon in the presence of six thousand people. Every time we have the privilege to listen to Yehudi we are compelled to add to our admiration of this remarkable artist, because we had thought it impossible to discover new artistic qualities after hearing him on previous occasions.

However, every time we hear him we notice new high lights in his interpretations, partly due to natural progress in his maturity, partly the result of us having missed certain accomplishments previously. That Yehudi

Menuhin is rapidly arriving at the stage of his artistic maturity was specially apparent in his interpretation of the Brahms G major Sonata, op. 78, the Viotti A minor Concerto No. 22 and the Bach E major Partita No. 3.

Here are three representative classic violin compositions which should only be interpreted by finished artists. They do not only require technical ability, but they demand a musicianship of the utmost intellectual character. No one can teach a violinist how to interpret such works. The artist himself must interpret them with an individuality and intelligence resulting from his own mental development. An artist either interprets such works poorly or well. They can not be played indifferently, because such indifference in itself represents mediocrity.

Yehudi Menuhin's reputation may easily rest upon the geniality with which he interpreted these three works. No concessions need be made for his youth. No excuses need be offered for the brevity of his experience. Few artists could possibly give a more satisfactory account of themselves and among these few, if there are any, there are none the writer has heard. In the first place these three works are of such marked contrasts that to emphasize their characteristics is in itself artistry of the first rank. To interpret their individualistic traits with the ingenuity and intelligence which Yehudi invested them with is musicianship of the highest type.

Occasionally we permit someone to shake our faith in Yehudi's remarkably musical maturity. But every time we hear him again we become convinced over and over again that our first impression has always been correct, namely, that he is truly a great artist. He may at times not be as thoroughly satisfactory as at other times, after all he is human, but at no time did we ever hear him when he did not surprise us with the astounding mental superiority of his interpretations. We accept his technique as something natural.

Furthermore the writer has not yet become used to the fact that so youthful an artist can accomplish such astounding intellectual feats. Every time we hear Yehudi our astonishment increases. It certainly represents to us a miracle such as we never met (Continued on Page 2, Col. 1)



HUGO NEWHOUSE

President Pacific Opera Foundation, Inc. Now Presenting a Brilliant Season of Grand Opera at the Tivoli Opera House



## OPERA SEASON

(Continued from Page 1, Col. 2)

dainty, refreshing personality, her ringing voice and her modest conception of the role combined to make her a worthy member of the cast.

Jose Corral, always dependable, was heard to excellent advantage as Zuniga, specially displaying his robust bass voice at its best. Olive Richardes as Frasquita, Edith Mackey as Mercedes, Joseph Smith as Morales. Gwinfy Jones as Remendado and Giulio Cortesi as Dancauro, although somewhat nervous at times, are entitled to commendation for their participation in the cast.

The scenery was realistic and colorful. The chorus was splendidly trained and showed fine material. The children made a specially strong impression upon the audience with their cheerfully interpreted march song in the first act. The ballet consisted of charming young girls graceful in their terpsichorean art and well trained by Natale Carossio who, by the way, also proved a very effective stage director.

Finally Arturo Casiglia conducted with a vitality and fire that contributed a large share to the smoothness and effervescing sprightliness of the action.

The Pacific Opera Foundation has reason to feel gratified with the splendid beginning of its third season and no doubt the enthusiasm and representative character of the first night audience will have its effect on the rest of the season which will include the following repertoire:

Tonight: Rigoletto with Rudolph Hoyos in the title role, Pernice van Gelder as Gilda, and Onofre Vidal as the Duke of Mantua. Thursday night: The Masked Ball with Olive Richardes, Myrtle Leonard, Audrey Farncroft, Ludovico Tomarchio, Mateo Dragoni and Jose Corral; Saturday afternoon Paggiacci and Debussy Ballet the former with Gladys Young, Tomarchio and Dragoni; Saturday evening Carmen with the same cast as mentioned above; Monday evening, La Gioconda with Meryl Floyd, Nona Campbell, Myrtle Leonard, Tomarchio and Dragoni; Wednesday evening, April 29 Madame Butterfly with Hana Shimozumiki-Iki, Edith Mackey and Marsden Argall; Friday evening Mal 1, Lucia with Audrey Farncroft, Marsden Argall and Jose Corral; Saturday afternoon, May 2, Cavalleria Rusticana with Alice Golcher, Flora Shennan and Rudolph Hoyos to be followed by the Debussy Ballet and Saturday evening's closing performance, Gioconda, with same cast as above.

## YEHUDI MENUHIN

(Continued from Page 1, Col. 4)

before and which we never expect to confront again in our life time.

In addition to the three big numbers on the program Yehudi played a group of lesser works including: the Largo from Dvorak's New World Symphony, Debussy's Girl with the Flaxen Hair, Moszkowsky's Guitarre, Beethoven's Turkish March, Lolatelli's Labyrinth and Paganini's La Campanella. These he augmented with several encores. There is no use denying the fact that a Yehudi Menuhin concert is a feast such as no other artist can offer.

Hubert Giesen played the accompaniments in truly masterly fashion.

## MARGO HUGHES HOME AGAIN

## Well Known Pianist and Accompanist Returns From East to Spend Summer in This City

Margo Hughes, one of the finest accompanists it has ever been our pleasure to know, has returned from New York, where she cooperated with some of the most distinguished pedagogues and artists, to spend the summer with her family in this city. While East Mrs. Hughes met with a painful accident in which she lost the tip of one her fingers. While at first fearing that this might interfere with her career, Mrs. Hughes was fortunate enough to undergo a successful surgical operation which will enable her to continue her work as if nothing unusual had happened.

Mrs. Hughes has become identified with some of the most famous leaders in musical art such as Mme. Johanna Gadski whose accompanist she was for several seasons and others to whom Redfern Mason referred in a recent issue of the Examiner as follows:

What greatly helped to form her taste in the literature of song was playing the accompaniments for the pupils of Marcella Sembrich. Another formative influence was doing the light work for Florence Easton when she was studying with Anna Choene Rene, the friend of Brahms and Clara Schumann. Schoene Rene had both the Brahms tradition and the Schumann tradition, for she sang the Brahms Lieder with the composer at the piano, and made joint tours with Clara Schumann, singing Robert's songs.

In New York during the last twelve months she has worked with Cobina Wright and collaborated with her on the songs of Pizzetti, under the guidance of the composer. Previous to that she acted as pianist for Giuseppe De Luca, Clarence Whitehill, Frances Alda, George Hamlin. More recently she gave a series of recitals with Princess Troubetzkoi, sister of the sculptor. She also played the accompaniments for Princess Marie de Bourbon, who married the brother of King Alfonso.

One of the most piquant episodes of her New York season was being present at a party, when Toscanini, John McCormack and Walter Damrosch vied with one another in juggling with the Wagner Leitmotiven at the piano. "If the piano could have recorded what they did, it would have wondered," sighs the artist.

## ALCAZAR THEATRE

One of the most encouraging theatrical events of the past few years comes to a close on Saturday night when Joe E. Brown bids farewell to audiences at the Alcazar Theatre where he has been appearing to packed houses at every performance since his opening five weeks ago in Ring Lardner's wise cracking comedy hit Elmer The Great.

That the legitimate theatre is far from being dead, as so many persons are wont to say, is evidenced by the throngs that have greeted Joe E. Brown. His run here at the Alcazar has been one triumph after another and it is with reluctance that Henry Duffy is forced to let this great comedy star go but he is under contract with Warner Bros.-First National Studio, to appear in talking pictures his run here must terminate so that he can start on another picture very shortly.

So all of San Francisco is saying "Good-bye and Good Luck, Joe."

Beginning Sunday matinee Henry Duffy will present another star of note in Frank Craven, who has just concluded a most successful six-months run at the John Golden Theatre in New York City.

Craven will be seen in his own success "That's Gratitude," a story of a fly-by-night showman who makes friends with a very wealthy ink manufacturer by giving him his last drink in a hotel when the ink manufacturer is ailing.

Craven is invited to the home of the prosperous merchant to stay as long as he likes but after three weeks his welcome seems to cool and only after making many radical changes in the lives of his hosts' family and bringing happiness to all, does he become reinstated as a guest with the entire family voting approval.

## JOHN McCORMACK'S GREAT ART

## Famous Irish Tenor Delights Easter Audience With His Ballad Singing - E. J. Fitzpatrick Assisting Artist

By Alfred Metzger

Several thousand people relinquished numerous other attractive opportunities to spend Easter Sunday afternoon and crowded Dreamland Auditorium to hear John McCormack sing a program, principally comprised of ballads, in a manner in which he alone can sing these songs. Again his enunciation proved to be a treat and the delightful charm in which he brought out the sentiment of folk songs and simple ballads demonstrated, as it has so frequently before, that he has no superior in the great art of delivering a simple message.

Those versed in the art of vocal interpretations realize the difficulties underlying the task of making the most of a simple melody. John McCormack is past master of this difficult art. His voice, suave and mellow in character with a sweetness that appeals directly to the heart, adapts itself singularly to the transmission of romantic messages. The artist is particularly well equipped to accentuate both the humor and the pathos of a song and his program was sufficiently versatile to touch practically every sentiment that music is able to convey. McCormack, as usual, was exceedingly generous and practically interpreted two programs, but no one tired and the large audience remained to the end giving him ovation after ovation and proving that once more McCormack sent home thousands of his army of admirers in a happy mood.

Edwin Schneider played the accompaniments with a finish as delightful as it is craftsmanlike adding considerably to the enjoyment of the afternoon.

Edward J. Fitzpatrick, orchestral conductor and violin soloist of N. B. C. and the St. Francis Hotel, was assisting artist. He succeeded in coaxing from his violin melodies of exceeding charm in the same manner as McCormack sang them. He had chosen the

lighter form of violinistic gems such as Romance by Svendsen, Minuet by Beethoven, Berceuse from Jocelyn Godard and Slumber Boat by Gaynor but he invested each of them with resistable poetic expression arousing his large audience to such outbursts of enthusiasm that he was repeatedly compelled to respond with encores. It was assuredly one of the features of the concert.

## STANFORD MUSICAL SERVICE

## Warren D. Allen Conducts Excellent Program At Memorial Church in Palo Alto

Memorial Church of Stanford University was the scene of an excellent musical service on Tuesday evening April 7, when Warren D. Allen conducted and interpreted a program of unusual musical merit. The Marguerite McManus String Ensemble and chorus, organized and directed by Mr. Allen, as well as soloists including Esther H. Allen, contralto, Carl Hoer, tenor, and Henry Sheffoff, bass, presented the various numbers of the program in a very painstaking and musically efficient manner under the direction of Warren D. Allen.

A very large audience revealed through its enthusiastic applause, that it thoroughly enjoyed the following program: Chorale from the Cantata No. 4, Christ Lay in Death's Prison, Brandenburg Concerto No. 1 in G major for string orchestra and organ, most skillfully and craftsmanlike interpreted by the string ensemble and Warren D. Allen and Cantata No. 67, Hold in Affection of Jesus. This cantata was written by Bach in 1725 and was sung by the chorus and soloists with fine understanding of the religious fervor contained in the words and music, both by chorus and soloists. Mr. Allen conducted with splendid musicianship.

The program was given in the nature of a post Easter event and proved one of the most enjoyable as well as impressive programs ever presented in Memorial Chapel.

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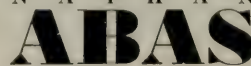
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# Pacific Coast Musical Review

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ALFRED METZGER, Editor

ANNA CORA WINCHELL, Assistant Editor

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VI April 21, 1931

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## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912

Pacific Coast Musical Review, published Weekly at San Francisco, Calif. April 1 - 1931. State of California, County of San Francisco.

Before me, a Notary Public in and for the State and county aforesaid, duly appeared Alfred Metzger, who, having been duly sworn according to oaths and deposes and says that he is the Editor of the Pacific Coast Musical Review at the following is, to the best of his knowledge and belief, a true and correct statement of the ownership, management (and if a daily paper, the circulation), for the date shown in the above caption, and published by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

That the names and addresses of the publisher, editor, managing editor, business manager are: Publisher, Alfred Metzger, 26 O'Farrell St. San Francisco, Editor, Alfred Metzger 26 O'Farrell St. San Francisco, Managing Editor, Alfred Metzger 26 O'Farrell St. San Francisco. That the owner is: (If owned by a corporation, its name and address as stated and also immediately thereunder the names and addresses of all stockholders owning or holding one per cent or more of total amount of stock. If owned by a corporation, the names and addresses of the individual owners as given. If owned by a firm, company, or other unincorporated concern, the name and address, as well as those of each individual member, must be given.) Alfred Metzger.

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ALFRED METZGER

Subscribed before me this 7 day of April 1931.

Notary Public in and for the City and County of San Francisco State of California.

HELEN CLARKE

(My commission expires Oct. 26 1931.)

## HOW MUSIC STUDENTS MAY ASSIST US

The Pacific Coast Musical Review has resumed its activity in behalf of the musical profession on August 30, 1931 it has given its editorial support to the following important problems: San Francisco Opera Association, City's Musical Policy, Frank W. Healy's Light Opera Plan, Symphony Orchestra Fund, San Francisco Symphony Situation, Music Teachers' Legislative Chamber Music as a Cultural Asset, Municipal Chorus Support, Municipalization of Music, Protest Against Cheap Symphony Orchestra, Symphonies For Young People, Encouragement of German Opera, Protest Against Unjust Criticism of Toscanini, National Music Club Convention, Demand for Recognition of Music in New Charter, Dignified Music Department in California Universities.

is, we believe, not a bad record for seven months of musical service. In some instances we have not yet attained our aim and in others we have failed, in the main we have been successful and aided to improve conditions in this city. The musical profession no doubt realizes that the general decline that has made itself felt in the past year and which is now gradually turning for the better, needs considerable effort to avoid further hardship, if possible, to obtain better conditions for everybody. This can only be accomplished by constant vigilance on the part of a musical medium of publicity

that possesses the necessary influence, connections and energy as well as unselfishness to help the musical profession to avoid further reversals.

While this writer does not regard himself as the only person capable to assist in improving conditions, we trust we shall not be considered presumptuous when we say that we are willing to do more for the musician without seeking any reward than anyone else so far getting support from the musical profession hereabouts. We feel that now is the time when the musical profession needs the help of a music journal more than ever. We want to begin early to assist in improving conditions for the summer and the winter season. To do this we want a circulation of 5000 during the next three months. When we publish our National Federation of Music Clubs Convention Number on June 20 of this year we want to have reached our goal.

To do this we need the assistance of young music students. We are willing not only to pay these students a commission of 50 cents on each annual subscription, but we shall aid them in advising them concerning their activities, we shall help them, in case they are talented, to advance in their work and when ready to help them secure opportunities for public appearance, either through the radio or the concert stage and in fact by means of publicity and personal effort to make things a little easier for them.

In this latter regard we do not make promises we can not fulfill. We can not, for instance, make a genius out of only a clever student, we can not promise highly paid positions when the talent of the student does not justify remuneration, we can not regard a student as having gained maturity when he has not yet reached that stage in his studies. But we can tell him whether he is properly taught, whether he has more than ordinary talent, whether it pays him to continue his studies. Then when he is sufficiently advanced we can recommend him to clubs, managers, radio stations or other people interested in engaging artists of unusual ability. We can make him known to the musical public.

However, we can not make anyone known to five thousand subscribers (which means 20,000 readers) until we have so many subscribers and the really deserving artists and teachers of this city know that so far we have kept our promises to them. There should be at least a hundred students in the bay district that can get us 50 subscribers each. This means \$25 for them. If they prefer we will give them the value in concert tickets or anything else of value to them in musical studies. We will publish their pictures and write about their work or programs. We also will extend courtesies to their teachers and in fact do everything in our power to show our appreciation of their services.

They need not stop when they have secured fifty subscriptions, nor is it necessary for them to get all of fifty subscribers. We shall be grateful for any subscriptions we can secure. Anyone who wishes to participate in this campaign which begins May 5th and ends June 15th can fill out the coupon attached to this article and send it to the Editor of the Pacific Coast Musical Review and he or she will receive subscription blanks and credentials within a day or two after the coupon is received. Telephone communication to Kearny 6044 will also be attended to.

Surely we do not believe that any musical publication has ever made such a generous offer and music students have never had an equal opportunity to help themselves by helping a music paper and the cause of music.

## Subscription Campaign Application

The undersigned, pupil of \_\_\_\_\_ wishes to enter the subscription campaign of the Pacific Coast Musical Review from May 5, 1931 to June 15, 1931 to assist the paper in obtaining 5000 subscribers before the Biennial Convention of the National Federation of Music Clubs. Please send, as soon as possible, subscription blanks and particulars regarding the rewards I am entitled to for my services.

Yours cordially

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#### CLAIRE DUX GAINS IN A GRACIOUS VOCALISM

Power of Tone Is Subjugated To  
Finesse And An Exquisite  
Interpreting

By Anna Cora Winchell

In a season that has held luxuriance, a still further splendid note rang forth Monday night Apr. 13, when Claire Dux became enchanting. This singer, who called together a large audience at Dreamland Auditorium, gave beauty of personality, as well as that of voice, effected us with her modesty of demeanor and regaled us with generosity. Mme. Dux has gained a quality of tone and finesse at some expense of power - or so it seemed, as powerful tones of past seasons were greatly modified. Except for their inadequacy to carry to the last row of the colossal auditorium, no comment adverse can be made. It may be a marvelous gift to fill a vast hall, and Mme. Dux has been noted for so doing; that seems a trite triumph in face of the exquisite tones she delivered, and which were so pure, so sweet and so filled with the refinement of emotion that nothing else was to be desired in the matter of an artistic feast. If she pitted quality against quantity, so much the better for all.

Opening with the Mozart *Ridente la calma*, the easy flowing phrases were the perfection of legato, and her spirit was in this text. The group also held two Old English songs, *Plague of Love*, 17 century, and *A Joyous Easter Hymn*, 16 century, the latter being especially lovely, while an Old French, 18 century, *A la fontaine*, was still another gem. Schubert and Brahms were heard through *Der Wanderer an den Mond*, Alinde, Staendchen and Botschaft, in which the singer's natural feeling was

warm and dominating. The French group, having Faure's *Les berceaux*, Chabrier's *Villanelle des petits canards*, Debussy's *Voici que le printemps* and an aria from his *L'Enfant Prodigue*, showed charm throughout in the varying shadows of tone coloring.

Enunciation is not one of Mme. Dux' high lights; frequently a long line of words would be missing, no matter the tongue, but she has an inherent gift, difficult to name, which often commands the hearer to overlook the necessity for plain wording; it is a case where the singer places a message so potently that the musical vehicle is sufficient for the moment's rapture.

Roger Quilter's *Love's Philosophy*, Greig's *Maria*, Alice Barnett's *Beyond* and Frank Bridge's *O That It Were So* comprised an English group, and the official program closed with two Puccini arias, the one from *Manon Lescaut*, the other from *La Rondine*. These latter were given with the greater dynamics, as of old, in the Dux producing, and it seems that her power is being held in check; it surely is not absent, but upon hearing throughout the evening her most exquisite pianissimos, witnessing her radiant love of her art, following her nuances with no effort, it was only to feel that this singer has gained a smoother and more gracious vocalism than she expressed in the past.

The Wednesday Morning Club of Oakland will combine forces with the Loring Club of San Francisco in an annual spring festival May 19. Under the direction of Wallace A. Sabin who is conductor of both clubs, the singers will give a pretentious program. Mabel Hill Redfield is accompanist for the former body and Benjamin Moore is pianist for the Loring, the two artists to participate. The event will take place at Scottish Rite Temple in Oakland.

#### GALA ANNOUNCEMENTS OF THE COMING BIENNIAL

Music Teachers Hear High Lights On  
The Great Festival In June.  
Public Library Music

The monthly meeting of the San Francisco Music Teachers' Association, held at the home of Mrs. Lillian Birmingham, Monday evening, March 30, offered unusually interesting items. In the absence of Miss Harriet Beecher Fish, president, Mrs. Jessie Wilson Taylor, first vice president, officiated in addition to Henrik Gjerdrum, vice president of the State M. T. A. He referred to the annual convention of the State Teachers, which will take place early next July immediately following the biennial of the N. F. M. C. in June. The convention city is not confirmed though a strong favor applies to Carmel.

State officers, voiced by Gjerdrum, are convinced of a greater attendance than ever at the convention, due to the anxiety of delegates and Eastern visitors to the federation festivities to remain in California as long as railroad tickets permit and to see all possible of this State. He also reported the interest of the M. T. A. in supporting the Pacific Opera season April 20 to May 2.

Mrs. Taylor introduced Charles Cooper, pianist; Mme. Rose Relda Cailleau, coloratura soprano, and Miss Jessie Fredericks, head of the music section of the San Francisco Public Library. Cooper gave a brilliant group, opening with the Schumann *Symphonique Etudes*, and was warmly appreciated. Mme. Cailleau sang with extreme charm and clarity of tone a list of inclusive songs by Bachelet, Arditi and Winter-Watts, accompanied at the piano by John C. Manning.

Miss Fredericks revealed a somewhat opulent condition of our local library, stating that few musicians know of the matter at their disposal; complete editions of Bach and Mozart are at hand, while operas, song literature, symphonies, in scores and history, cover all practical needs. The speaker was met with warm appreciation.

Mrs. Birmingham relinquished some of the high lights connected with the coming biennial. The program, from June 20 to 27, will permit neither of sleeping calculations nor much food except that especially arranged for banquets and rapid-fire luncheons attached to councils, round tables and the like. An endurance test of the human body and nerves will be constantly in motion until the Friday evening of the concourse when, to quote this chairman of all she surveys, "the Past Presidents' Council will turn loose for a frolic by itself and forget all about the biennial."

Walter Damrosch will be here; Olga Samaroff, Mme. Marguerite Melville Liszniewska, Nicolai Sokoloff, Hollis Dann, one of the most authoritative of the music world, and a corresponding list of brilliants who are indicted to bring California full force into the international music whirl, while she, in turn, will proceed to intoxicate the incomers with sunshine, bay breezes, eternal poppy fields and other factors indigenous to this latitude.

A great new Mass, recently composed by Dr. Humphrey J. Stewart now of San Diego but formerly organist of St. Dominic's here, will be sung at this Church on the opening Sunday morning of the biennial. The Mass has

received the approval of the Pope who bestowed honors upon Dr. Stewart for its composition.

The hint of all these imminent riches incited the M. T. A. meeting great enthusiasm, while reports financial contributions were modest, about \$10,000 now being in sight with necessity for at least \$40,000. Two humble donations of \$1 each were reported by Mrs. Birmingham as having come from the artisan class - plumber and a carpenter - who were aroused to civic pride by the thought of a great convention in San Francisco, brought to their attention by one of the public appeals for biennial funds. -- A. C. W.

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## QUARTET FROM LONDON RENEWS FRIENDSHIPS

Greeted By Full House  
and Give Contrasted Program  
Of Debussy And Smetana

By Anna Cora Winchell

return to San Francisco of the London String Quartet held a wealth of personal welcome. These men, with exception, have been here many times within the decade, though a long absence has intervened since their last visit here than between former appearances.

The privilege of hearing them again are indebted to the Pro Musica coming forward to the platform of Scottish Rite Auditorium, the evening of April 10, a concerted and continued applause greeted the quartet. Attempting to seek their reward after an appreciative acknowledgment of the welcome, hand clapping carried on for several minutes.

A tribute, seldom duplicated, to an ensemble as a music body and to the men who have made staunch friendships in this bay region. The quartet as filled, and those of music's friends from many sectors were keenly interested.

Players who now are John Pennington, first violin; Thomas Petre, second violin; William Primrose (the cello); and C. Warwick-Evans, viola. They were heard in the two programs of works, the Debussy G minor and Smetana's Aus Meinem Leben. The rare privilege of an ensemble granted in McEwen's La-

ssy might have been gratified for his own beautiful color. As placed as they were before, there is much life in this Quartet never lacking the inherent delicacy of the composer, nevertheless forward with marked determination, as though to impress an air of spirit more obviously; often the subtleties of Debussy play more on our intuitions or touch our nerves of comprehension so that we have scarcely grasped the movement before they are blown away. The first movement - anime et tres - gave at once that impression of liberate wailing of the mind; the second could have made no mistake in translation, and as they went into further rhythms in the movement, it occurred to some that Debussy had not been heard in so definite a pronunciation. The inner expressiveness came to the strings in the third movement the work closed with effectiveness in which results were apparent without thinning of message.

Londoners exhibited qualities to be desired in every chamber body: the most satisfying of feeling, impulse, gentle detachment, their concerted instrumental touches on perfection; every single instrument lays its contribution against the tones, and, whether forte or piano, playing is sincerely smooth.

Contrast of the Smetana work Debussy was interesting musically, psychologically, technically. The unity of mind and experience of the players, and they gave evidence of the fact that chamber music need not always be confined to recitals, in order to be pure. Aus Meinem Leben is dramatic and original and the dynamic force with-

in the four instruments was quite tremendous and startling at times, with never an over-bearing tonality but desirably adequate to the telling of Smetana's story. Force was sent ever to the audience, reaching to every part of the hall, but no "sawed" or raucous sound escaped. In the intensity to which musicians must be aroused in the playing of this work, it is a notable achievement that their vigor, always pitted against the delicate, does not wound some part of the music fibre. These players did not wound.

The ovation to them, somewhat in the nature of a storm, was not the applause of unbridled sound. It was heartfelt and appreciative, and brought the reward of the lovely Lament, an inspiration in which the sense of sadness was softened to leave no tinge of melancholy or regret upon the listeners; it might have been a lullaby - soothing, exquisite.

## S. F. LIGHT OPERA CO. WILL MEET REGULARLY

The San Francisco Light Opera Company will soon hold meetings semi-monthly in one of the most suitable and most conveniently located of the high school auditoriums.

Due notice of the first meeting will appear in these columns. These early meetings are open to all singers interested in light opera and are intended to promote a spirit of good fellowship, jollity, general social enjoyment, as well as to discover talent suitable for the new type of chorus desired for the San Francisco Light Opera Company.

Young men and young women of good looks, pleasing personality, and with musicianship sufficient to sing in four-part harmony, are eligible for membership in the chorus of the San Francisco Light Opera Company. It is intended that the chorus of the San Francisco Light Opera Company shall be thoroughly drilled into thinking and singing in four-part harmony and not, as is often the case, of singing a forceful repetition of the melody.

John Pennington, first violin of the London String Quartet, and Margaret Tilly, pianist, will be heard in a series of sonata recitals this season, playing on the coast this spring and summer. The other members of the Quartet are in Southern California. Miss Tilly, a San Franciscan, has recently returned from New York where she has spent the season since last September in recital work, and has been associated with Frank Wickman.

Walter Scott presented his pupils in recital at the San Francisco Conservatory of Music Wednesday evening, April 15. The program offered Chaconne, Bach-Busoni, Rondo—Rage Over the Lost Penny—Beethoven; Theme and Variations, Brahms-Handel, Vivian Hulet. Sonata, A major, Mozart; Schubert's C minor Impromptu, op. 90. A flat Moment Musical, F minor Moment Musical, Ruth Cook. Ballade, A flat, Chopin, Caroline Unruh. Scott will conduct summer classes at the conservatory June 15 to August 15.

Mrs. Gilbert Moyle will present a group of singers in recital at the College Women's Club of Berkeley, Friday afternoon, April 24, at 3 o'clock.

## ABAS QUARTET WINS OUT IN BLOCH WORK

Mazes Handled Expertly With Ada  
Clement At Piano. Mozart  
Is Soothing As Finale.

By Anna Cora Winchell

The Abas String quartet gave its fifth program in the series of 1930-31, playing before a cordial house at Scottish Rite Hall, Tuesday evening, April 14. Not entirely unfamiliar to musical audiences here, the Bloch Quintet for piano and strings, nevertheless holds sufficient of problematic material to keep even musical ears constantly at work. Olin Downes, critic of the New York Times, while here last summer, gave the Quintet an impromptu reading one evening, and with his instrumental assistants outlined, at least, the nature of the work for many to whom it was new. Downes declared his admiration for the composition, which opinion has had weight with those who could not have deciphered the work without help.

Most of us will require still further help in the excavating for the gems said to lie beneath the several strata. The composer has desired to rest the soul from civilization's turmoil and has turned to the primitive forest. There, rest should be, indeed, but the forest of the Quintet seems besieged at times with a turmoil equal to, if not resembling, that of a great city. Perhaps the wayfarer wandered into the jungle and found varied genera unsought. At least the sense of peace was unable to reach some of us Tuesday evening, but one can have but admiration for the skill of technical composition that winds and winds, hither and thither, putting to every test an ensemble which, in this case, came through the mystic maze with triumph of pure individual intonations. There was excellent climactic and dramatic effect in the last movement, the allegro energico, and the audience evinced a sincere and generous acclaim for the players.

Miss Ada Clement, pianist, was the guest artist and wholly equipped to meet the demands of such work, with her technical clarity and a real feeling for the modernistic idiom. Miss Clement is an American and a native Californian and her artistic services would be welcomed more frequently, as much from the fact that she has been a constant and devoted upbuilder of music in this state, an adviser to the younger ones, while, herself, having had the advantages of European training at an early age, one of Miss Clement's first instructors having been Harold Bauer.

The Mozart D major String Quartet calmed us, and as the melodic and quite familiar strains fell through the four movements, the spirit of the peace of music was again with us. The players are growing closer together, and it should not be long - perhaps in another season - before we may feel these four strings drawing to a true focal point, when the sense of but one instrument is upon us. Abas, Wolski, Firestone and Mrs. Shorr indicate they are capable of bringing this about.

Mildred Sahlstrom Wright, violinist, gave a recital at the Western Women's Club, Thursday evening, April 16, with Wilda Leiner at the piano. A review of the program will appear in the next issue of this publication.

## PINAFORE TO BE SUNG BY RESIDENT ARTISTS

The revival of Gilbert and Sullivan's opera, Pinafore, designated appropriately as "priceless", will be a gala event of the music world in May. At Travers Theatre, the work will be sung and played by a cast of resident artists whose talents are such as to warrant the most excellent of performances. Under the stage direction of Reginald Travers and the musical direction of Harry Wood Brown, the principals will include Loraine Sands, Lorna Claire, Ellen Page Pressley, Arthur Johnson, Noel Sullivan, Peter Hester and Martin Cory.

The Arion Trio played at the annual garden tea given by the Oakland Forum at the home of Mrs. John Brockway Metcalf in Piedmont Tuesday afternoon, April 14. The players were Josephine Holub, violinist; Margaret Avery, cellist; Joyce Barthelsson, Pianist.

Vasily Gromakovsky, Russian baritone, will give his first public recital in San Francisco Tuesday evening, April 28, at Scottish Rite Auditorium. An artist of vigorous talents, vocally and dramatically, Gromakovsky has much to offer the captious. A graduate of the Moscow Philharmonic Institute of Music and member, during the Czarist reign, of the Royal Russian Opera, the singer, since war days has been widely heralded in Japan where he gave twenty-six concerts.

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## HUGH T. HARVEY'S FINE WORK WITH UKIAH CHORUS

By Carl T. Nunan

Using music as a means to mould the character of the youthful manhood of Ukiah, Hugh T. Harvey is daily performing a service for his community, the result of which cannot be measured in gold.

Five years ago, this man Harvey wandered into Ukiah and conceived the idea of the Ukiah Male Chorus - an organization which is non-sectarian and non-profitable and which includes in its membership 159 voices composed of boys from 6 years up - sons and fathers who stand side by side - obeying the whistle which Harvey has taught them is the law of the Chorus. One sound from the whistle and the boys and men become a unit of silence awaiting the signal of their leader to resume action. Each and every member respects Harvey who has accomplished his purpose without sermon, for "sermons may convince our reason but song softens and soothes with greater effect than moral soliloquy."



HUGH T. HARVEY

And thus this man who came from Chicago and left behind all thought of personal glory - he was then the idol of the concert stage, opera, and the theater - the possessor of a divine gifted baritone voice - has given to Ukiah and its youth his unselfish support and time, without thought or desire for remuneration, for he finds his enjoyment and his reward in building up his community - in bringing to its people so far removed from the center of music - such musicals as only they could attend in the larger and bigger cities such as San Francisco or Los Angeles. I wonder if the people of Ukiah really appreciate and realize just how splendid a work Harvey is doing for the culture and advancement of their city. No doubt they do, for last year he was awarded the Chamber of Commerce Community Service Cup - a reward which was beyond all shadow of doubt worth more to a man of Harvey's philanthropic tendencies than the proverbial "pot of gold".

During a recent visit to Ukiah I was justly proud to be a friend of the man of whom everyone spoke in such eloquent terms of admiration - for Harvey is a leader - a man of noble ambition - one who lives to serve others.

He trains the chorus - organizes from its membership, quartets, duo, trios and develops soloists. And then throughout the year he gives concerts, - presents them as minstrels - better performances than I have seen here

in San Francisco. Today he is preparing to present the biggest musical event ever seen or heard in Ukiah - it will be the Annual Minstrel Show and Extravaganza which will take place in the Ukiah High School Auditorium, Thursday and Friday evening, April 23rd and 24th.

The Ukiah press says of the Male Chorus -- "Its integrity will never fail if its members pour out sweet sounds as freely as they did last week and, what is more, they did not seek applause or even approval of their audience. They sang because they were young and liked to sing. Let us hope lights will be dimmed again, (they refer to the concert which was held on the court house steps under the stars) and sweet sounds will pour out as freely - sounds that make one forget while they make one remember".

Harvey first became known here three years ago when he was appointed by the KPO management as Chairman of the Ukiah Local Audition of the Atwater Kent Foundation's National Radio Audition, a position of honor he will again occupy this year when the Fifth National Radio Audition gets under way in a few weeks.

### SPRING PANTOMIME TO BE GIVEN IN BERKELEY

The Resurrection of Spring, a pantomime by June de Grassi of Berkeley, was given at the Berkeley Women's City Club April 1. The affair was not only successful as to attendance but was extremely beautiful with its elaborations of dancing and costuming. The story followed the bursting of spring from ice-bound winter, but with a variation of expression, so that no hint of triteness entered upon the picture. Two sets of dances, Snow Bunnies and Icicles, were composed for the pantomime by Signor Antonio de Grassi. Other dances were originated and perfected by Franchon Colom at her own studios, while the Music Fairies were the product of Mme. de Grassi's studio.

A quintet under the direction of de Grassi comprised himself and Arturo Garcia, violins; Dr. Arthur Weiss, cello; Anthony Linden, flute; Harry Lohse, piano. Mrs. Paul Stoll designed and built the scenery which was most effective and appropriate, and lighting effects were produced by Harry Sarber.

The musicianly element of Berkeley and near by cities was present at the pantomime, and hostesses, assisting Mme. de Grassi, included Mesdames Maurice Anger, John Beckman, E. Stuart Clark, Adolph de Fremery, Warren Egbert, Herbert Evans, Henry Francis Grady, T. C. Hamilton, Herbert S. Howard, H. F. Hartzell, Charles Keeler, Lewis M. Lloyd, J. A. Marshall, Samuel Marks, Thomas McCleave, Orrin Kip McMurray, Clifford Ray, Thayer Rhodes, Herman Schwartz, Selden Smith, Robert Gordon Sproul, Frank W. Stringham, Misses Franchon Collum, Carol Day, Margaret Drew, Elizabeth Simpson, Mme. Sofia Neustadt.

Miss Cora Jenkins gave an Evening of Music at the Jenkins Music School in Oakland, Tuesday, April 7. Guest artists included Miss Myra Palache, Miss Margaret Howard, pianists; Dr. Arthur Weiss, cellist, and Samuel Savannah, violinist.

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Sat. Night, Apr. 25.....Carmen  
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.....La Gioconda  
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# RECOLLECTIONS OF THE MUSICIANS CLUBS



BY JOHN HARADEN PRATT

(Continued from Last Issue)

winter season had been a splendid and prosperous one for the club. It with a Ladies' Night at the Bellevue on May 22nd. There had been a at Pochini's on May 2nd, as noticed above, with an attendance of 21 s and four guests. The following program was a failure, on account of perfect radio facilities, and after a sorry beginning, had to be abandoned. , had the radio behaved better, we could have listened; but when we n enjoying the music provided by Messrs. Lichtenstein and Beel, et al., if such a program was good enough for fastidious musicians anyway. on from invitation:

At the next dinner Mr. Jones will provide a radio program over KGO, ng numbers by the Mission Trio—Lajos Fenster, Max Gegna and Margo — with solo numbers by the first two, and selections from Victor 's "The Serenade" by the following quartette: Carolyn Crew Hill, Mary Richards, Gwynfi Jones and Harry E. Fossey; Mynard S. Jones, nist; also selections from the 1925 U. C. extravaganza, "Universities ated," by Joseph Risnick".

September meeting was omitted, because of the opera and Jubilee week. t fall dinner came off October 17, at Pochini's. On this evening we were ned by Professor Lehmer, of the U. C., friend and guest of H. B. Pas- professor Lehmer talked of the California Indians and sang their songs autifully.

st Bloch, also, was our guest that evening for the first time. He is a speaker, and in the words of the November Circular, "Brought to the s, in a very intimate and private way, his impressions of music in a, and the advantages which the American student has at home." Mr. divulged his love for mushrooms, and of going out into the fields to chem.

n Rehn Waybur's death was noticed in November. On an outing at shoe, the party he was with was going from Fallen Leaf Lake to Glacier rings. Mr. Waybur said he would walk on ahead. The exertion proved ch, and he was afterwards found by the wayside. The following letter tten and sent to Mrs. Waybur:

San Francisco, Nov. 20, 1925.

ian Rehn Waybur,  
Dear Mrs. Waybur:

When the Musicians Club last met, at the regular dinner, October 17th, nce among us of Mr. Waybur left a void that was keenly felt. There was rness in our hearts which recognized his affectionate character, and tes were told showing his benevolence and great desire to be helpful

to all around him, especially among those in our profession, wherein he had distinguished himself and done so much for music in a public way.

His name will stand foremost in the annals of the music department of the San Francisco Public Library and in those of the Berkeley Musical Association, to the building up of both of which he was a unfalteringly devoted. As first Secretary of the Club and as a constant attendant he will always be remembered.

We wish to testify to you, in your great bereavement, our sincere sorrow, which we feel for ourselves, too, in the loss of such a friend and musician. May the memory of his many good acts serve to lessen the severity of your grief.

Johannes C. Raith,  
Secretary.

An especially pleasant evening was Ladies' Night, December 19th, 1925. There was some question whether the place at Pochini's was good enough for the ladies, - with sawdust on the floor and other things of a Bohemian flavor; but the outcome left no regret that we chose to go there. Howard Hansen, conductor of symphonies, was in the city, giving concerts, and came to the dinner. Afterwards he said he enjoyed the evening. He entered heart and soul into the spirit of mirth that pervaded the evening, besides talking to us of his musical world.

Samuel Savannah was toast master; Alfred Metzger was styled the "Apollo of the press," and told us of the "Futurism of the Radio;" Mr. Woodman brought several ladies with him, whom he introduced as "my harem."

They could sing, and joined in a selection of mine, which I conducted with a beer bottle. I saw the caterer laughing, and said, "there is one who is edified." Mr. Hansen passed a compliment, which Mr. Lichtenstein was friendly enough to tell me of. This was put on impromptu, with Mr. Savannah's permission. Homer Henley, our future President, was with us, and sang lustily. Mary Carr Moore played the piano part.

The chief number on the program was, "Concerto Grosso, No. 8 - on the Nativity" by Corelli, for two solo violins and string orchestra.

The Nominating Committee, Alfred Metzger, Charles Lamp, and Emil Hahl, had presented the following ticket, which was elected:

President	William E. Chamberlain
Vice-President	Mynard S. Jones
Secretary-Treasurer	Johannes C. Raith
Director	Joseph George Jacobson
Director	Victor Lichtstein

(To Be Continued)

## N'S COMMITTEE S. F. ERA COMPANY ORGANIZE

Elect Miss Sallie Maynard  
Chairman. Merola Asks For  
Chorus School

Women's Committee of the San co Opera Company met at the t Hotel, April 10, presided Mrs. Marcus S. Koshland. An for new chairman and direct- ulted in Miss Sallie Maynard ng Mrs. Koshland, with the g incoming directors: Mrs. Noble, Miss Elizabeth Liver- rs. Leonard Wood, Miss Ruth Mrs. Koshland emphasized the ed of "spreading the operatic for 1931. Director Gaetano advocated a national campaign company saying "we must be- onalized; we are still too th here and in Los Angeles. ropolitan and Chicago compa- known nationally, while we ncial. But I am leaving to r New York to secure a na- broadcast of our season this

declared the necessity of a hool here, in order to pre- keep in preparation a chorus grade. "We have not enough singers and our season here

and in the south requires the joining of the two cities' choruses, while there are many voices only needing school- ing to place them on a par with the choruses of Europe which have quan- tity as well as quality, and no compa- ny in San Francisco, not even the old Tivoli, has ever had a big enough cho- rus". He announced the engagement of Herr Blechschmidt as conductor here for Die Meistersinger.

President Robert I. Bentley asked for special help on the sale of tickets this season, both season and singles, and that all new members secured for the opera association shall be listed as founders hereafter, that title hereto- fore having been confined to those who aided in and subscribed to the drive of 1922-23 for supporting mem- bers.

Mrs. Koshland presented Vasily Gromakovsky, Russian baritone, in two songs, an aria from Boris Goudon- off and one from Don Carlo. He was accompanied at the piano by Mme. Rosalind Barowski, and he received most cordial applause. The voice is deep, rich and apparently fitted for all vocal achievements.

The Berkeley Choristers gave a program April 14 in the college town, which was surprising and exemplary in type and presentation. Sacred gems of 200 years ago were revived and

placed before an audience which had seldom heard them. A tune of 1601, by J. S. Bach, was Lord Christ, Thou Art The Prince of Peace. Palestrina's Adoramus Te, of 1581, a motet for double chorus, I Wrestle and Pray, by J. C. Bach, were among the most im- pressive, and a Handel Organ Con- certo was played by Richard Purvis. Bach's secular cantata, known as the "Coffee Cantata", had as soloists Miriam Sellander, Otis Marston and Wilson Taylor. Marian Calder, con- tralto, was soloist in the funeral aria from Bach's Chimes, Ring Out The Moment Longed For.

## 2,700 BOYS AND GIRLS COMPETE IN CONTESTS

Over 2,700 boys and girls of North- ern California, from 5 to 19 years, have entered the piano and violin con- tests of Music Week, the preliminary tests for which will begin in the Civic Auditorium next week, it is announced by the Music Week headquarters in the Phelan Building. The total regis- trations exceed the aggregate of all piano and violin contests since Music Week started here ten years ago.

Thirty orchestras, averaging 60 young amateur musicians, have al- ready entered the orchestra contest for Northern California, it is reported by Chester W. Rosekrans, executive

director for Music Week, which will be held here from May 3 to 10. It is estimated that at least 10,000 visitors will be here from all over the state for Music Week.

Supervisor J. Emmet Hayden is chairman of the general committee. The event is financed by the city as an advertising asset and is directed by the San Francisco Civic Associa- tion. Scores of the city's public and parochial schools will compete in band and choral contests.

Railroad, steamship, bus and air lines have agreed to offer special ex- cursion rates for Music Week visit- ors, it is announced by Mrs. H. Roy Stovel, secretary of the San Francisco committee.

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## MUSICIANS' UNION AND BOHEMIAN CLUB AGREE

### Mutual Friends Succeed in Smoothing Out Differences Existing For Several Years.

Thanks to the efforts of mutual friends the Musicians' Union and the Bohemian Club of San Francisco have straightened out their difficulties which have existed for a number of years and which have indirectly effected musical activities in this city. The Pacific Coast Musical Review is pleased to reprint the following explanatory article from the San Francisco Chronicle of March 28:

The controversy between the Musicians' Union and the Bohemian Club, which started when the union banned its members from playing in the amateur orchestra organized by the club and made up entirely from its membership, has been settled. "The same amicable relations which existed prior to the controversy are to be resumed," Albert A. Greenbaum, secretary of the union, announced last night.

The dispute arose after the annual grove play of the club in 1926, when the board of directors notified the union that they would no longer use a 100 per cent union orchestra in the grove plays, having organized a club orchestra for the purpose.

One of the outstanding musicians affected by the settlement is Uda Waldrop, municipal organist, who accompanied the grove orchestra during the grove plays prior to the dispute, and who was to have written the music for the 1929 production by Waldemar Young.

Waldrop will again be allowed to resume his connections with the club orchestra. Waldrop dropped the music he was writing in June, 1929, saying it was necessary because of his professional standing. He, however, under the terms of the 1929 settlement, was able to play at the grove or the club here.

The club directors in 1928 issued a statement charging the union with maintaining a grossly discriminatory attitude toward the club in forbidding union members to participate in musical programs either in the Bohemian Grove on the Russian river or in its clubhouse at Post and Taylor streets.

Some of these restrictions were dropped in a partial settlement of the differences reached in March, 1929, but the union still refused to permit its members to augment the amateur orchestra organized by the club.

In his statement last night Greenbaum said the union unanimously decided to end the dispute at a meeting held on Thursday. Marshall Dill, secretary of the club, said the agreement reached after a series of conferences, reestablished relations between the club and the union as they were prior to the break in 1926.

"Under the agreement union musicians will again take part in the club's musical program, providing the club so desires. The controversy was settled without any bargaining, following a series of conferences which started three months ago," Dill said.

Rosalind Borowski, sister of Felix Borowski, composer, will be the assisting artist to Gromakovsky, appearing as soloist and accompanist.

## S. F. MUSICAL CLUB PRESENTS FINE PROGRAM

The Carl Maria von Weber Grand Duo Concertante, for clarinet and piano, was a distinctive feature at the morning program of the San Francisco Musical Club Thursday, April 2. It was played by Nicola Zannini and Mrs. William Ritter, both residential and long established musicians of this community. In three movements, the work showed dignity of nature and was respected by its exponents in a manner that gave charm and unusualness to the occasion. The wood winds' warm tones were in touch with the season of spring, and Zannini is an artist, while Mrs. Ritter, non-professional though she is, is equipped to make whatever she may wish of music.

Two singers gave variation of artistry and programmed selections; they were Mrs. J. Reginald MacKay, lyric soprano, and Jeanette von Sturm Stock, mezzo soprano. Mrs. MacKay has the gift of being attached to her work and sings with an innate love of it apart from the careful study she has made of vocalizing. The group was a trifle overburdened with the minor cadence, though the closing number, Sadler's In Mezo Al Mar, lifted us to brighter realms, and sweetness of tone was most apparent. Two harps accompanied the singer.

Mrs. Stock gave the Princess' Song from Strauss' opera, Der Rosenkavalier, showing an excellent musical intelligence for its requirements, while she delivered Fourdrain's Promenade a Mule, Arensky's The Broken Vase and Griffes' We'll to the Woods, each with marked perception of individual nuances and accents. The voice has warmth and tenderness. Mrs. Stock was accompanied by Esther M. Anderson.

Stella Howell Sampson, pianist, played from Friedman, Brahms, Rubinstein and Chopin - a vigorous and attractive musician. She commanded her instrument well and showed confident facility. Three harp numbers by Mrs. Edward McGurrian and Mary C. McGurrian gained the steadfast attention of the audience which enjoyed the calm of the fine instrumentation.

A. C. WINCHELL

## ONCE IN A LIFETIME AT THE CURRAN THEATRE

Sid Grauman, former resident of San Francisco, where he got his early start in association with his dad, the late D. J. Grauman in the operation of various amusement enterprises, and who later on did more than any other one man did to make Hollywood famous with his premieres which attracted attention to him throughout the world, has now turned his entire attention to the producing of stage plays and on Monday evening April 6th, presenting "Once in a Lifetime" by Moss Hart and George S. Kaufman and which has already played thirty weeks on Broadway and is still going strong, At the Curran Theatre.

"Once in a Lifetime" deals with Hollywood motion picture making. The story deals with three vaudeville actors who go to Hollywood in the early days of the talkies. "Dr." George Lewis (Charles Lawrence) is the "sap" of the trio. The three plan a "racket" in Hollywood. May Daniels (Aline Mac Mahon) poses as an elocution teacher and opens a school to teach movie stars to talk. The school

lasts but a short time. George, the sap, crosses the path of a film mogul as he gets the bad news and tells the mogul certain so called bitter truths about the industry which he himself heard from someone else. Herman Glogauer (Louis Sorin) the mogul, employs George as general supervisor of the studio.

In the cast and company of fifty are Charles Lawrence, Aline Mac Mahon, Russell Hopton, Marie Nordstrom, Louis Sorin, Kate Campbell, Marian Byron, Gregory Gave, John Vosburgh, Mary Mulhern, Camille Rovellet, Eddie Marr, and others of note.

## UNIVERSITY ORCHESTRA GIVES FINAL CONCERT

University Symphony With de Grassi And Stradivarius. Bauer Record As Second "Guest Artist."

By Anna Cora Winchell

Extreme interest surrounded the final concert of the University Symphony Orchestra in Berkeley, Tuesday evening, April 7. Antonio De Grassi, concert master, who also served as guest artist of the occasion, played on the last violin made by Stradivarius in 1737. The master was then 93 years of age and the instrument completed a few months before his death. De Grassi had been presented almost at the final moment with the privilege of the instrument which is here with its present owner, Serge L. Halman of Berlin, whoc de Grassi had known in his student days abroad.

Its tone, in the Saint Saens' Introduction and Rondo Capriccioso, which was played by de Grassi, swelled with warmth and a somewhat unexplainable quality; perhaps antiquity laid reverence upon our ears. But the player, en rapport with the event, gave Saint Saens a most happy delivery, with vivacity and delicacy, and he was brought forward five times by the large audience.

Dr. Modeste Alloo, director of the orchestra, has for eight years molded and rounded to an astonishing point of execution a body assembled from music students of every part of the State. At times it has seemed daring for him to announce the greater symphonic works, but they have been intelligently and attractively presented in each instance. This program offered the Paul Dukas Overture, Polyeucte, and Florent Schmitt's The Tragedy of Salome. Schmitt has not been heard here from any of the orchestras, local or visiting—rare as the latter have been. This version of the Salome story runs into deep chasms of color, stress and dynamic fury. Its diversions were Prelude, Dance of the Pearls, Sea-Magic, Dance of the Lightnings, Dance of Fright. To deal with it justly would require more space than any newspaper will allow at this season. Dr. Alloo achieved a masterly triumph in introducing the score, in commanding his non-professionals to notable heights and by leaving the audience in a state divided between astonishment and elation. The work is one to be followed with anticipation, and an adequate orchestra in the hands of this, or a similar virile and experienced, conductor could supply this bay region with new thrills in symphonic revelation.

Dukas showed himself so far removed from the caprices of the Sorcerer's Apprentice that, unless programmed, one could not have sus-

pected him of the elegiac character Polyeucte. Ecclesiastical, the work consistently follows the agony a triumph of the Christian Martyr a radiates a calm and often exquisite note of resignation. Neither Duk nor Schmitt are of an era - the one born in 1865, the other in 1870 - to be saturated with the modernistic spirit as it is conceived today, yet there was the foreshadowing in both, and, especially in the Salome Tragedy, is a prenatal dissonance drawn to a point denoting torture, though with suggestion still fine enough to be exquisite rather than actual.

Some years ago, Dr. Walter Darrsch ventured into the realm of mechanics by conducting his orchestra through the Saint-Saens Concerto No. 2, in G minor, with the Duo A Piano as "guest artist", the recording being Harold Bauer's. Dr. Alloo has first given it to Californians and then Bauer record was used last Tuesday night with pleasing effect, synchronization being all that it should. The novelty was intently regarded by students and adults alike - and the concerts are characterized always by their musicianly clientele. Lacking the human element of flesh and blood fingers, the experiment was nevertheless worth while.

The ninth season of this orchestra will be inaugurated with rehearsals include new literature early next fall. Dr. Alloo, who has three generations of conductors back of him, was a faculty member of the Bruges Conservatory of Music in Belgium before becoming assistant conductor with Eugen Ysaye at the Cincinnati Conservatory of Music some years ago. His pedagogical powers at the University of California are outstanding and have been instrumental in placing a number of orchestral students in good Eastern orchestras.

Dorothy Maris recently gave a talk on the Appreciation of Music at the studio of Pearl Brandt in Oakland. This was followed by a group of songs of Hungarians, Czecho-Slovaks, French, Italians and Germans, given by the Carillons who are Helen Kalas, soprano; Edna May Hamilton, Contralto; Elizabeth Morris, mezzo soprano, and Miss Brandt, pianist.

## BETHLEHEM BACH FESTIVAL

The Bach Festival, given by the Bach Choir of Bethlehem, Pennsylvania, consisting of 225 voices, with the assistance of artists:

Friday, May 15th

Ernestine Hohl Eberhard, Soprano; Mabel Beddoe, Alto; Arthur Kraus, Tenor; Charles Trowbridge Tittman and Robert M. Crawford, Basses.

Saturday, May 16th

Esther Dale, Soprano; Amy Ellermann, Alto; Arthur Hackett, Tenor; Charles Trowbridge Tittman, Bass.

and members of the Philadelphia Orchestra, under the leadership of Dr. J. Fred Wolfe, will be held in the Packer Memorial Church, Lehigh University, Bethlehem, Pennsylvania, on Friday, May 15th, 1931, at 4:00 p. m. and 8:00 p. m., and on Saturday, May 16th, 1931, at 1:30 p. m. and 4:00 p. m. - Eastern Standard Time being observed for all the sessions.

The programme on Friday will consist of Bach Cantatas as follows:

Friday Afternoon at Four O'clock O God, from Heaven Look Below.

In addition to the usual strings and oboes the orchestration includes part for Four Trombones.



**A Colonial Program**, in preliminary celebration of the bi-centenary of the birth of George Washington, was given by the music section of the Berkeley Branch, League of American Penwomen, at the College Women's Club, Berkeley, Saturday, April 18. Mrs. Orley See, chairman, presented the artists. This issue, on the eve of going to press, cannot give an adequate account of the event which has historical importance as well, and a story will appear in the issue of April 28.



NATIONAL FEDERATION OF MUSIC CLUBS

# Convention Number

OF THE

## PACIFIC COAST MUSICAL REVIEW

To Be Published

**TUESDAY, JUNE 23rd, 1931**



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Country and Musical Activities in  
California



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### AMERICAN INDIAN IN NEW TRIBAL MELODIES

Dr. D. N. Lehmer Writes Song Lore  
Of Minnesota Chippewas In  
Recent Compilation

"Indian Songs From The Northland". This is a compilation of five songs by Dr. Derrick Norman Lehmer of Berkeley, authority on the history and meaning of American Indian music and lore, and composer. His "compositions", however, do not savor of the word in its meaning of invention; the respect in which Lehmer holds the philosophies and ceremonies of the ancient race deters him from any musical expression except that firmly and devotedly built upon the plain themes of the Indian, in his several tribes.

His research has made Lehmer recognized as a promulgator of truth regarding the much misunderstood Red Man. The inherent qualities of them, religious, practical, spiritual, have largely been lost to the whites who have refused or have been incapable of recognition of a race whose antiquity bears qualities often to be emulated. Scattered about the continent, on many pilgrimages, Lehmer has found a wealth of material in song and story. While no one lifetime could more than touch the surface of an ancient wisdom, many summers and other vacation periods have been consumed by Lehmer in the study of men whom he now presents in as pure form as possible, through legendary gathered from mountains, hills, valleys, deserts and mesas.

Four other small volumes by Lehmer contain Seven Indian Songs, dealing with those of the Yosemite Valley; Down The Stream, in which lullaby and love song mingle in beautiful minor cadences; Two Indian Choruses, in which an arrangement for mixed voices includes a Buffalo Song and Invocation To The Sun; Indian Camp-Fire Songs deals with the mysticism of rain, summer, hunting melodies and serenades.

This most recent contribution for music folk, or all who are acquainted with the Indian manner, has, as its main theme, the songs of the Chippewas of Northern Minnesota, and they are:

From The Northland, Like A Mist Upon The Mountain, Sender of Dreams, The Ghost Song, Westward. The introduction gives full details of the legends upon which the Indian flares his tunes. They are fascinating, picturesque, sometimes heart breaking. Dr. Lehmer, whose daughter, Helen, was his devoted accompanist from her early childhood, steeped, under the tutelage of her father, in Indian lore, has dedicated this last collection to her, together with a message in the Indian tongue, in token of the intimate knowledge between them.

A program of vocal and piano music was given at the Piedmont studio of Luella Wagor Coplin April 7, the participants being Octo Lindquist, baritone, and Helen Spina, pianist, with Paul Ralston, accompanist. Lindquist was heard in Vision Fugitive, from Massenet's opera, Herodiade, and in a group of Brahms and Schubert lieder, Early Italian songs, and modern English songs. Miss Spina played the Handel Sarabande, von Weber's Perpetuum Mobile, the Palmgren Waltz Mignon, and De Falla's Cuba-na.

The London Quartet was greeted by musicians of the bay region at a reception given by the Ladies' Auxilia of the Musicians' Club at the home of Miss Lulu Blumberg Thursday evening, April 9. Three members of the quartet are well known here, personally, having appeared in San Francisco many times in the past decade. The newcomer was William Primrose, viola, who was made as welcome as his confreres. Mrs. Sigmund Stern entertained the Quartet Friday evening, April 10, at her home, following a concert given under the direction of Pro Musica at Scottish Rite Hall.

Philip Nelson and Mary Roberts were winners in the Northern California Young Artists' Contest of the Steiner, pupils of Elizabeth Simpson. California Federation of Music Clubs held April 2 in San Francisco. Nelson will compete in the State contest in Los Angeles this month. He was presented in concert by Miss Simpson last season in Oakland and secured wide recognition. Miss Steiner, who is president of the Alpha Mu Honor Society of the University of California, has won two Music Week prizes with the past few years, has given to professional concerts and is known to club and radio audiences.

The Alameda County M. T. A. met at the home of Mrs. Helen H. Green in Piedmont Monday evening, April 13. Mrs. John I. Del Valle, president, presented Beatrice Cotton in a lecture-recital on Italian Music, and announcements, concerning the biennial of next June in San Francisco, were made by Mrs. Horatio F. Stoll, president of the California Federation of Music Clubs, and Mrs. Lillian Birmingham, chairman of the program committee.

Miss Janet Granham, pianist, gave a Sunday morning recital of Beethoven and Brahms at the Alma Schmitt Kennedy Studios on Euclid Avenue, Berkeley. A graduate of Mills College, Miss Graham has studied in the meantime under Artur Schnabel in Berlin, Gruenberg and Weingarten in Vienna. Her numbers were the minor Sonata (Beethoven), op. 21, No. 2, and Brahms' Two Intermezzi, Ballade, Variations and Fugue on a theme.

Mrs. William Ritter, piano; Niccolò Zannini, clarinet, and Nathan Finestone, viola, comprising a trio, will be a feature of the next program of the Pacific Musical Society at the Fairmont Hotel, Thursday evening, April 23. Other musicians will include Joelle Raas Allen, soprano, with U. Waldrop, pianist, and Elbert Bello, tenor, with Rena Lazelle at the piano.

Galli-Curci sponsored Gromakovsky in Los Angeles where he was also made a life member of the Breakfast Club.

A series of afternoon recitals, presenting the leading talents of the bay region, is being offered by Janet Fremery. Last Tuesday, April 7, the program was given at the home of Mrs. E. Stuart Clark on Hawthorne Terrace by Antonio de Grassi, violinist; Mme. Margaretha van Loben Seip, pianist, and Rosa Torres, Spanish interpreter, the affair being a costume recital.



## SAN JOSE MUSIC NOTES

By Lucille L. Thurmond

## King Arthur

Valleysingers, a municipal operating under the auspices department of adult education, started under the direction of Le Roy V. Brant on Thursday evening, April 19, in the auditorium of the San Jose High School Smeiton's dramatica, King Arthur, for the benefit of the Christmas toy fund for underprivileged children.

Guest artists were Adelaide Myers, soprano; Gwinfi Jones, and Marsden Argall, baritone. Accompanists were Violet Cowger and Wallace Rolls.

Splendid performances of the songs with Miss Corrothers as the Queen, Mr. Jones as King Arthur, and Mr. Argall as Merlin, together with the excellent ensemble work of the chorus and the brilliant accompaniment of the pianists resulted in a very effective production of Smeiton's cantata.

## Death and Life

Rowe Shelly's beautiful cantata "Death and Life" was presented on April 12 at the 5 o'clock concert by the Trinity vested choir under the direction of Le Roy V. Brant. The soloists were Violet Cowger, soprano; Roy Burton Johnson, tenor; and Leonard Willis, bass.

## Lecture-Recital

Mr. Johnson, tenor, and May Dyke, pianist, will be presented in a music section of the San Jose Music Club in a public lecture-recital on Wednesday evening, April 29. The program will be on the subject "The Evolution of American Song," in which Mr. Johnson has devoted much time in many American cities. As Mr. Johnson is primarily a singer, the program will consist of more singing than speaking. The place and purpose of each song will be explained before it is sung.

## Richards Club Concert

Richards Club, an excellent chorus of twenty-four voices organized nearly ten years ago by Dr. J. M. Richards, director-pianist, will appear in concert on the evening of Tuesday, April 28, in the auditorium of the San Jose State Teachers Association.

Assisting artist will be Kathryn Harpist and soprano.

The program will include two of Mr. Richards' songs with harp and French accompaniment, Manning's "In the Luxembourg Gardens" and "The Fair," and Romberg's "Serenade" from "The Student Prince."

## FRANCISCANS GO TO ALAMEDA MEET

A. Members of Two Branches Confer On Biennial Matters And Hear Programs

Alameda County Branch, Music Teachers' Association, held its monthly meeting at the home of Mrs. Helen H. in Piedmont, Monday evening, April 13. The occasion assembled several Franciscans of the music among them being Mrs. Horatio H. president of the California Association of Music Clubs; Mrs. Lil- irmingham, chairman of the biennial of the National Association of Music Clubs, to be held in San Francisco June 20-27; Mrs. J. Westefeld, president of the

San Francisco Musical Club, and chairman of Young Artists' Contest, California Federation, and Mrs. Grace Campbell, past president of the Pacific Musical Society and a director of that body.

Each spoke a different angle pertaining to the biennial on which the interest of the entire state, civic and artistic, is now centered. Vocal groups were offered by Mrs. Green and two young singers presented by her, and a talk on Italian music of the 15 and 16 centuries was given by Miss Beatrice Colton, with illustrations.

The Alameda Branch is one of the most energetic and progressive in the state association, and constantly projects programs and topics of a constructive nature. Its attitude toward the layman is noteworthy, in offering pleasing and elucidating illustrations to accompany a technical analysis which otherwise might easily be dry or even incomprehensible to those lacking strict musical knowledge.

Mrs. John I. Del Valle is president of this branch, and Mme. Sofia Neustadt is secretary and one of the directors.

Mrs. Warren Egbert, First Vice-President and Mrs. Charles Ayres, Alameda County Director, were in charge of arrangements.

The Clubs represented were The Allied Arts Club, The Pacific Musical Society, Junior Musical Club, The von Meyerinck Club, The Child Garden, The Verde Musical Society, The Girls' High Glee Club, from San Francisco. The Adelpian Music Section of the Adelpia Club of Alameda, The Etude Club, the Amphion Club, Beethoven Piano Club, Berkeley Violin Club, from Berkeley. The Alameda County Music Teachers Association, The Rockridge Woman's Club Choral Section, Wednesday Morning Choral Club, Glenview Choral Section of Glenview Woman's Club, California Federation Music Settlement, from Oakland. The Stanislaus County Public School Music Teachers' Association from Modesto.

Mrs. Wilbur R. Kimball of Long Beach has accepted the Associate Chairmanship of Junior Clubs and Mrs. Chapman, of Hollywood, the chairmanship of Individual Memberships.

The Clubs recently accepted into the membership are the McDowell Club of Allied Arts, of Los Angeles; Saint Marks Episcopal Church Choir Association of Berkeley, Sacred Heart Church Choir of Oakland, The Child Garden, Junior Club, of San Francisco.

The Minetti Symphony Orchestra, Giulio Minetti conductor, will give one of its regular concerts at Scottish Rite Auditorium on Friday evening, May 8. Florence Ringo will be the vocal soloist while Charles Rosso will play the famous Mendelssohn violin concerto. Kajetan Attl, first harpist of the San Francisco Symphony Orchestra, will play a harp solo and also conduct one of the orchestral numbers. It will be one of the most impressive programs ever presented by this popular organization.

The Municipal Chorus, of San Francisco, Dr. Hans Leschke, conductor, will participate in the program of the Pacific Artists Series broadcast over the National Broadcasting Co. station on May 2nd between 12 and 1 o'clock. They will sing the Thirteenth Psalm by Liszt, How Lovely is Thy Dwelling Place from Brahms' Requiem and the Hallelujah Chorus from Handel's Messiah. The Soloists will be announced in the daily papers.

## THE GIRL WHO KNOWS HOW

Redfern Mason Writes Ingeniously About San Francisco's Musical Problems

Early this year the Commonwealth Club of San Francisco presented its famous annual "Jinks." As is usually the case, one of the club's members was asked to write a dramatic sketch commenting upon the principal efforts made to bring the city before the world in a political, literary or musical sense. This year the music was selected as the most adequate subject to be commented upon and Redfern Mason was burdened with the responsibility of doing the subject justice. He certainly acquitted himself of his task most creditably.

His "skit" was so successful that it was thought wise to publish it in book form and the Harr Wagner Publishing Co. printed the little book under the title of "The Girl Who Knows How," Mr. Mason choosing the famous words employed by President Taft on the occasion of the groundbreaking of the Panama Pacific International Exposition in Golden Gate Park, "The Girl" naturally representing San Francisco.

In this book Mr. Mason introduces practically every musical problem which confronts this city and the various characters discuss the same in a whimsical or satirical fashion as the spirit may move them. Mr. Mason himself represents one of the characters and very justly so, while Louis Goldstein impersonates San Francisco or the Girl and Paul Bissinger speaks the thoughts of Emmet Hayden.

Of course, the predominating sentiment in the entire sketch is humor and the subjects under fire include: San Francisco's opera seasons, symphony concerts, the War Memorial, the Civic Auditorium and the Art Commission recently voted by the people in connection with the new Charter.

The little book is so clever and there are so many comments of a shockingly truthful nature that we would like to quote the entire contents, but in doing so we would gratify the curiosity of the reader to an extent where he would consider it unnecessary to buy the little book. So we want only to say that if you want to discover the truth about musical conditions in San Francisco spend a modest sum and have the laugh of your life.

The little book can be purchased

from the Harr Wagner Publishing Co., 609 Mission Street, at the modest sum of \$1.25 per copy. If you enjoy a hearty laugh at the expense of someone else you will find this little book a great remedy against the blues.

ALFRED METZGER

## OPERA SEASON AT TIVOLI

The Pacific Opera Company will enter the second half of its third annual season tomorrow night at the Tivoli Opera House with the presentation of La Gioconda. Arturo Casiglia, general director, will conduct.

There will be five performances in this closing week of the company, and La Gioconda probably represents the most ambitious undertaking yet attempted by Casiglia with this organization of fine young resident singers. For it he has selected a cast of the best of his artists with Miss Meryl Floyd, an East Bay artist in the title role. Miss Floyd's debut is attracting much interest among local music lovers inasmuch as this marks the culmination of four years preparation in Italy for a career in opera.

Miss Nona Campbell, who has sung with Casiglia's company since its organization, will have the role of Laura and Miss Myrtle Leonard, a new member of the company, but one who distinguished herself in the performance of the Masked Ball last week, will have the part of La Cieca, the blind mother of Gioconda. Tomarchio will be the Enzo, Corral the Alvise, and Dragoni the Barnaba.

Puccini's Madama Butterfly, given in one of Casiglia's earliest seasons, is billed for Wednesday night with the little Japanese singer, Madame Hana Shimozumi-Iki in the role of Cio-Cio San. The other principals include Edith Mackey, Mardell May, Luis de Ibarguen, Marsden Argall, Terry Lafranconi, Corral and Evaristo Albertini.

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SAN FRANCISCO



# Musical Review

ESTABLISHED OCTOBER 15, 1901

—No. 7

SAN FRANCISCO, CALIFORNIA, TUESDAY APRIL 28, 1931

TEN CENTS

## PUBLIC ACCLAIMS PACIFIC OPERA NATHAN ABAS, NEW CONCERT MASTER

men Attracts Two Crowded Houses - Rigoletto and  
asked Ball Enthusiastically Applauded - Pagliacci  
as Popular as Ever - Debussy Ballet  
Picturesquely Presented

Immediately Following Announcement of Mishel Piastro's  
Acceptance of New York Philharmonic Orchestra's  
Offer Musical Association Makes Interesting  
Announcement

BY ALFRED METZGER

the second performance of La  
nda next Saturday evening the  
ic Opera Co. will have concluded  
ird successful grand opera sea-  
San Francisco. From the stand-  
of attendance, if the audiences  
ue to remain the present size,  
final season will have been the  
st so far. It is, therefore, not  
uch to say that the musical pub-  
not too "proud" to listen to its  
capable artists—singers who re-  
n this city or state.

ere is every reason why this or-  
ation should enjoy the favor of  
lovers. Those who sustain the  
any financially are doing so  
ut any expectation of reward ex-  
he satisfaction of observing its  
s with the people and to give  
nt artists of ability an opportu-  
to reveal their artistic accom-  
ments. Arturo Casiglia, the ar-  
director, is devoting to the cause  
ergy, enthusiasm, ability and te-  
y far beyond any remuneration  
ay be able to obtain from this

artists representing the various  
are putting into the cause a  
and patience that is worthy of  
encouragement of press and  
and the chorus certainly has  
more than its share to justify  
uccess which this season so far  
s. Natale Carossio, both as stage  
r and ballet master, together  
his corps de ballet, also deserves  
ge measure of acknowledgement  
is share of the season's endeav-

s easy to find fault. It is not so  
o give reasons for fault finding,  
ggest improvements and to  
ter than those entrusted with the  
nsibility of bringing such a sea-  
o a successful conclusion. View-  
e work of the Pacific Opera Co.  
the standpoint of usefulness to  
ommunity we find far more to  
than to blame, and therefore we  
confine our comments to the fa-  
le aspects of the enterprise at  
it, leaving suggestions for fu-  
mprovement until after the con-  
n of this season.

ur last issue we were only able  
iew the opening performance of  
n. Since then up to the time of  
to press last night (Monday)  
n was repeated and four more  
s were given, namely, Rigoletto,  
d Ball, Pagliacci and La Gio-  
Both the opening performance  
he repetition of Carmen were  
cally sold out which proved that

the public considered that perform-  
ance particularly worthy of its sup-  
port.

Arturo Casiglia conducted every  
performance and, considering that he  
has daily rehearsals and began his  
training of chorus and principals six  
months ago, he certainly has had to  
contend with a task of immense res-  
ponsibility. That he continues to do  
his work with that vitality, that ob-  
servance of details and that musi-  
cianship which he displays at every  
performance proves beyond an atom  
of a doubt that he is thoroughly com-  
petent to fill this difficult and nerve  
racking position.

(Continued on page 2 Col. 1)

The daily newspapers of last Sat-  
urday announced the appointment of  
Nathan Abas as the new concert mas-  
ter of the San Francisco Symphony  
Orchestra. This was done immediat-  
ely following the announcement of  
Mishel Piastro's acceptance of the po-  
sition as concertmaster of the New  
York Philharmonic Orchestra. While  
the Pacific Coast Musical Review re-  
grets the departure of Piastro from  
this city, inasmuch as we regarded  
this splendid artist as a most valuable  
asset to San Francisco's musical life,  
we, at the same time, rejoice in the se-  
lection of Nathan Abas who, during  
the last few years, has added consid-  
erably to the higher form of musical  
activities in this community.

As founder and first violinist of the  
Abas String Quartet he has continued  
chamber music concerts at a time  
when they were most needed, namely,  
when the Chamber Music Society  
ceased its long period of fine service.  
Most of our leading music patrons  
have since enjoyed these annual series  
of events. Mr. Abas also rendered va-  
luable service as concert master of the  
San Francisco Opera Co. orchestra  
during the last two or three seasons.  
He again will occupy this position  
next season.

Furthermore we rejoice in discover-  
ing that the Musical Association of  
San Francisco does not always need  
to go out of this city to find worthy  
material for the symphony orchestra.  
We venture to predict that they will  
not regret to have chosen Abas, a mu-  
sician of the first rank, for concert  
master of the San Francisco Sym-  
phony Orchestra.

We take pleasure in quoting Alex-  
ander Fried who said in last Sunday's  
Chronicle regarding the appointment  
of Nathan Abas:

In choosing Nathan Abas to suc-  
ceed Mishel Piastro as concert master  
of the San Francisco Symphony Or-  
chestra, the directors of the Musical  
Association have performed a deli-  
cate task with admirable judgment.  
Since he came to San Francisco, four  
years ago, Mr. Abas has earned an  
outstanding place for himself as so-  
loist, chamber musician, and orches-  
tral player. His violinistic abilities  
and his unswerving devotion to mu-  
sical ideals made him a worthy can-  
didate for the post vacated when Mr.  
Piastro was called to the New York  
Philharmonic Symphony.

The concert master of the modern  
orchestra is an artist of importance  
secondary only to that of the leader.  
This importance has tended to dimi-  
nish in recent generations, but it is  
still great. Something more than a  
century ago the concert master and  
the leader were one man, since the  
chief of the violins was marshal of  
the comparative small orchestral en-  
semble of those days. With the advent  
in the past two generations of the  
virtuoso type of conductor, more of  
the functions of the concert master  
besides time-beating have tended to  
be assumed at least partially by the  
director.

Nevertheless the concert master of  
the modern orchestra must be a first-  
rate violinist, a musician of thought-  
ful taste and experience, and a con-  
structively influential personality.

(Continued on page 5 Col. 1)



AUDREY FARNCROFT

Prima Donna Soprano of the Pacific Opera Co. who will appear in the title  
role at Lucia at the Tivoli Friday, May 1.



## OPERA SEASON

(Continued from page 1 Col. 2)

We would like to devote this entire edition to the individual performances of the Pacific Opera Co., but unfortunately our readers want to be informed of other musical events taking place both in this city and elsewhere. We shall, therefore, be obliged to confine our comments to a general review of the performances given since our last edition than to giving attention to every particular opera. All the operas given are familiar to our readers. It remains therefore to devote our attention to the artists and to the Ballet which proved to be a novelty in this city.

We have already referred to Eleanor Painter's impersonation of Carmen which opera was repeated last Saturday and have really nothing more to add but to state that she duplicated her success on the occasion of her second appearance.

Among the three operas given since the opening performance the Masked Ball appeared to us to have been the most meritorious. The cast was exceptionally well chosen and the artists acquitted themselves particularly well. Olive Richardes, who sang the role of Amelia last year, showed astonishing improvement and, both vocally as well as histrionically, she gave an excellent account of herself. Her big, ringing voice has gained in freedom and flexibility.

Audrey Farncroft, who made her debut in the role of the page last year, duplicated her success this time. Her unusually pliant and pure colorature soprano was again used with an ease and carefulness that emphasized this part far above its usual interpretation. Miss Farncroft is beyond question one of the most gifted young vocal artists that have been presented to the San Francisco public.

Myrtle Leonard as Ulrica is a newcomer in the ranks of the Pacific Opera Co. and she immediately distinguished herself with the richness and resonance of her fine contralto voice and the gracefulness as well as dramatic intensity of her deportment. There can not be any question regarding the fact that she has made one of the distinct impressions of the season.

Ludovico Tomarchio, being the experienced operatic artist he is, acquitted himself with that assurance and competency which he has always displayed during his appearances in this city. Mateo Dragoni, with his fine, mellow voice and self possession, once more delighted his friends as Renato in Masked Ball and Tonio in Pagliacci.

Instead of Louis de Ibarguen, a most dependable and accomplished tenor, a young recruit by the name of Vidal portrayed the role of the Duke of Mantua in Rigoletto. The young singer has undoubtedly a fine voice and, with additional experience in dramatic action, will show consistent improvement during future performances.

Rudolph Hoyos, who created such an excellent impression, at the opening performance as Escamillo in Carmen, again showed his fine, bell-like voice in Rigoletto. He enacted the role with an energy and dramatic enthusiasm that proved that his heart and soul was in his work.

Berenice van Gelder, another newcomer, essayed the part of Gilda. She possesses a big, well carrying lyric soprano voice and sings with vigor

and abandon. She was enthusiastically applauded after the Caro Nome aria.

Jose Corral has sung so far in almost every opera. Zuniga in Carmen, Sparafucile and Monterone in Rigoletto, Samuel in Masked Ball, and Alvisé in La Gioconda. He is one of the most dependable and most versatile impersonators of operatic roles we have come across with but few exceptions. He possesses a fine, robust bass voice and is always sure of himself. He is a valuable asset to any company.

Others who are valuable standbys and accomplished singers who, although essaying minor roles are none the less important, are Terry La Francini, Everisto Alibertini, Giulio Cortesi, Alberto Vanucci and Gwinfi Jones.

Edith Mackey sang Maddelena in Rigoletto, after having successfully negotiated the role of Mercedes in the opening performance of Carmen. Later she also sang this part in the repeat performance of this opera. Miss Mackey has a very delightful mezzo soprano voice and fits snugly in this company.

As we have stated above that there are several of the men who ably sustain minor roles, we can say the same for the young women. Among these are Laura Cioni, Mary O'Connor and Marion McKinnon. We are only mentioning those few who have so far participated in the performances. Next week we shall refer to those who have not as yet appeared.

Gladys Young, who scored last year as Nedda in Pagliacci, again was the source of the combined admiration of a large number of friends and music lovers who overwhelmed her with applause and floral tributes last Saturday afternoon. She has an unusually charming voice and particularly an exceptionally attractive personality.

Instead of Tomarchio, Henry Thompson sang the role of Canio in the afternoon performance of Pagliacci. He sang Don Jose in Carmen, but on this occasion he revealed a dramatic exuberance and vigor of action that began and ended with the performance. He certainly must possess unusual vitality to sustain this energetic mode of declamation so consistently. We already referred to Dragoni's Tonio in this article.

A ballet by Claude Debussy entitled La Boite a Joujoux (The Toy Box) was the real novelty of the season. It was directed by Natale Carossio and contained the following cast: The Doll, Clara Silberstein; Policinelle, Nicolai Vasilieff; The Soldier, Guenther Gibbe; The Policeman, J. Sawyer; Pierre, Alice Rebstock; Dolls: Ruiz, Lewis and Greenebaum.

The scenic investitures were very ingenious and colorful, while every one of the participants proved thoroughly well trained and skillful in their movements. However, although the work is named a ballet, we found very little ballet dancing. The production appears to be more in the nature of a pantomime than a ballet. The music is very modern and seems to require a somewhat larger orchestra than is at the command of the organization. Nevertheless, both Mr. Carossio and Arturo Casiglia are entitled to much credit for the manner in which this work was presented.

The performance of La Gioconda last evening took place too late for review in these columns. If the printer is not too particular regarding the addition of this review we may be able

to include it in this paper, otherwise it will be left over until next week.

In Gioconda another new artist appears with this company, namely, Meryl Floyd who is said to possess an excellent voice and splendid artistry. The ever dependable and capable contralto Nona Campbell is also included in this cast. Myrtle Leonard appears as La Cieca, the blind woman.

Tomorrow evening Madame Butterfly will be given with the dainty and vocally accomplished Hana Shimozumi-Iki, well known from her appearances with the San Carlo Opera Co.

Here, too, Marsden Argall, the splendid baritone, who returned from Italy recently and who sang the role of Silvio in Pagliacci much to the gratification of his old friends and admirers, will sing the more important role of Sharpless in Mme. Butterfly.

Audrey Farncroft will no doubt duplicate her sensational triumph of last year in the title role of Lucia. This exceptionally gifted young vocal artist has scored repeated successes with the San Francisco Opera Co., with which organization she will appear again next season, over the radio and at a number of concerts and no doubt her numerous friends will see to it that she will have an opportunity to increase her popularity.

Marsden Argall will again appear, this time as Lord Ashton, another important role, while Elizabeth Byrnes a newcomer will interpret the role of Alice.

Next Saturday afternoon, according to Selby C. Oppenheimer's announcement Carmen will be given for the third time upon insistent public demand with Eleanor Painter in the title role.

Ludovico Tomarchio participates in La Gioconda both in last night's performance and in the closing production on Saturday evening. Dragoni is also in the cast of the La Gioconda performances.

The Debussy Ballet La Boite a Joujoux is announced for repetition on Friday evening after the Lucia performance.

## AN EVENING OF MUSIC

An Evening of Music was given by Miss Cora W. Jenkins at her studio on Randwick Avenue in Oakland on Tuesday evening, April seventh. The program was delightful, as several novelties were presented for the first time in Oakland. The following well known artists participated: Miss Myra Palache, Miss Margaret Howard, pianists; Samuel Savannah, violinist, Dr. Arthur Weiss, cellist.

The program in full follows:- Suite for Violin and Piano, Op. 61, (Schutt), Mr. Savannah, Miss Palache; Piano Soli: (a) Six Bagatelles, (Tcherepnine), (b) Notturmo, (Respighi), (c) Feux-Follets, (Phillipp), (d) The Fountain of Aqua Paola, (Griffis), (e) Rhapsody in C Major, (Dohnanyi), Miss Howard; Trio for Violin, Cello and Piano, Op. 26 (Dvorak), Mr. Savannah, Dr. Weiss, Miss Palache.



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Pro Musica will present the Parlor String Quartet of Mills College at morning concert May 10. The success of the program given at the Palace, the Legion of Honor in February was so marked that the auditorium will again be used on the coming occasion. The Quartet will play at 11 o'clock with the detailed announcement in another issue. Street cars No. 1 or 2, Thirty-third avenue and Clement will be met by automobiles to take guests to the concert hall.

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# Pacific Coast Musical Review

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and public of the Pacific Coast

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ANNA CORA WINCHELL, *Assistant Editor*

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## FEDERATION OF MUSIC CLUBS CONVENTION

For the first time in San Francisco's musical history the city will have the privilege of entertaining representatives from every part of the country - men and women who are backing practically every important musical activity in the United States. Although the total membership of the National Federation of Music Clubs is 500,000 and the delegates from the middle western and eastern sections comprise only five or ten per cent of this membership, the biennial conventions concentrate, for the time being, the most influential, the most active and most successful element of the musical public of the United States. In other words there will be assembled in this city next June the most powerful force in America's musical life, a force that is practically responsible for every progressive movement in behalf of music inaugurated and brought to a final conclusion in this country.

The average music lover has no idea what the National Federation of Music Clubs, and its member clubs in every State and City of the United States, has done for music in America and for the American artist, teacher, composer and student. If musical conditions have shown any improvements in this country during the last twenty years or more it is chiefly due to the efforts of the music clubs that comprise the National Federation. Most people regard the activities of music clubs as being confined exclusively to the giving of concert programs. As a matter of fact that is the very least of that organization's activities. So much has been done in behalf of music by the music clubs that we have no space in any one issue of this paper to enumerate it all.

When you hear that the American artist is receiving substantial recognition by the leading opera companies in this country, when you discover that leading managers are seriously considering the inclusion of American artists in their bookings throughout the country, when you are told that music in the public schools has received an important place, when you find that industry encourages its employees to take an interest in music, when you appreciate the gradual but persistent increase of American musicians in symphony orchestras, when you read that American composers are getting continually increasing opportunities both in the operatic and symphonic fields, when you are informed that opera in English is becoming more and more a reality you will eventually be able to trace back the beginning of the changes that make these things possible to the National Federation of Music Clubs.

You can therefore see for yourselves what an important place this organization occupies in the musical life of the country. You will also realize that for the week during which this organization holds its annual convention in San Francisco this city will become the focal point of the musical world and that the publicity obtained through this convention will be worth to millions of dollars. We are at present not considering the number of visitors that the convention will attract to this city. Although the number of actual delegates from other states may not exceed 3000, the friends they will bring with them and the large membership of the music clubs of the Pacific Coast that will attend (the actual membership being in excess of 25,000) together with their friends, you will realize that there is no convention that possibly bring more people to this city than that of the National Federation of Music Clubs. Surely when San Francisco is gaining so much financially and artistically by having succeeded, through the kind efforts of Mrs. Lillian

Birmingham, to bring such a tremendously influential event to its door steps it is not too much to ask that the community also should contribute its share to prove itself worthy of having gained this victory over the strenuous efforts made by other American cities to bring this convention in their midst.

While other conventions that can not bring San Francisco more publicity nor more people require sometimes from \$50,000 to \$100,000 or more to choose this city the California Federation of Music Clubs, with its world wide appeal, needs but little more than one half of the smallest amount otherwise required. It is to our mind of thinking the most economical enterprise of this nature which the city is called upon to support. Its benefits are vastly greater than the financial backing necessary to make it a great success. Millions of dollars are spent annually for music in this country and the music clubs of the United States are responsible for most of this expenditure.

Some years ago Los Angeles raised in excess of \$50,000 to secure this convention, Portland Ore. a few years later spent \$40,000 to bring it to the Northwest and surely San Francisco should not be too backward to match the enthusiasm of these communities and see to it that the thousands of music club members, who will assemble in San Francisco next June, will take back to their homes in other parts of the country an impression of the hospitality, artistic taste and musical ambition of this city unsurpassed by that of any other community wherein past conventions of the National Federation of Music Clubs have been held. It is not only San Francisco's reputation of a music center, but the musical reputation of the entire State of California which has to be maintained. There is no room for indifference. This is one of the great convention cities of the country. We want to attract to this city every possible convention of major importance which the influence of the community can secure. We want to entertain as many visitors during the summer as will accept our invitations. Therefore we must do our share to make this aim and goal possible.

There must be no excuses why it is not possible to gather a maximum fund for this rare occasion. It certainly will be many years before San Francisco will again be able to be selected as the convention city. We must make the most of this rare opportunity. There are residing in this bay district within a radius of 30 miles 1,500,000 people of which at least 100,000 are interested in music. In some way or another these 100,000 people owe a debt of gratitude to the National Federation of Music Clubs which really can never be paid for in money. The financial part should be the easiest in the management of a convention such as this. That is to say it is easier to give a few dollars for this enterprise than to have to do the tremendous work necessary to arrange the plans and organize the programs necessary to entertain such a vast assemblage.

There is now existing a citizens' committee selected from the foremost citizens of this community. This committee includes 120 members. From these busy and prominent people sub committees have been selected. Mrs. Birmingham has surrounded herself with able assistants who, together with the committees, are doing a tremendous amount of work to make this the most successful convention in the history of the National Federation of Music Clubs. All that the rest of the musical people are asked to do, is to contribute amounts of money within their means.

## Subscription Campaign Application

The undersigned, pupil of \_\_\_\_\_ wishes to enter the subscription campaign of the Pacific Coast Musical Review from May 5, 1931 to June 15, 1931 to assist the paper in obtaining 5000 subscribers before the Biennial Convention of the National Federation of Music Clubs. Please send, as soon as possible, subscription blanks and particulars regarding the rewards I am entitled to for my services.

Yours cordially

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Note: Address to ALFRED METZGER, Editor Pacific Coast Musical Review, Room 604 - 26 O'Farrell St., San Francisco, California.



## CLASSICS AS "MODERNS"

## Berkeley Penwomen Offer Early American Music of South Carolina And Massachusetts

America's music of Colonial Days was strikingly brought forward by the music section of the Berkeley Branch, American League of Penwomen recently. Following the annual breakfast of the branch, at which Mrs. Orley See, president, presided April 18 in a charming sun room of the College Women's Club, the program, under the chairmanship of Mrs. Henry F. Grady, was given into the hands of Miss Virginia Graham who gave a brief outline of early music in this country.

"South Carolina was the first state to offer a concert of note; the classics as we know them were then in 1767, contemporary, and shortly after that Massachusetts came forward with fine programs of the old masters—young then. It is told of George Washington that he, on attending one of these recitals, was greatly taken with the feminine beauty of the audience and said at the close something to the effect: 'the music was beautiful, but ladies first; the eyes have it.' It seems that yet eyes wander about and receive more than do ears, but we have an abundance for ears today."

Miss Graham, who is a lyric soprano, sang of Lord Thomas and Fair Eleanor. When Daisies Pied, Willow Song, When Bucks a-Hunting Go and Oh, No, John. The singer aroused a rapt audience, and easily depicted the simple charm of two centuries ago. There were piano numbers, as well - Gluck and Mozart - and Grace Burroughs danced a Pavanne, Gavotte and Old Waltz, so exquisitely costumed each in its own air, that a real enchantment existed for the moment.

This branch of the Penwomen will take a vital part in affairs to pertain to the coming bi-centenary of Washington's birth next year, and California will add its voice to the Chicago ceremonies. - A. C. W.

Joseph George Jacobson presented some of his advanced piano students in recital on April 24th, in the main Auditorium of the Y. M. C. A. The main part of the program was devoted to piano concertos accompanied by a small orchestra under the direction of Mr. Jacobson. This gives the pupils the experience, as so few have an opportunity of playing such numbers with orchestral accompaniment.

Marguerite Bestonso played the first movement of the D minor Concerto by Mozart, followed by Bobby Strelitz, who played the second movement of this work. The next number was Rubinstein's D minor Concerto played by Betty Nacht-Cohen. Then Ladeane Moore played the first movement of the C major Concerto by Beethoven, followed by Juanita Van Slyke, with the second and Eloise De Vaux the third movement. The latter was also heard in a piano solo, the Prelude in G minor by Rarmaninoff, and Bobby Strelitz interpreted the Rondo Capriccioso by Mendelssohn. Two orchestral numbers opened and closed the program. Last month the intermediate classes of Mr. Jacobson gave a very successful recital. Three of the players were promoted to the advanced class.

## FRIEDA PEYCKE CHARMS

Presenting Frieda Peycke as its guest artist, the San Francisco Musical Club offered a delightful morning to its members and friends April 16, at the Community Playhouse. Miss Peycke is inimitable in her class; she has gathered incidents from life, juvenile and adult, placed them with music in a manner that yields a gentle background to her wordings and draws pictures of gay or pathetic spots, humorous and prosaic, her own personality holding an audience in long and close attention. The story telling faculty is natural and impressive in Miss Peycke and her understanding alone, of a child's every day troubles would draw any audience sympathetically to her.

Grace Adams East demonstrated that the trumpet may be made a very beautiful solo instrument. She played from Saint-Saens, Faure, Valverde, Chaminade and Nevin with the singing tones of a pure-voiced vocalist. Mary Barnard Jacobus accompanied Mrs. East.

A. C. WINCHELL

## ANNUAL MUSIC WEEK

San Francisco's eleventh annual Music Week will open in the Civic Auditorium next Saturday (May 2) and continue with afternoon and evening programs until May 10. There will be no admission charged and the public will be welcomed to the many events. The city will officially sponsor and finance Music Week, directed by the San Francisco Civic Association.

Thousands of music lovers from all parts of the state are expected here for the great festival, recognized as the outstanding musical event of the year. Special excursion rates have been scheduled for Music Week by the various railroad, steamship, bus and air lines.

Since Music Week was originated in San Francisco ten years ago it has become established as a national institution, with over 4000 American communities holding similar programs simultaneously. President Hoover is the national honorary chairman, with Governor Rolph and Mayor Rossi honorary chairmen here. Chester W. Rosekrans, "Father of Music Week," has been the executive director of the event here since it started. Supervisor J. Emmet Hayden is the general chairman.

Over 2700 Northern California boys and girls, from 5 to 19 years, have been competing in preliminary tests for the finals of the Music Week piano and violin contests. Scores of high school bands and orchestras are entered in special contests and thousands of children and adults will compete in contests for choral groups. Contest registrations this year have exceeded all previous records.

Some outstanding talent has been revealed in the preliminary auditions for Music Week, it is declared by Mrs. H. Roy Stovel, chief judge, who predicts that several of the competitors will achieve distinguished musical careers.

A Garden Luncheon marked the meeting of the Alameda County Branch, M. T. A., held Sunday afternoon, April 26, at the home of Mme. Sofia Neustadt in Berkeley. The program will be reviewed in the next issue.

## BERLIN EDITOR VISITS CITY

Dr. Richard Lewinsohn of Berlin, famed editor of the Vossischen Zeitung is a visitor in San Francisco and a guest at Hotel Sir Francis Drake.

In a personal interview he stated he was particularly interested in making several trips to the Valley of the Moon country in Sonoma County, made famous by Jack London, the scene of his boyhood home in Oakland and the old gold camps of the Mark Twain country.

In spite of the woes the great war brought to Germany, its people have found comfort in maintaining the operatic traditions of the country and in American and other foreign literature as well as their own.

"Books of Jack London of California are our most popular American literature, judging by the call for them at the many public libraries. Other books by American and English authors greatly sought at the libraries are those of Gertrude Atherton of San Francisco, Robert Louis Stevenson and Mark Twain," he declared.

In commenting on the great vogue of German opera, he said 90 opera houses are being supported by grants of money from either the state governments or from the federal government.

The visitor is writing a series of articles on his trip through Mexico and the United States for the Ullstein Newspaper Syndicate. The latter includes 90 daily papers, six of them in Berlin, as well as 12 monthly magazines.

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## SWEET AND SOUR NOTES

Just because Sweet And Sour Notes have not appeared in the last two issues of the Musical Review we trust our readers will not conclude that we have discontinued this department. The truth is that musical events have been so numerous that A. Major had to take two weeks' rest. He will show up again regularly beginning with next week's issue.

The Editor

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

The opera came in the way again of our meeting in January, 1926. The dinner of the year was on Feb. 6, at Pochini's. Alexander Fried, the new critic of the Chronicle (taking the place of Ray Brown, who had gone to New York to make good) talked to us of music in that city.

C. Henrik Randall, Percy A. R. Dow, and George Kruger were reelected to membership, returning to the Club, after a few years absence.

On March 6, we met at the Press Club, southwest corner of Powell and Market Streets. A warm welcome was given to the San Francisco Chamber Music Society, which had just returned from its notable tour of the East. The president, Mr. Chamberlain, wrote the following words in his testimony of the society's high standing: "The Club, as well as San Francisco, has been greatly honored by the splendid reception accorded the Chamber Music Society wherever it has played throughout the United States."

Interesting anecdotes of the tour were related by Mr. Hecht. The program for the evening was:

I. Sonata in A major for piano and violin.....*Brahms*

SAMUEL SAVANNAH, ALBERT ELKUS

II. Three settings of John Masefield's "Sea Fever"

(a) by John Ireland

(b) by John Densmore

(c) by Wallace A. Sabin

MYNARD S. JONES

III. Suite No. 4 for piano, violin and viola *Desire Paque op. 27*

ALBERT ELKUS, SAMUEL SAVANNAH, EMIL HAHN

The sudden death of Robert Tolmie came at this time, with a shock to the members. He was Secretary and Treasurer for the year 1898, the year of Dr. Stewart's presidency, and President in 1904 and 1919. Called "Official Carver," his dignified and jovial presence at the head of the table, on occasions when we had a "home dinner," added greatly to our enjoyment. His studio at 727 Sutter Street was a commodious and comfortable place, where the members of the Club loved to foregather.

Others rise up to replace those who leave us, but we have fond memories and attachments to those belonging to a certain time in our lives.

On April 5th, we met in the New Elks Club building, 456 Post Street, and the Program Committee provided for our entertainment the numbers here given:

I. Concerto for four violins and strings.....*Vivaldi*

II. A group of Songs, sung by Albert Gillette, Baritone

III. Scene Champetre, for four violins and piano.....*Papini*

A Ladies' Night was pulled off on May Day. In the earlier history of the Club one Ladies' Night a year was considered to be sufficient; but two at least became later the fashion. Messrs. Savannah and Delleplane were especially fond of these "Nights."

Alexander Fried and Noah Steinberg were elected active members. Joseph Jacobson had been very ill, but in April he was reported out of danger. We lost a constant member in the death of Dr. Julius Rosenstirn, who died in New York. He was very prominent in San Francisco, as a doctor and worker in the Civic League. And in many other good works he was known. He was a liberal,—one of those few whose services are always needed the more because such men are few.

Also passed away Mr. L. S. Sherman. He had been a friend of the Club indeed. At the time when Sherman, Clay and Company had the hall known as Sherman and Clay Hall, he always tendered it free to the Club for invitational concerts. At every dinner the Steinway Concert Grand was sent to us without charge. This practice went on for years. Someone remarked that Mr. Sherman knew which side his bread was buttered on. That meant that any other piano dealer would be glad to do the same. Very true; nevertheless there seemed to be no advertising about his goodness; the sign was always absent, and we got the best, viz., the same piano that any artist coming to the city had to play on.

Then Mr. Sherman enjoyed coming to our dinners, and on Ladies' Nights brought Mrs. Sherman and his daughter Elsie. As fine a business man as he was, I would not subscribe to the idea that there was anything selfish in his association with our musical life.

(To be Continued)

## NATHAN ABAS

(Continued from page 1 Col. 4)

part as violinist is engaged continually in incidental solos of the orchestral repertory. Some of these are more than a phrase, others, as in Tchaikovsky's "Scheherazade," are as long as the violinistic tests as any solo concert.

His musicianship is applied to leadership of his section in its attacks, to management of uniform and effective playing of the string parts, to assistance of the conductor in solution of problems of string style and technique. In the old music, naturally, some of these problems have been settled. In novel scores, especially of the late modernist type, many fresh problems require attention. The string sections, in great degree, form their style in the image of the concert leader's personality, although the conductor's eye of the virtuoso conductor also is guide of their disposition.

A concert master who is conscientious, devoted, and consistent have behind him a soundly unified string section. If he is careless, either the conductor will have to do his work for him or the strings will perform ineffectively.

## STANFORD ORGAN PROGRAMS

On the program for the organ recital for University Day, Sunday April 19th, Marsden Argall was the soloist, assisting Warren D. Allen, organist. Mr. Argall has distinguished himself in the concert field since his days as a student at Stanford University, and is now prominently associated with the Pacific Opera Co. season. The program in full follows: Overture, The Occasional Oratorio (G. F. Handel); Aria, from The Seasons, With Joy the Impatient Husbandman, Marsden Argall, (Joseph Haydn); Reverie on the Hlmm-Tune University, (Harvey Grace); Gloria, (Buzzi-Pecchia); Mr. Argall; The Old Refrain, (from the arrangement by Fritz Kreisler) Viennese Air; March, With Pomp and Circumstance, (Edward Elgar).

The Choir from Mills College, consisting of fifty women's voices under the direction of Dean Luther Marchant, head of the Music Department, presented the program at the Stanford Memorial Church Sunday afternoon, April 26th, with Connell Keefer Carruth as organist. The program featured Easter numbers sung as recent Easter services as Mills College, together with classics from the 15th and 16th centuries. Old Carols and folk-songs from Russia, Spain, Italy and France were sung. Noel Marchant was the 'cello soloist in the Kol Nidrei by Bruch, and a string quartet, Doris Ballard, Adele Bucklin, Nancy

Thomas and Mary Bucklin, played the Lente from Dvorak's Quartet in F. It is arranged that the Stanford University Choir will return the visit by presenting a program at Mills College on May 17th.

## BACH FESTIVAL DATES

The dates of the Bach Festival this year are Friday and Saturday, May 15th and 16th. The sessions begin on Eastern standard time. On Friday, at four and at eight o'clock; on Saturday, at half past one and at four o'clock.

Among the cantatas of the Friday evening programme occurs one, O Jesu Christ, Light of my Life, with an orchestral setting quite unique among all the several hundred similar compositions. It is probably the shortest of them all. It is a single chorus—based on the melody of one stanza of a hymn. The melody is carried throughout by the sopranos of the chorus. After a brief orchestral prelude the chorus enters, singing one strophe of a hymn. A very brief interlude, and the second strophe enters. The orchestral accompaniment is for wind instruments alone. If the Cornetto, with its brass mouthpiece, may be counted as one of the brass family—the entire orchestra is comprised entirely of brass instruments.

There is a first and a second Lituus, a Cornetto, and a first, second and third Trombone; alto, tenor and bass.

The Lituus is an archaic instrument; it is said it was originally used by the Romans. Its place is taken in modern instrumentation by the Trumpet. The Cornetto also is obsolete—and its part in the score is, like that of the Lituus, best taken by the Trumpet.

This cantata has been sung in Bethlehem, but not since 1904—when it was given in the festival in the old Moravian Church.

Sir Edward Elgar, who is 73 years of age, and dean of English composers, has dedicated a dainty nursery suite to Britain's small princesses, Margaret Rose and Elizabeth, and their mother, the Duchess of York. It is written for orchestra and consists of seven numbers based on childhood scenes—Aubade, Serious Doll, Busy-less, Sad Doll, The Wagon, Merry Doll and Dreams.

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FRIDAY AFTERNOONS



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Tues. Night, Apr. 21.....Rigoletto

Thurs. Night, Apr. 23

.....The Masked Ball

Sat. Afternoon, Apr. 25

Cavalleria Rusticana and Ballet  
Pantomime by Debussy

Sat. Night, Apr. 25.....Carmen

Mon. Night, Apr. 27....

.....La Gioconda

Wed. Night, Apr. 29

.....Madama Butterfly

Fri. Night, May 1.....Lucia

Sat. Afternoon, May 2

I Pagliacci and Ballet  
Pantomime by Debussy

Sat. Night, May 2.....La Gioconda

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## FRANK W. HEALY PERSISTENT

Continues His Efforts To Give San Francisco a Much Needed Light Opera Company

Public sentiment, declares Frank W. Healy, secretary-treasurer of the San Francisco Light Opera Company, is a momentous factor; and public sentiment is solidly behind the movement to give San Francisco, in the fall and winter, its own permanent Light Opera Company.

Musicians, singers, teachers, women's clubs, schools, colleges, business organizations, improvement clubs and the entire press of San Francisco and the Bay Cities echo the opinion that there is a real place here for professional performances, in English, of Madame Sherry, The Merry Widow, Chocolate Soldier, Gypsy Love, Spring Maid, Rose Marie, Sweethearts, Maytime, Prince of Pilsen, Die Fledermaus, Mikado, Rio Rita, Marriage Market, Maid of the Mountains, Bitter Sweet, Robin Hood, and other popular and tuneful light and comic operas, and operettas of the master melodists.

Nothing else so reflects the joy and enchantment of youth, and a season of this form of entertainment here in San Francisco, with our own chorus, our own dancers, and our own orchestra, together with the very best of our young singers and imported stars, will reflect creditably upon and greatly benefit our city and state.

A considerable number of public-spirited men and women who are in accord with the plans of the San Francisco Light Opera Company have already evidenced their good-will through substantial contributions, and the generous and enthusiastic support of all music lovers is welcomed.

Paul A. Bissinger, talented San Franciscan, has joined the ranks of those prominent men and women who are lending their aid to the movement that San Francisco shall have in the fall and winter its own Light Opera Repertoire Company with permanent chorus, permanent ballet and orchestra, together with a Light Opera Training School attached.

It is realized that in creating a Light Opera Repertoire Company, light opera could not be adequately rehearsed and properly presented by reliance on box office receipts alone; therefore, many are lending financial aid by becoming contributors.

Light Operas secured for San Francisco production by Frank W. Healy, secretary-treasurer of the San Francisco Light Opera Company, include the following, several of which have never been heard in San Francisco or elsewhere in America:

Babes in Toyland (Herbert), Belle of New York (Kerker); Bitter Sweet (Coward); Blossom Time (Romberg); Boccaccio (von Suppe); Bohemian Girl (Balfe); Chaste Suzanne (Jean Gilbert); Chocolate Soldier (Oscar Strauss); Countess Maritza (Kalman); Die Fledermaus (The Bat) (Johann Strauss); Dollar Princess (Leo Fall); Dorothy (Cellier); Eva (Lehar); Firefly (Friml); Gri-Gri (Lincke); Gypsy Love (Lehar); Katinka (Friml); Little Michus (Messenger); Love Song (Offenbach); Madame Angot (Lecocq); Madame Pompadour (Leo Fall); Madame Sherry (Hoschna); Maid of the Mountains (Tate); Maytime (Friml); Merry Widow

(Lehar); Mikado (Gilbert and Sullivan); Monsieur Beaucaire (Mager); Naughty Marietta (Herbert); Pinafore (Gilbert and Sullivan); Paul Jones (German); Prince of Pilsen (Luders); Robin Hood (Koven); Rose Marie (Slaughter); Spring Maid (Reinhardt); Stude Prince (Romberg); Sweetheart (Herbert); Yoemen of the Guard (Gilbert and Sullivan).

## OPERA SINGERS AT KPO

Pacific Opera Co. Stars on Regular Staff of Well Known San Francisco Station

A glance over the following list of operatic stars who are regular staff artists of KPO, will convince even the skeptical of the splendid quality of vocal art, which is heard constantly through the KPO microphone.

Heading the list of artists who have achieved brilliant and artistic successes is Henry Thompson, dramatic tenor who has won fame both in America and in Europe. He was trained at the Royal College of Music in London and under the famous Lombardi, the great Italian maestro, who taught Caruso. He made his debut in London at the Majesty's Theater in Verdi's Falstaff. Later he scored successes with Sir Thomas Beecham Opera Company at Covent Garden, London and the Royal Carl Rosa Opera Company in Montreal and came to California after a triumphal season as a star of the Chicago Civic Opera Company. Thompson has a repertoire of 48 operatic roles. He appears now in various roles with the Pacific Opera Foundation, Limited, during the present season.

Audrey Farncroft, coloratura soprano, star of the Pacific Opera Foundation and the San Francisco Opera Companies is another of the regular KPO staff artists who has won favor with the musical critics.

Marsden Argall, KPO's staff baritone has appeared with the San Francisco and Los Angeles Opera companies and in Europe created a tremendous hit in 30 operas, appearing in the leading baritone in Italian opera companies at Pavia, Lovorno, Savona, Verona, Padua, Como and Bergamo. He likewise is a featured star with the Pacific Opera Foundation, Ltd.

Eva De Vol, coloratura soprano who is also heard regularly in featured programs over KPO, in operatic and comic opera productions, won many individual triumphs in opera in New York City, prior to coming west. Among her repertoire are the stellar roles in Faust, Rigoletto, La Boheme, Carmen, Andrea Chenier and many others. Critics have acclaimed her as "the singer with the voice of liquid silver."

All of the above singers are featured artists of the concertized versions of famous operas which KPO broadcasts every Friday night 7 to 9 o'clock under the direction of C. Trobbe and the light opera revivals presented by the Bostonians of the Air from KPO, every Wednesday evening, 9 to 9:30 o'clock under the joint direction of Baldwin McGaw and C. Trobbe. They are also soloists in KPO's special feature programs.

Other KPO artists who have won important honors and are new stars of the Pacific Opera Foundation, Ltd. are Jose Corral, basso; Myrtle Leonard, contralto and Nona Campbell, contralto.



## SAN JOSE MUSIC NOTES

By Lucille L. Thurmond

## Freiberg Passion Play

music is in course of preparation for the production of the Freiberg Passion Play which will be presented in San Jose on June 4, 5, and 6. V. Brant is to have charge of assembling of the orchestra and training of the singers.

## A-Capella Choir Concert

Pacific Union A-Capella Choir recited in San Jose on the evening of Tuesday, April 25, at the San Jose Club.

Mr. Johnson, tenor, accompanied by May Van Dyke, pianist, will be presented in concert by the music of the Women's Club on Wednesday evening, April 29.

## Elk's Orchestra Concert

San Jose Elk's Orchestra, under the direction of Dr. Charles M. ... presented its eighth annual concert on Wednesday evening, April 22, at the Woodrow Wilson Junior School.

Richards is the director-pianist.

Richards Club, a male chorus of twenty-four voices, which will present second concert of its eleventh season on the evening of Tuesday, April 27, at the San Jose State Teachers' School.

## Music Week

San Jose Chapter of the American Guild of Organists is encouraging presentation of the works of American composers during Music Week—May 3-12—as announced by D. Ehle, president of this chapter.

Ehle School of Music will present a recital of more piano and violin studies in recital on Friday evening, April 24.

## Bel Canto Club Concert

Bel Canto Club, a chorus of five or more voices and a musical organization of the San Jose College, appeared in concert at the First Methodist Church on Sunday evening, April 19, under the direction of Miss Alma Williams.

## DOMINICAN COLLEGE RECITAL

A recital was given Sunday afternoon on April 12th, in Angelico Auditorium by Miss Edith McConner, senior student at the Dominican College of San Rafael, and Canfor Bachelor of Arts Degree California State General Secondary Credential from the Dominican School of Music.

The program including selections from the Classic, Romantic and Modern schools, was interpreted with charm and delicacy of mood and to advantage the pure, lyric voice of the young singer's voice.

McKnight is a pupil of Miss E. O'Connor, head of the vocal department of the Dominican College of Music.

Miss Noel Vela, a sophomore, proved a sympathetic and effective accompanist. The program was as follows: Canzonetta (Mozart), Ridendo la Calma (Mozart), Sweet Repose (Schubert); Hark! The Lark (Schubert-Liszt), Noel Romance (Debussy), Chere Nuit (Debussy), Beau Soir (Debussy), Hoi Coquard, Etude Japonaise (Debussy), Noel Vela; Songs My Mother Me (Dvorak), Song of In-Immsky-Korsakow, Shepherd, Lament (Brown).

## N. B. C. STARTS NEW FEATURE

## Rosebrook and His Band Gives Series of Four Concerts Over Station KGO Sunday Noon

The National Broadcasting Co. began an entirely new feature at Station KGO when it broadcast the first of a series of four Sunday noon band concerts last Sunday. This is the first time that a band concert has been broadcast from the West Coast on the national chain. David Rosebrook, one of the foremost band directors and cornet soloists in the country, has surrounded himself with a number of the most efficient musicians residing here and his initial program proved an unqualified artistic success. The band is under the management of Tom C. Gorton.

The program that had been selected for the first concert was as follows: March - Follies Bergere (Lincke); Overture - Maximilian Robespierre (Litolf); (a) Loin du Bal (Czibulka), (b) Pan Americana (Herbert); Fantasie of Moszkowsky's Favorite Compositions (arr. by Langgey); The Washington Post (Sousa); Cornet Solo - Caprice (Rosebrook); David C. Rosebrook; Scene and Benediction from the Piognards (Meyerbeer); Melodies from the Chocolate Soldier (Strauss); After Sunset (Prior); The El Capitan (Sousa).

The program for next Sunday noon will be as follows: The Maskerader (King); Overture - The Barber of Seville (Rossini); (a) Rose Mousse (Bosc); (b) Cinderella's Bridal Procession (Decker); Fantasie of Scotch Songs and Dances (Godfrey); Hands Across the Sea (Sousa); Cornet Solo - Carnival of Venice (Rosebrook); David C. Rosebrook; Collocation (Friml); The Blue and Grey (Dalbey); The Diplomat (Sousa).

## GREAT CIVIC PUBLICITY

The national broadcast that has been arranged for the Municipal Chorus of San Francisco of which Dr. Hans Leschke is the conductor, is one of the finest advertisements the city can possibly obtain. The program, which was published in last week's paper, consists of representative choral numbers which at the same time will appeal to the taste of the layman. The chorus consists of men and women from all walks of life who are sufficiently fond of music to devote considerable time to studying and performing vocal music of the highest grade. They sing with judgment, possess fine voices and have been trained by a master of his craft. Nothing recommends a community better to outsiders than the successful practice of artistic culture. The National Broadcasting Company, the Municipal Chorus and the city have reason to feel proud of this event. It will take place on Saturday noon May 2 from 12 to 1 o'clock.

A Piano Recital by Doris Lee, one of the winners of the recent contest conducted by the California Federation of Music Clubs, was held at the Berkeley Piano Club Friday evening, April 17. Her program consisted of the following: English Suite, No. 2, G minor, Bach; Etudes, op. 25, No. 6, B sharp minor and op. 10, No. 6, E flat minor; Mazurkas, Chopin. Rhapsody, op. 79, No. 1, B minor, Brahms; Pour le Piano—a group of three, Debussy; Scherzo, op. 39, C sharp minor, Chopin.

## SIMPSON STUDIO RECITAL

Professional members of the class of Elizabeth Simpson played with fine artistry a program rich in outstanding numbers of piano literature at the April recital given Saturday the 18th, at Miss Simpson's Webster street studio in Berkeley. Cedric Wright, violinist, was guest artist and with Rhea Wright played two movements of Caesar Franck's sonata for piano and violin. Specially featured, were Philip Nelson and Mary Robin Steiner, prize winners in the Northern California Young Artists' Piano Contest, held in San Francisco April 11, who by special request repeated their concert numbers.

Members of the coaching class prominently brought forward were hearing of two groups to be played by Doris Olsen Howard, who gave a preface the Organists Guild at its May Concert; Doris Osborne, who played a concerto soon to be played with an orchestra; Gertrude Wepfer, who gave a group to be played in concert next week at the Hillside school; Mrs. Shirley Adams, an advance hearing of recital numbers; Grace Hjelte, who is to be soloist of the annual concert of the Senza Ritmo club; and other professional players who are preparing for future concerts.

The program is as follows: Sonata for Piano and Violin, Caesar Franck; Prelude, A minor, Bach; Waldstein Sonata, Beethoven; Gavotte, Gluck-Brahms; Waltz, Rhapsody, G minor, Ballade, D major, Intermezzo, Op. 118, Brahms; Dance of the Blessed Spirits, Gluck-Friedman; Sonata, G minor, Novellette, E major, Concerto, Schumann; Etude, C minor, Etude, F minor, Nocturne, F sharp, Nocturne, G major, Waltz, D flat, Butterfly Etude, Revolutionary Etude, Sonata, B minor, Chopin; Prelude, A minor, Fille aux cheveux de lin, Reflets dans l'eau, Debussy; Spinners of Karantec, Rhene-Baton; Fire Dance, DeFal-la; Polichinelle, Prelude, G major, Rachmaninoff; Cracovienne Fantastique, Paderewski; Mouvements Perpetuels, Poulenc; Romance, Concert Waltz, Rubinstein.

The Three Movements of the Mozart D minor Concerto have been arranged by Doris Osborne for a string ensemble. The work will be heard in its entirety at the Rockridge Woman's Club, Oakland, May 27, when Orley See will present it with sixteen violins and two cellos, with Miss Osborne at the piano.

## ALICE GENTLE TO STAY HERE

Alice Gentle, one of the finest operatic sopranos we have ever heard, and our particular favorite in the impersonation of Carmen, Santuzza and Tosca, will reside in San Francisco during the summer. Miss Gentle has not only a voice of surpassing beauty, but knows how to use it with an intelligence rarely encountered upon the grand operatic stage. Miss Gentle has sung in Italy, with the Metropolitan Opera Co. in New York, at Ravinia Park in Chicago, with the Antonio Scotti Grand Opera Co. and with the Los Angeles Opera Association. She has scored successes in concert and oratorio. She has won triumphs over the radio and in the talking pictures.

She is now in the zenith of her career and adds to an exceptionally fine voice a most strikingly attractive personality. While in this city she will be heard regularly over the radio during the summer and we trust will be given inducements to remain here for the concert season and, if possible, for the fall season of the San Francisco Grand Opera Co. If anyone deserves recognition as an artist of national reputation, in fact of international renown, who resides in California, Alice Gentle certainly has won for herself this distinction.

In addition to her appearances over the KPO station Miss Gentle will open a studio and accept a few pupils whom she will train in vocal art. She has obtained her knowledge of the art of song from leading authorities, has had exceptional experience on the operatic and concert stage and knows how to sing. She possesses all the qualifications that combine to make a good instructor. We can not see why she should not have as great a success as a pedagogue as she is enjoying as a vocal artist of the first rank.

A. M.

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## FRANK CRAVEN AT ALCAZAR

Showing the decline and fall of a house guest who never sees the "go" signal, Frank Craven enters upon the second big week of his limited engagement at the Alcazar Theatre on Sunday matinee in his newest comedy success *That's Gratitude*.

*That's Gratitude* shows a cross section of American family life and its characters are plain, everyday people who exist in millions of American homes. The comedy ranked with *Green Pastures* and *Once In A Lifetime* as the three best plays of the current New York season, where Frank Craven played in the same role for six months at the John Golden Theatre. It is a tale of the middle-West, wherein an ink salesman from Hutchinson, Kansas, is stricken with indigestion in an Iowa Hotel and is befriended by a small-town theatrical man who occupies the next room.

Over a couple of pints of prescription rye, a beautiful friendship is formed. When the show strands a few weeks later, the producer takes advantage of his friend's hospitality and moves into the salesman's home for a long visit—so long that he wears out his welcome with everyone but the ink mogul's homely daughter who has stage ambitions. The complications pivot on this set of circumstances.

Mr. Craven is supported by an excellent cast of players, including J. Raymond Brown, Juanita Wray, Betty Farrington, Leo Lindhard, Effie Afton, James Bush, Virginia Richmond, Arnold Gray and Frank Perry. Matinees are being held on Sunday, Wednesday and Saturday.

The San Francisco County Branch of the Music Teachers' Association will meet Tuesday evening, April 28, at the home of Henrik Gjerdrum, 2363 Jackson street. A Grieg-Ibsen Evening will be presented, with the following artists:

Sonata in F for violin and piano, William Wegman and Henrik Gjerdrum; Interpretative Reading, from Ibsen's *Peer Gynt*, with incidental music from the *Peer Gynt Suite*, Eric Anderson, reader, with Raymond White at the piano.

Songs - *My Mind* is like a peak snow-covered; *The First Meeting*; *The Swan*; *Ich Liebe Dich*. Eva Gruninger Atkinson, with Benjamin S. Moore at the piano.

It is announced that the State Convention of the California M. T. A. will be held at Del Monte, with the San Francisco Branch as hostess. This will take place early in July and will follow the Biennial of the National Federation of Music Clubs, many of whose delegates and members will attend the proceedings at Del Monte. Miss Harriet Beecher Fish is the president of this branch. Gjerdrum is first vice president of the California M. T. A.

Many congratulations have been reaching Roy Harison Danforth, music editor and assistant managing editor of the *Oakland Tribune*. His serious illness of a few weeks ago promised a long convalescence, and his return last week to his desks has been gratifying news.

Music Students can earn a little pocket money and obtain expert assistance to begin a professional career by getting subscriptions for the *Pacific Coast Musical Review* at \$2.50 per year.

## S. F. MUSICAL CLUB JINKS

The San Francisco Musical Club will hold its annual jinks Thursday, May 7, at the Western Women's Club. A luncheon at 12:30 will precede the program which will begin at 2:30. Under the chairmanship of Mrs. Herbert Lee and Mrs. Opal Hiller, the affair will disclose all of the humorous and actorial talent with which this club is so richly endowed, and which has become noteworthy in the history of the city's music matters. A travesty will involve hilarious situations and lines, and the occasion is being happily anticipated. Mrs. Paul C. Westerfeld is president of the club.

**The Bem-Shorr-Bem Trio** - Eugenia Bem, violin, Stanislas Bem, 'cello, and Lev Shorr, piano, gave an introductory concert, under the management of Lulu Blumberg, at 2180 Washington Street, on Friday evening April 17. The program consisted of Trio B major, op. 8 (Brahms) and Trio E flat major, op. 100 (Schubert). San Francisco's musical elite was in attendance and had an opportunity to appreciate the musicianship of these three well known ensemble players. These musicians have played together for many years and have created for themselves a following of representative music lovers such as few artists are able to attract.

The room wherein this program was given is not particularly suited for musical interpretation, but it was evident that if this event was a criterion by which to judge a series that is intended to be given next season the Bem-Shorr-Bem Trio should receive hearty endorsement for their ambitious enterprise. The two works belong among the foremost classics in chamber music literature and require more than ordinary skill to emphasize their musical value. The three instrumentalists convinced their large and enthusiastic audience that they are thoroughly well equipped to fill the vacancy now existing in the form of trio concerts. They justified their enviable reputation and were entitled to the congratulations of those who came to hear them.

**Charles Cooper**, pianist, Charles Bulotti, tenor, and Herman Genss, accompanist, gave a concert at the California Camera Club on Wednesday evening, April 15. The hall was crowded with admirers of these artists and, sensing the cordial atmosphere, each of them gave of their best. Charles Cooper revealed the intellectuality of his interpretations including Schumann's *Symphonic Etudes*, Chopin's *Valse* and *Two Etudes*, Chopin-Liszt's *Chant Polonaise* and other works. He played with that superb musicianship and that brilliance of technic which created such a splendid impression at his recent concert. He aroused his audience to the utmost pitch of enthusiasm.

Charles Bulotti, who interpreted songs by Denza, Donizetti, Leoncavallo, Genss, Mendelssohn and Schumann, was in excellent voice and sang with that buoyancy and freedom as well as with that flexibility and purity of voice which has made thousands of friends for him. He was applauded to the echo as usual. Mr. Genss played the accompaniments to Mr. Bulotti's songs with that finish of style which only an artist reveals.

## NATIONAL FEDERATION OF MUSIC CLUBS

## Convention Number

OF THE

PACIFIC COAST  
MUSICAL REVIEW

To Be Published

TUESDAY, JUNE 23rd, 1931



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San Francisco



# Musical Review

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TEN CENTS

## PACIFIC OPERA ENDS THIRD SEASON ALICE GENTLE TO BE RADIO STAR

Gioconda, Madame Butterfly And Lucia Acclaimed By Large Audiences—  
New Artists Make Favorable Impression—Myril Floyd and Hana  
Shimuzomi-Iki Endorsed—Audrey Farneroft Triumphs

Famous Prima Donna Mezzo Soprano and Concert Singer Engaged as Regular  
Featured Staff Artist For KPO Broadcasts—Will Sing Monday  
and Friday Evenings—New Engagement Starts May 15

BY ANNA CORA WINCHELL

(WRITTEN FOR MUSICAL REVIEW BY CARL T. NUNAN)

Following a long interim during the Ponchielli opera, La Gioconda, has been absent from our stage, the Pacific Opera Company ended its second week of this season with this dramatic work. Director Arturo Casiglia had succeeded in obtaining an excellent cast, and the result was such, in every detail, to redynamize forces of voice and action. The singers, in this instance, were acceptable and the story came through with vigor; the shortcomings were insufficient rehearsing and inadequate orchestra, causing roughness in the chorus, especially in the final act. The outcome, as a whole, merited admiration in the audience, mostly so.

Myril Floyd, the title role was in her hands; she has far reaching qualities in which lie pleasing qualities of expressiveness, and a spirit to overcome requirements. She gave a rendition and is physically built to carry heavy operatic burdens. Miss Floyd received merited applause. Enrico, as Enzo, gave a romantic performance; he was not always on true but this defect was heard in the act, not because this band of singers is tone defective, but by reason of few rehearsals, for the singing was perplexing and taxing. Little Leonard gave La Cieca with the same intelligent pronouncing distinguished her in The Red Ball as Ulrica. Opera is Miss Floyd's metier; decidedly so. She reserves for her best output of tone, dramatic action to encourage and sustain, whereas in concert or oratorio vocalization is restricted to consciousness. She has visioned and verified her two roles this season at a point where the house has practically proclaimed her a star and has unstintingly of its approval. Anna Campbell was beautiful as Lucia, her gowning and demeanor denoting the eye, and her soft contralto giving warmth in delivery. Joseph was an equally handsome Alvaro and at the opening of the third act gave his solo with every artistic detail. He has been so much the all-around and capable man this season that it was a pleasure to hear Corrallo really befitting his natural

dilate the serious vein with humor. Raging at Gioconda, who had evaded him by causing her own death, Barnaba displaced the blonde head and disclosed a more natural brunette makeup; his own artistry, however, at once overcame the burst from the audience, and the act went out in brave dignity.

The ballet, Dance of the Hours, was most attractive. The master, Natale Carossio, succeeds in placing graceful dancers in equally graceful motions, and the color and lightness of this scene was a welcome change from tragedy. The opera is one which calls and holds audiences; it is magnificent.

Continued on page 2 Col. 1)

To KPO, San Francisco's popular radio station, must be given the credit for scoring the biggest radio "scoop" of the year, following the announcement made by the station's management today that they had secured the services of the renowned opera soprano, Alice Gentle, as a regular featured staff artist of its broadcasts.

Miss Gentle, recognized by musical critics throughout the United States as the greatest "Carmen" of the country, is well known up and down the Pacific Coast, and was one of the first great artists to be heard over a western broadcasting station when she appeared over KPO in 1922.

Deciding to enter the radio field, Miss Gentle made a hurried trip to San Francisco and after conferring with KPO officials, entered into an agreement that will bring her to the KPO microphone every Monday and Friday evenings, starting with the KPO Salon Orchestra's evening concert of May 10th, 8 to 9 o'clock. During the concert directed by Cy Trobbe, Miss Gentle will be heard as the featured soloist, singing a group of classical, a group of semi-classical and also a group of popular numbers.

Starting with the Saint-Saens opera Samson and Delilah, to be presented over KPO, Friday evening, May 15th, 7 to 8 o'clock, the famous diva will make her debut as a regular featured star of KPO's concertized opera productions presented weekly at this time.

Northwest dialers of KPO will read this with particular interest as Miss Gentle is a Seattle girl; the south will be intrigued because of the fact that Miss Gentle is well known there by virtue of her moving picture work, and San Franciscans will remember her through her stellar operatic triumphs attained with various nationally recognized opera companies.

### TEACHERS' GARDEN PARTIES

The routine of the Alameda Branch, Music Teachers' Association, was delightfully broken by a garden tea, Sunday afternoon, April 26, at the home of Mme. Sofia Neustadt in Berkeley. The occasion presented a surprise to Mr. and Mrs. John I. Del Valle, the latter being the president of the branch, when on their arrival many members and friends confronted them. The spacious rooms of the home were turned into a substitute garden at the final moment, due to threatening rain, and an afternoon of music, wit and humor, with travel reminiscence from the Del Valles and Mme. Neustadt proved an affair of pleasure and enlightenment. Piano solos by Miss Esther Hjelte and Elwin Calberg, with soprano songs by Mrs. Roberta Butler McDonnell, were among the interludes.

The branch was again entertained, together with members of the San Francisco section, at a garden party, Sunday May 3, at the home of Miss Sarah Unna on the hills of North Berkeley. The account of this must rest until a later issue.



ALICE GENTLE

The Famous Prima Donna Soprano And Concert Artist Who Will Sing Over  
Station KPO In San Francisco This Summer

heavy villain, Barnaba, was in competent hands of Mateo Drago. He is also an adaptable singer. His fury in the final act have been memorably impressed it not resulted in one of those accidents which must always



## OPERA SEASON

(Continued from page 1 Col. 2)

netic though heavy; filled with harmonies even though intricate and long-drawn phrasing, and Casiglia made no mistake in repeating it as a closing note of the season. It is to be hoped, nevertheless, that another year will see a full orchestra and richer chorus, for the full strength of Ponchielli's genius cannot be revealed without these supports.

The season in its entirety has given pleasure to thousands; one new voice after another has surprised and gratified the discriminating clientele. From the first moment, with Eleanor Painter, Joseph Hoyos, Henry Thompson, Bernice van Gelder, Myrtle Leonard, Meryl Floyd as new comers, there has been every reason for congratulation to Arturo Casiglia who has an uncanny faculty of finding voices, among whom have been those with the power to thrill.

Old timers have had a reminiscent and sentimental satisfaction in sitting, practically, on old seats dedicated to opera over half a century ago, while many of us, California born, had our first opera steps taken in the old Tivoli. The resuscitated Tivoli holds dear traditions which might well be kept alive, both for those who have memory and for the good of the oncoming generations. Better traditions and qualities can scarcely be named.

### Madame Butterfly

Facetiously or inadvertently, a certain publication recently captioned a Puccini masterpiece, "Poor" Butterfly. The mistake touched upon the truth but was scarcely just in the long run when referring to the performance of Madame Butterfly at the Tivoli Theatre Wednesday evening, April 29. Some disappointment entered in as we were approached by the opera so widely beloved for its musical beauties and great dramatic content. In fairness, most of us are too filled with memories of a dynamic actress in Tamaki Miura whose duplicate can not be expected within one generation, and while comparisons must remain regrettable, many minds on this evening reverted to those performances when Butterfly showed herself an intense and tragic figure; an impersonation which moved hard hearts to melt and which aroused human sympathies to their best levels.

Dainty Hana Shimosumi-Iki, Japanese as she is, with understanding of her people's tradition, is made of softer stuff than Tamaki. She sent forth charm, a tender beauty and an occasional gesture of fear for the loss of her life's true object; never did she rise to heights of despair nor convinced us of suffering. The duet in the first act with Pinkerton (Tomarchio) was sung with correctness, with its lines carefully observed, but spontaneity lacking. Pinkerton and Sharpless (Marsden Argall) in this act were harmoniously combined in voice and scene and were as natural as two men usually are under a congenial companionship.

Iki grew limber with the procedure of the opera and ran about prettily, slightly alarmed, in the second act when Sharpless came with news. In the third act, her impulses were well aroused; she forgot to watch the baton and gave an appealing picture of the distressed woman. Tomarchio was ardent throughout and Argall an absolute picture of an upstanding American Consul or not—which he is. He

has a full and pleasing baritone needing more of its tones released from a slightly tight throat, and with his general personality, Argall should become a welcome figure in succeeding seasons.

Lafranconi was the Goro, good enough; dependable Corral, playing the Bonze and Yamadori, fulfilled each in its demands; Alibertini was the Commissario. Suzuki, Butterfly's companion, was assumed by Edith Mackey. It seems that there are places in the scene of grand opera, as a whole, which never rise to requirements, let alone heights. We await the day, with hope, when the oncoming trumpets in Aida will harmoniously amalgamate with those already stationed on the stage; so far that is a dream. With like eagerness, we await the picture, type and mannerism of a true Japanese Suzuki. The role is not only an important one, but has beautiful singing passages, and it is unusually set apart, regarded as a secondary affair that anyone may enact.

Suzuki must be small, quick in movement, alive and affectionate, and must simulate a Japanese as purely as must a Butterfly. It is quite disconcerting to witness a large woman, so tall she bends continually to meet the role, and vocally inconsistent, even when the voice may be acceptable in other characters. The two, Butterfly and Suzuki, ever associated, form a lovely scene in themselves when properly presented in accordance with all artistic tradition, and it is a note off key to have this picture blurred. Director Casiglia, who has mined California and brought forth surprisingly rich and unsuspected talent, must surely be able to discover a typical Suzuki; the Japanese colony now boasts a large population, and besides Iki, there must be even raw material with which to create an acceptable Suzuki, and if no artists of the white race are forthcoming to fit, train some more Japanese; art and Madame Butterfly and Puccini command finish.

Here, too, full orchestra is needed, and as the Pacific Opera Company tends toward completion and improvement, the increase of finances may happily be applied to the employment of more orchestral players, and we hope to see a radiant production, scenically as well, of Madame Butterfly in another season.

### Lucia

During a music history of many years, when notable artists from all parts have come to this city, there have been few who have sung and enacted a Lucia more exquisitely than did Audrey Farncroft Friday evening, May 1 when she appeared with the Pacific Opera Company at the Tivoli. Local pride may figure to some extent, but Miss Farncroft must be adjudged from now wholly as an artist without geographical designation. She is an artist by nature, temperament, appearance, which qualifications add to and round out the gift of voice and the ability of this singer as a student, for success such as hers, attained at so youthful a period of her life, has not been gained through nature's smiles alone.

As Miss Farncroft came to the stage, first costumed in Scotch plaids, it was impossible not to discern at once her ease of manner, which continued throughout the long evening with its varied scenes and musical histrionic demands. She is young

enough to make a most desirable picture, and of a type of refinement too rare. Her notes, which are the purest of the colorature, were constantly taken with ease and flexibility, an assured truth of pitch and a warmth of feeling; the cold beauties allotted so justly to most coloratures are not in Miss Farncroft's throat, but evidently it is her temperament that sheds that fine glow of color over all that she does.

There are more arias than one of loveliness in the opera, Lucia; the Mad Scene holds the general taste as does the Caro Nome of Rigoletto. Miss Farncroft was put to every test of nuance and achieved without apparent effort. Her tones are often so liquid that one turns unconsciously to the thought of birds. In action she was graceful, perhaps not always so dramatic as we have seen mad women be, but at the point of final meditation before giving up her own life, all in that great audience were absorbed in the beauty of voice, and at the close Miss Farncroft met with a thunderous ovation. She held her own in solo and ensemble throughout the performance; another singer or two were not in true key in the Sextet, and the orchestra was occasionally too loud.

One must regard the production as a whole as being most acceptable; there were minor deficiencies, and Tomarchio has had much tax on his voice the past week, so that it showed weariness here and there. But he is dependable and made a good figure as Edgardo, singing with fervor, even too much so at times when he might have rested his vocal chords.

Marsden Argall was the Lord Ashton who made Lucia's life most unhappy—as brothers have a way of doing at times, even in lesser situations of every day life. Argall sang out well and always looks well; to repeat, however, he should more roundly develop those high tones which have volume unleashed. The unattractive character of Lord Bucklaw was taken by Terry Lafranconi who is fitted into many operatic corners during a season. His voice is pleasing enough, and the art of makeup would aid him in characterizations; he is always Lafranconi whether Harlequin in I Pagliacci or Bucklaw et al. While on this subject, there should be many more wigs in the casts.

Jose Corral was the artist, as usual; he sang Raymond with distinction and fine dignity, with personality wholly suitable to the role. Elizabeth Byrnes sang Alice, the supporting companion of Lucia, and Alberto Vannuci was the Norman, whose voice is sonorous and capable.

There was promised the new ballet, the Debussy La Boite a Joux, but infantile participants are forbidden by law to perform after some indeterminate curfew hour, so The Dance of the Hours, the ballet from La Gioconda, was substituted. Nothing could have been more desirable nor satisfying to the eye. Color, steps, evanescent costuming were all beautiful enough, and Natale Carossio, dance master, failed to take a curtain call.

The cast in its entirety was presented by Director Casiglia following



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the second act. It is a happy detail, deserved by all, and the old time tableau effect is impressive.

A Sunday morning musicale will be given May 17 at the home of Alva Schmidt Kennedy on Euclid avenue, Berkeley, at 11 o'clock. Miss Jane Graham, who returned from abroad a few months ago after finishing studies in Berlin and Vienna, will be the pianist, assisted by Miss Gladys Buell, pianist.

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## PACIFIC OPERA CO. AS AN EDUCATIONAL INSTITUTION

The Pacific Opera Co. closed its third season last Saturday night. From standpoint of attendance and introduction of resident artists, from a musical angle at least; it was the most successful so far. Whenever any organization shows a steady increase of attendance it proves that it is keeping faith with the public. The average music lover is always ready to repose confidence in those who keep their promises and that is what Arturo Casiglia and the Pacific Opera Co. have been doing during these last three years.

Arturo Casiglia has been laboring under tremendous handicaps and considering what he has accomplished great things; press and public during three seasons have recognized the difficulties under which an enterprise of an experimental nature labors and have made concessions and continued, as they have done, to lend the financial and moral background to an organization that had as its incentive the encouragement and recognition of artists working in our midst and who possess the necessary artistic qualifications to justify encouragement. The question arises will the press and public be able to encourage these annual operatic seasons established upon the basis of the very and recognition of resident artists if it merely continues to repeat the same calibre of performances as have been given during the last three seasons or will the press and public expect the fourth season to exhibit improvements and expansions which the first three seasons lacked first on account of "lack of youth" of the enterprise and secondly on account of modest financial backing?

We are inclined to believe that the fourth season of the Pacific Opera Co. will have to show a few improvements if public interest is not only to be retained but also to be increased and if the press is expected to continue to emphasize only the best and ignore that which might be looked upon in a more critical mood. Mind you we do not doubt for one moment that Arturo Casiglia and the Pacific Opera Co. realize the shortcomings necessitated by conditions and we hardly care to point out all the various handicaps under which the director, manager and the executive committee had to labor. But we do have the best interests of the organization at heart and we would consider ourselves a sorry friend if we failed to make suggestions for improvement. We have gladly worked body and soul for the good of the cause.

Now is the time to make suggestions. If we waited until six months from now plans may already have been started to continue on the same old lines. We might make these suggestions privately as practically all concerned are friends of the writer. But we have found only too often that suggestions by word of mouth are easily forgotten. It is the printed word that has the greatest effect and we want to print this word now before we can not say account of not wishing to be regarded as interfering with the financial success of a new season.

There should be more orchestral rehearsals. Scores should either be arranged for small orchestra or operas containing arrangements for fifty and more should not be used at all. And when we say they should be arranged for small orchestra we mean INTELLIGENTLY and THEORETICALLY. Soloists should see to it that they sing more uniformly in pitch. When the first begins to sing flat and another artist falls in with a sharp tone the result is simply excruciating, no matter what excuses may be found for such

condition. While the layman usually does not know what is the trouble he certainly discovers that something is "rotten in Denmark." We want to emphasize the fact that artists of the Pacific Opera Co. are not the only ones guilty of these lapses from the pitch. We have known the same thing to happen with the Metropolitan, the Chicago, the German Opera Co. and the San Francisco Opera Co. But during the last season of the Pacific Opera Co. some of the artists abused the privilege.

The Pacific Opera Co. has kept splendid faith in regard to recognition of resident artists. We can not agree with certain people that all artists having made previous appearances should always be engaged during subsequent seasons. If this were done the engagement would become too monotonous for the public and the number of artists that would have a right to be added would increase the casts to impossible proportions. Only those scoring the most brilliant triumphs should be retained and given additional opportunities in subsequent seasons. The trouble with human nature is that there exists a difference of opinion between the artist and the public as to who has made the most brilliant impression. The public does not always think the same as the artist does. The question is who should be the judge—the artist or the public?

We also do not see the point why students seeking opportunities to gain practical experience in operatic interpretation with artists of national or international reputation should demand large salaries or any salary for that matter. There isn't an operatic school in the world, nor an opera house, that will pay any of its artists until they have gained sufficient knowledge and have acquired a sufficiently large operatic repertoire to become useful members of an organization. Apprenticeship is not the same as reputation. Artists are paid for their experience, talent and name. Apprentices must first pay to gain the knowledge necessary for artistic efficiency.

The Pacific Opera Co. is not asking them for pay. They gain such experience without expense. When they are ready and have made a success it is time enough for them to ask for remuneration. We have known of instances when even apprentices have been paid by the Pacific Opera Co. We know positively that artistic directors are not too anxious to do more than is physically possible. There are other people who can coach in repertoire. But aspirants for operatic honors think if they go to one who has the authority to help them obtain public appearances it will do them more good. It is the selfish angle that comes into consideration. Art should influence those seriously inclined to follow it with unselfishness. But as long as human nature is what it is selfishness will play a great role in human life and if you do not follow the dictates of selfishness the average man or woman will call you a darn fool.

But why blame artistic directors for the selfish streak in human nature? Why not put the blame where it belongs, namely, upon the shoulders of ambitious young students who want to reach their goal as quickly as possible? We can guarantee that in the main the Pacific Opera Co. is conducted upon the straightest and frankest possible policies. There may be mistakes. Indeed there have to be mistakes. But on the whole the organization is continuing its wonderful task to help those whom no one else is willing to help nor has ever been willing to help. And we trust that those who want to either rule or ruin things will become less and less and the ranks of those who think about their neighbour occasionally as well as about themselves will grow in numbers and thus make the Pacific Opera Co. sufficiently prosperous to continue along the even tenor of its way bestowing blessings where they are most needed.

## Subscription Campaign Application

The undersigned, pupil of.....wishes to enter the subscription campaign of the Pacific Coast Musical Review from May 5, 1931 to June 15, 1931 to assist the paper in obtaining 5000 subscribers before the Biennial Convention of the National Federation of Music Clubs. Please send, as soon as possible, subscription blanks and particulars regarding the rewards I am entitled to for my services.

Yours cordially

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Note: Address to ALFRED METZGER, Editor Pacific Coast Musical Review, Room 604 - 26 O'Farrell St., San Francisco, California.



## SWEET AND SOUR NOTES

BY A. MAJOR

Did it ever occur to you that the word applause could easily be changed to applesauce and quite frequently it means one and the same thing.

Early this month there appeared an Associated Press dispatch in the newspapers telling of a new composition incorporating the story of Lindberg's flight, a cantata presented by the Philadelphia Orchestra under Leopold Stokowsky's direction. The dispatch adds: "It picks up the story at Roosevelt Field and takes the gallant St. Louis birdman to Le Bourget."

It is not the first time that a composer was up in the air nor that he has been picking up things. There are other interesting facts connected with that Cantata. For instance the tenor sings at one time, "I fly alone." There are several tenors we would like to see fly alone and drop somewhere even before reaching Paris.

We read further: "The composer later has a voice exclaim: 'Seven hours over the water - no word' - and lets this be swallowed up by a multitude of other voices." Nowadays we have to "swallow up" a lot of water, including "far beer," but what we want to know is why if he is alone over the water can a multitude "swallow up" his words? Evidently that is the poet's license.

A little farther along we find: "The fog speaks loudest among the sotto voce of the thousand perils above the Atlantic," and "Lindberg cries out: 'How was I to know that up here there was ice?'" The fog speaks loudest among the sotto voce is good. How about the fog horns? They usually speak the loudest of all, especially on San Francisco Bay. There is nothing sotto voce among them, however. And Lindberg cries out: "How was I to know that up here there was ice?" How should he? May be he refers to the frost after hearing the cantata. Anyhow he evidently gave it a cold reception.

We continue with the synopsis contained in the dispatch: "The composer brings in also the threatening voice of a storm, and to the strains of the siren-like woodwinds, the lulling tones of sleep inviting the flyer who hurls the reply: 'I will not sleep; I am not tired.' In other words he defies the cantata to put him to sleep, although he is greatly tempted doing so.

Toward the end of the composition things go not so well for "The whole thing runs in the same way then until the flyer, battling exhaustion as well as the elements, talks encouragingly to his weakening airplane; 'We must pull ourselves together.'"

It does not say whether the audience was battling exhaustion or whether they pulled themselves together and hung separately.

This week is music week. Although much energy and commendable work is put into this season of the year, music week naturally must contain a good deal of weak music. This, however, is made strong by the powerful voices that unite to show that San Francisco's climate is good for the lungs. If anyone has ambition to appear in concert here is the chance. There are a thousand concerts and it

is a pity that among the thousands of ambitious artists no one has ever asked the critics to give a concert during music week. Golden Gate Park or Mount Tamalpais would be a good place for such a concert.

You will have noticed that the ship that is being used in the opera La Gioconda is named the "Hecate." There is possibly a typographical error and it should read "Hegate". For since Enzo does not reciprocate the love of Gioconda and it is his ship this name may be used as a short hand way of saying: "He (gave her the) gate." At least this is as near as I can come to the meaning of the name of this ferry boat. Please don't throw any eggs, just because they happen to be cheap right now.

A Musical Review subscriber sends the editor a page torn out of the paper's issue of March 28 containing a story of the Pacific Opera Co. season including the repertoire. The correspondent objects to the manner in which the casts are quoted in this notice. He says: (referring to Madame Butterfly and La Gioconda, in the former to the names of Zio Bonzo, Commisario and in the latter to La Cieca and Un Barnbotto) "These are not proper names and should be translated: 'Purser,' 'An uncle bonze,' 'Blind woman,' etc." If this is not intended to be translated, the correspondent states, why not say in enumerating the cast of the Masked Ball and Rigoletto, respectively, a servant, a judge, Duke of Mantua and Countess Cephano? Why not say un servo, un gindica, Duce di Mantua and Contessa Cephano. "Remember we are here in an English speaking country," adds the correspondent. Of course this correspondent is right. We are in an English speaking country. But as long as Mme. Butterfly, with an English libretto, also The Girl of the Golden West, are first translated into Italian and then given to America in a foreign language a little thing like the above seems a natural sign of the times. Nevertheless in America operas and programs should be understood by the layman if this kind of music is ever to become really popular and this is no joke.

The Pacific Musical Society gave its bi-weekly concert for April on the 23rd at the Fairmont Hotel, presenting as a main attraction Mrs. William Ritter, piano; Nathan Firestone, viola, and Nicola Zannini, clarinet, in a Trio for those instruments. The unusual arrangement was most pleasing and the players well received. A group of songs for lyric soprano was given by Mrs. Joelle Raas Allen, with Uda Waldrop at the piano. Mrs. Allen sings with charm of quality and well presented interpretation, and has an excellent following in the music life of this city and Marin county. Miss Rena Lazelle, piano, and Elbert Belows, tenor, were heard in an interesting group, it not being possible, at this writing, to give a more detailed account. Mme. Rose Relda Cailleau, president, made a short preliminary talk and introduced the artists.

### CONVENTION FUND GROWING

With the seventeenth biennial convention of the National Federation of Music Clubs only three months off, the local committee in charge of arrangements is making an appeal for contributions to finance the necessary convention hospitality. Recognizing the importance of the event to San Francisco, and the civic responsibility that this nationwide gathering of music lovers places on this city, The Examiner has offered to receive contributions to the convention fund. Checks should be made payable to the San Francisco Biennial Convention Fund, N. F. M. C., and may be sent in care of Richard M. Tobin, care Hibernia Bank, San Francisco or to the Hibernia Bank.

Among the contributors to date are: San Francisco Musical Club—Frederick Maurer Jr., Mrs. E. S. Heller, Joseph Redding, Mrs. Charles W. Slack, Mrs. W. Farmer Fuller Jr., Sherman, Clay & Co., Miss Laura Musso, Mrs. Marie Kahn, Mrs. Frederick Bradley, Louis D. Goldstein, Miss Persis H. Coleman, Mrs. George B. Robbins, Miss Edith Hecht, Mrs. Cora S. Felton, Mrs. Selina J. Gray, Mrs. Phyllis de Young Tucker, Dudley B. Gunn, Richard M. Tobin, Frederick Koster; Stanislaus County P. S. M. T. A., Domenico Brescia, Mrs. Hugh Brown, Noel Sullivan, Mrs. Lenore Armsby, Mrs. Leon Guggenheime, J. Emmet Hayden, Mrs. George Caswell, Miss Ardele Burckes, R. L. Vane, Nathan Firestone, Mrs. Leon Sloss, J. O. Tobin, Emile P. Williams, Mrs. A. D. Sharon.

### PARLOW STRING QUARTET

The Parlow String Quartet will give the twelfth concert in its third series Wednesday evening, May 6, at 8:15 o'clock in the Music Hall at Mills College. The quartet includes: Kathleen Parlow, first violin; Harvey Peter son, second violin; Romain Verney viola; and Willem Dehe, violoncello. Their program follows:

Quartet in D major, Opus 64, No. 14 (Haydn); Serenade tendre (Joseph Jengon); Italian Serenade (Hug Wolf); Quartet in D flat major, Opus 15 (Ernst von Dohnanyi).

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## READING APRIL EVENTS

Important Recitals Presented  
During The Month and Hailed  
by Large Audiences

By Alfred Metzger

A large number of musical events are being presented and deserving to be reviewed in this paper occasionally preclude the publication of some of the more prominent in time for the current issue. For this reason the following recitals are reviewed at this time although they should have been included in last week's issue.

The Pacific Musical Society's first concert took place at the Fair-Hotel Gold Ballroom on Thursday evening, April 9. Three soloists were introduced on this occasion, Lajos Fenster, violinist, Beth Byrnes, vocalist, and Au-Beer Sorel, pianist. Lajos Fenster for several years assistant conductor of the San Francisco Symphony Orchestra, and one of this city's best violin soloists and ensemble players, played the Haydn Sonata in C major, Tartini's Didone Abandonata, and the Allegro from Lalo's Symphonie Espagnole. Mr. Fenster played with authority and with pains-taking musicianship justly earning hearty and sincere applause that was lavishly bestowed upon him. Technically and emotionally he was well qualified for the high spots of these programs with commendable discrimination. Violet Fenster Blagg revealed herself as an accompanist of the first

rank. Beth Byrnes, sang two groups of vocal compositions with a very pleasing voice. The variety of these programs required a considerable amount of versatility in expression and the audience showed its appreciation by frequent outbursts of acknowledgment. The songs interpreted by Miss Byrnes were: Das Veilchen (Mozart), Liebesgruen (Brahms), Arise for me from Traviata (Verdi), The Butterfly (La Forge), Hayfields (Del Riego), The Unborn (Cyril Scott), Love is the (MacFadyen). Gertrude Byrnes accompanied the soloists with taste and judgment.

Au-Beer Sorel interpreted a number of piano compositions consisting of Melodie (Rachmaninoff), Arabesque (Debussy) and Polonaise (Chopin). Mrs. Sorel is a pianist of exceptional merit. She studies her compositions with much industry and plays in a manner that shows adaptability and musical seriousness. Technically she gives evidence of careful preparation and a worthy industry. Both as an art teacher and as a performer, Mrs. Sorel has forged a very rapidly since her first introduction to the public of the bay

Reed, assisted by her dance partner Juan Lopez, pianist, presented a dance program before a large audience of admirers of this art, at the Geary Theatre on Friday afternoon, April 12. Miss Reed had selected compositions principally included in the modern and modern school such as Milhaud, Scott, Honegger, Debussy, Al-Gershwin and Prokofieff. There were, however, some examples of the old represented, like Chopin.

Miss Reed is unquestionably one of the most artists in the rare example of impressionistic dancing as the more vital style. She is

original and magnetic. She makes a decidedly attractive appearance. She is graceful to the last degree and she applies intelligence as well as poetry of motion to her classic interpretations. We have not witnessed anything superior to her particular work and we doubt if she has many equals.

Juan Lopez, the pianist, is competent to cope with the numerous intricacies required by composers such as the ones represented on the program from a technical and artistic sense. Both as soloist and accompanist he was entitled to the demonstrative recognition which his audience gave him so readily.

Other accomplished and charming participants on the program were: Alice Reawold, Eva May, June Winters, Yvonne Dornigac, Mabel Fontanella, May O'Donnell, Agnes Boberg and Ramona Delora. A number of picturesque and delightfully uniform ensemble numbers were among the features of the program. Walton Biggerstaff also added to the general excellence of the program.

Rudolphine Radil, soprano, interpreted a program of songs of Czechoslovakia at the Travers Theatre, Fairmont Hotel, on Tuesday evening, April 28. Among the selections were folk songs, an aria from Smetana's Bartered Bride, a group of songs by Dvorak and a group of songs by modern Bohemian composers. Miss Radil very instructively and ingeniously described the meaning of each composition before she interpreted it and throughout the course of the recital proved herself thoroughly competent to obtain the spirit of the composer's message. She was ably assisted by Dorah Dooley who both as harp soloist and piano accompanist proved a valuable associate. The audience showed its pleasure by spontaneous and enthusiastic applause.

Isaac Stern, a ten year old violin student of Nathan Abas, gave a violin recital at Sorois Hall on Tuesday evening, April 28, and interpreted a program of extraordinary musical character for one so youthful in years and experience. He began the program with Corelli's La Folia Variations and the Prelude and Fugue from Bach's G minor sonata, both for violin alone, and revealed not only an extraordinary memory but unusual technical skill. This was followed by the Wieniawski D minor concerto of which we were only able to hear the beginning, but we certainly came to the conclusion that Isaac Stern had extraordinary talent and the necessary adaptability to justify prediction of an enviable career. The closing numbers of the program were: Praeludium and Allegro and La Clochette, both Kreisler arrangements, the former from Pugnani and the latter from Paganini. The audience was exceedingly demonstrative and gave the youthful violinist a genuine ovation.

Five Sonata Recitals will be given under the direction of the music and drama committee of the University of California during June and July. Misha Piastro, concert master of the San Francisco Symphony Orchestra, who is leaving for New York in the fall, will play in Wheeler Auditorium Friday evenings, June 26, July 3, 10, 17 and 24. Piastro goes to be concert master of the New York Philharmonic-Symphony Orchestra under the conducting of Toscanini.

## SUMMER SYMPHONY CONCERTS

Alexander Smallens, Assistant Conductor of Philadelphia Orchestra To Be Fifth Summer Feature

Alexander Smallens, associate conductor with Leopold Stokowski of the Philadelphia Orchestra for the past two seasons, has been engaged to complete the list of five conductors who will wield the baton this summer at the Woodland Theatre, Hillsborough, and at the Civic Auditorium, San Francisco, during the sixth season of Summer Symphony concerts.

Although born in Russia, Smallens is thoroughly American by virtue of residence, education and professional activity, as he was brought to this country when but one year old. After attending the public schools in New York City, he was graduated from the College of the City of New York and later the Institute of Musical Art. Following two years of special study at the Conservatoire Nationale in Paris, he returned to America and became assistant conductor of the old Boston opera. He was conductor for one season of the Century Opera Company which was an experiment at



JOHN ROTHSCILD

First Vice President of Summer Symphony Association

producing opera in English and for three seasons he was conductor with the Chicago opera company.

During the past seven seasons, Smallens has been the Director of the Philadelphia Civic Opera Company where he has achieved great distinction, particularly because of the great number of novelties and operas which he has produced for the first time in the Quaker City.

Last summer Smallens was made musical director of the first season of summer symphony concerts given in Philadelphia with the Philadelphia orchestra and he has been appointed again for the coming summer but has been granted a leave of absence in order that he may come to California to conduct in the summer series here.

Smallens will conduct the final two concerts of the season in Hillsborough, of which the first two will be directed by the veteran symphony leader, Walter Damrosch of New York. Sir Hamilton Harty of London, Pierre Monteux of Paris and Artur Rodzinski of Los Angeles complete the list of five guest conductors for the eight concerts.

Sir Hamilton Harty on August 18 and Pierre Monteux on August 25 will close the San Francisco season.

## MUSIC WEEK SCORES TRIUMPH

The Civic Auditorium is the setting this week, May 3-10, for San Francisco's eleventh annual Music Week. Supervisor J. Emmet Hayden, general chairman, and Chester W. Rosekrans, executive director, delivered brief addresses at the formal opening Sunday, pointing out the position San Francisco has achieved as a music center since Music Week, now a national institution, was originated here ten years ago.

The Modesto High School Band gave a special concert Sunday afternoon in the Auditorium. There is no admission charge for any of the Music Week events, which take place each afternoon and evening until May 10.

Several well-known artists contributed numbers to the Sunday night program. Thousands of music lovers have come to the city for Music Week and capacity audiences seem assured for the various programs.

The San Francisco Municipal Chorus, Dr. Hans Leschke, director, sang for a national broadcast of KGO to signalize the opening of Music Week here last Saturday.

Among the musical organizations that will be represented in the many programs of the week are the California Federation of Music Clubs, Pacific Musical Junior Auxiliary, Junior Musical Club and the Allied Arts Junior Auxiliary. The American Legion and the R. O. T. C. will give special programs during the week, which will be concluded with a Mother's Day observance sponsored by the American Legion.

Thousands of public school children will take part in a choral festival Tuesday afternoon, May 5, at the Auditorium. The finals of the Music Week piano contest will be held Wednesday night and the finals of the violin contest will be played Saturday night.

## MRS. H. B. CLIFTON ELECTED

During confusion of date changing on this publication, copy at times became "pied." Incorrect announcements ensued and one, of especial importance, is hereby placed straight before our readers.

Mrs. Horace Bradford Clifton has been elected chairman of the women's committee of the San Francisco Opera Company, succeeding Mrs. Marcus Koshland who has served efficiently for two years. Miss Sallie Maynard was chosen head of the nominating committee at an election preceding that which placed Mrs. Clifton in office, and was not a candidate for the chairmanship of the general committee, as inadvertently announced in these columns.

The Pacific Coast Musical Review now carries a date line of Tuesday, each week, instead of Saturday, and this insures an extra day of news which has otherwise carried over to a week later.

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## ABAS QUARTET ENDS SEASON

Third Season of Chamber Music Concerts Closes With Haydn, Milhaud and Beethoven Works

By Alfred Metzger

The Abas String Quartet, consisting of Nathan Abas, first violin, William Wolski, second violin, Nathan Firestone, viola, and Florie Gough-Shorr, cello, is entitled to the heartiest congratulations for the success of their third season of chamber music concerts which ended at the Scottish Rite Auditorium last Thursday evening April 30. Mr. Abas had selected a specially interesting program appealing both to those favoring the old school as well as those enjoying the more modern compositions.

The ever refreshing Haydn F major Quartet, op. 3 No. 5 opened the program and with that artistic gentility which has characterized all of this quartet's classic interpretations the deliciously poetic phrases of the old master were enjoyably transmitted.

The closing number of the program was Beethoven's E minor Quartet, op. 59 No. 2. Since there are recorded 256 opera, each opus containing one or more works, it may easily be seen that opus 59 is one of the master's earliest works. It is not unlike, in delightful grace and delicacy, the Haydn ensemble compositions. The Abas Quartet played it with singular devotion to its "simplicity" of style and shaded the graceful melodic line of the themes with such effective concessions to contrasting emotions that they awakened sympathetic response from the hearts of their listeners. The ovation at the conclusion of the number was sufficient proof for this contention.

Sandwiched in, as it were, between the Haydn, of 1732 to 1809, and the Beethoven, of 1770 to 1827, came Darius Milhaud, born in 1892 and representing the ultra modern school of composition. The Sonata for two violins and piano played on this occasion by Nathan Abas, William Wolski and Elizabeth Alexander belongs to the works composed up to 1924. The question arises has the composition of chamber music improved from the birth of Haydn in 1732 to the zenith of Milhaud's activity in 1924? Those

who have heard these three works had here an opportunity to judge. The writer, notwithstanding his endeavors to obtain a comprehensive and intelligent understanding of the modern and the ultra modern school of chamber music composition, has not as yet become sufficiently converted to admit that progress in the emotional or inspirational phase of music has been achieved. Both Haydn and Beethoven obtain by the simplest means what Milhaud does not seem to be able to convey through the most intricate mathematical development.

Music, instead of retaining its simplicity of style and its direct message to the people, appears to have become more and more intricate and puzzling to the layman and we do not doubt for a moment that the time has nearly arrived for a reaction where melody and simplicity of form will again be the vogue, although new instruments and new and richer scoring will more than likely embellish bare musical thoughts. As long as the writer lives he can never agree with those who claim that the modern writers are as simple and as purely classic as Bach, for instance, nor can he believe that the intricate and inexplicable cacophonies will ever live long in the hearts of the people.

## S. F. MUSICAL CLUB TO REST

Following its grand burst of glory May 7, when the yearly "jinks" of the San Francisco Musical Club promises to be one of the most brilliant and original presentations in its history, the 1930-1931 season will close May 21. Normality will be resumed and the usual dignified demeanor of this club's members will be witnessed in a program of artists. The meeting at 10:45 at the Community Playhouse will present the following artists, with Mrs. Paul C. Westerfeld presiding:

Guests—Nathan Firestone, viola; Dorothy Pasmore, cello; members—Mrs. Percy Goode, soprano; Mrs. Stanley Hiller, accompanist; Vera Wyatt Frazier and Esther Sittig, pianists; Alice Guthrie Poyner, violin; Adeline M. Wellendorff, piano; San Francisco Musical Club Choral, Wallace A. Sabin, conductor; Esther Sittig, accompanist.

## GRIEG AND IBSEN HONORED

Del Monte Holds Lure For Musicians And Eastern Guests Early In July

A program of unusual excellence was that offered by members and guest artists of the San Francisco Music Teachers' Association, Tuesday evening, April 28, at the home of State Vice president Henrik Gjerdrum on Jackson street. Miss Harriet Beecher Fish, president, announced tentative plans for the coming annual convention of the State M. T. A., which is to be held at Del Monte, with the San Francisco Branch as hostess body. Following early in July upon the heels of the biennial of the N. F. M. C., which closes here June 27, the convention will be attended by notable musicians and visitors from every part of the United States.

The famed and historic Hotel Del Monte will be headquarters of the convention, and many favors will be shown those in attendance. The drives about Monterey, a view of the first Custom House and other landmarks of California's Spanish history, will be within the week's schedule—pleasures unique and now to be announced from week to week between now and July, and information may be received from now on by applying to Miss Fish or to Mrs. Opal Estudillo, secretary, 2409 Fillmore street; phone Fillmore 4214.

The recent program offered William Wegman, violin, and Henrik Gjerdrum, piano, in the Grieg Sonata in F. It is a happy and melodic work, with Grieg singing through four movements, scarcely with hint of the minor note. The players were in accord and gave a most capable and attractive rendition.

A reading, superimposed on the episodes of life in philosophical vein, by Ibsen, was given by Eric Anderson with incidental piano music from Peer Gynt Suite played by Raymond White. It proved an interesting interlude, the reading having poetic and dramatic tendencies.

Eva Gruniger Atkinson, contralto, and Benjamin Moore, pianist, were the guest artists and were cordially appreciated. Mrs. Atkinson sang a group containing Grieg's My mind is like a peak snow crowned, The first meeting, The Swan, and Ich Liebe dich, the warmth of her tones coming forward with sympathetic understanding of the texts. Moore played with surety of support for the singer and with the gentle restraint that has so long characterized him as artist of fine vision.

Many members of the Alameda County Branch were present, including its president, Mrs. John I. Del Valle, while Mrs. Frank Carroll Giffen brought greetings from her husband in Hollywood, who is also a director of the Los Angeles Branch. —A. C. W.

## ARRILLAGA COLLEGE RECITAL

The Arrillaga Musical College gave a students' recital at the college recital hall on Friday evening April 24 attended by a large audience. The participants acquitted themselves with credit to their teachers and exhibited both talent and adaptability. They were enthusiastically applauded. The program was as follows:

Piano—Seguidilla (Albeniz), Ida Abramovitz; Violin—Sonata A Major (Handel), Joseph Alioto; Vocal—Aria

from Carmen (Bizet), Beatrice Wolf; Violin—Concerto in E Minor (Nardini), Beatrice Laidlaw; Piano—Mistral (Debussy), Golliwogs Cake Walk (Debussy), Alice Encoyand; Vocal—Trees (Rasbach), Thanks be to God (Dickson), Beatrice Wolf; Violin—Concerto in B Minor (Saint-Saens) First Movement, Bettina Boffa; Organ—Fugue G minor (Bach), Meditation (E. Lemaigre), Agnee Heverij

## EMILIE LANCEL CONCERT

By Alfred Metzger

Emilie Lancel, the successful soprano soloist, gave her first San Francisco concert in two years at the Community Playhouse of the Western Women's Club on Sunday afternoon April 1. An unusually appreciative and selected audience attended and testified by means of its enthusiasm, that Miss Lancel, although absent giving concerts throughout the Pacific Coast during the last two years, has not lost her hold upon San Francisco's musical public.

Miss Lancel introduced every one of her numbers with interesting explanatory remarks thus taking her audience into her confidence regarding the atmosphere she wishes to create for the compositions. She sang with fine pronunciation and with commendable regard for the sentiments of the story. Her program was extensive and varied and included the following numbers:

Alleluja (Mozart), Abendrot (Evening gold) (Schubert), The Glory of God in Nature (Beethoven), The Hawthorne Tree (English folksong), Pernette—Legend of St. Nicholas (French folksongs); Serenade (Brahms), Feldeinsamkeit (Brahms), Von Ewig Liebe—Love Is Forever (Brahms); O, That It Were So (Frazer Brudge), New Sleeps the Crimson Petal (Rodger Quilter), Lullaby (Hamilton Harty), Ecstasy (Walt Rummel); Apres un Reve (Faure), Premiere Danse (Massenet), Chanson de l'Alouette (Lalo).

Walter Wenzel ably supported the artist at the piano.

## BAND BROADCAST A SUCCESS

Rosebrook and his Band, Dave Rosebrook, conductor, broadcast a second concert over KGO and the National Broadcasting Co. network Sunday noon and from all parts of the country responses of the splendid reception were received. This first experiment with band programs over the radio from the Pacific Coast proving even more successful than first expected and the character of the programs as well as the manner in which they are interpreted creating favorable comment throughout the country.

For next Sunday noon the following program has been prepared by Rosebrook: Glory of the Trumpets (Brokenshire); Overture to the Bohemian Girl (Balfé); Tres Joies (Charming) (Waldteufel); (a) Tune key in the Straw (Transcription Guion, band arrangement by Dave C. Rosebrook); (b) Pizzicato (Strauss); Scenes from Carmen (Bizet); Boots and Saddles (Lusk); Cello Solo—Fatherland (Hartman David C. Rosebrook); Melodies from the Student Prince (Romberg); Introduction and Bridal Chorus from Lohengrin (Wagner).

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## SAN JOSE MUSIC NOTES

By Lucille L. Thurmond

## Vocal-Violin Recital

Marine Thompson, mezzo contralto; Adolph Otterstein, violinist, present a concert of vocal and violin music in the Little Theater of the San Jose State Teachers College on Friday evening, May 5. The artists are accompanied by Jean Sterling and Margaret Otterstein, pianists.

## Organ recital

Our correspondent, assisted by Harold A. Chapin, soprano, and R. Lack, violinist, will give an organ recital at the First Christian Church on the evening of Sunday, May 5. He will play Boellmann's Suite Op. 10, Cesar Franck's Choral Op. 10 (Trois Chorals), and Pietro Mascagni's Hymn of Glory.

## Richards Club Concert

The Richards Club, San Jose's finale chorus, assisted by Kathryn Harpist and soprano, presented a second concert of their eleventh season at the San Jose State College on Tuesday evening, April 28.

## PENNINGTON-TILLY CONCERTS

These recitals are definitely announced, to be given by John Pennington, violin, and Margaret Tilly, piano. The dates will be Thursday evening, May 21, May 28 and June 4 and the homes, those of Miss Marion Pennington, Miss Persis Coleman and Charles Felton, respectively, have been offered. The affairs will be open to the public, and further details will be announced at once. Pennington is the first violin of the Longfellow Quartet and Miss Tilly, a national pianist, makes her home in San Francisco.

Programs for violin and piano, comprising classics for those instruments, and new works which have not been heard here, will constitute the repertoire of the Pennington-Tilly recitals, and the players will also be in the South and other Coast

## RAUHUT PUPILS RECITAL

The pupils of Otto Rauhut gave one of their delightful recitals at Sorosis Hall last evening (Monday, April 27). They were ably assisted by Marjorie Rauhut, accompanist. As is usual in these affairs there were two ensembles and a number of solo performances all of which testified to diligent preparation and commendable industry and ability. A crowded audience showed the esteem in which Mr. Rauhut and his students are held. The program was as follows:

Andante (Julius Eichberg), (b) Allegro, Tempo de Valse (Sax), Ensemble: Clara Donovan, Marie James, O'Farrell, Alice Karahadian, Gertrude Smith, Evelyn Smith, Euphonium, Myron Birnbaum, Milug, Otto Langer, Jack Murphy, Pfaff, Francis Romick, David Langer; Concertino D major (Reid), Otto Langer; Souvenir (Drdla), Gertrude Smith; Meditation, from "Massenet", Francis Romick; in Appassionata (Vieuxtemps), Schneider; (a) Theme (Schubert), (b) Minuet, E flat Major Symphony (Mozart), Ensemble; Concert-major (First Movement) (Debussy), Ethel O'Farrell; Polish Dance (Chopin), Milton Crug; Con-

certino, D major (Rene Ortman), Myron Birnbaum; Concerto (First Movement) (Mendelssohn), Jack Murphy; Wedding March (Mendelssohn), Ensemble.

## DR. MUCK ENDORSES BRICO

Eminent Symphony Conductor Expresses Himself Unqualifiedly in His Endorsement

Redfern Mason in a recent issue of the Examiner published a letter endorsing Antonia Brico from the authoritative pen of Dr. Karl Muck, one of the foremost conductors in the world. We take pleasure in reprinting this article here:

It was Dr. Karl who gave San Francisco its first real lesson in Symphony. That was during the Fair of 1915.

Now Dr. Muck tells us that we have in Antonia Brico a director, who is seriously to be reckoned with.

People are incredulous about women conductors; but Dr. Muck they will believe. Here is his letter concerning the concerts which Miss Brico recently directed in Hamburg and Berlin:

"A few weeks ago Miss Antonia Brico gave a concert here with the Hamburg Philharmonic Orchestra. She led the D major symphony of Mozart, the Beethoven E flat major piano concerto, and the third symphony of Brahms—and demonstrated thereby that she possessed all the qualities which an orchestra conductor must have, absolute mastery of the orchestra score, instinctive consciousness of tempo, excellent rhythm, a fine feeling for expression and phraseology, and complete control of the orchestra.

With the piano concerto which was interpreted rather freely by the soloist, Miss Brico proved that she also possesses the rare qualities of an accompanist. Miss Brico gave a concert in Berlin with the Philharmonic orchestra there, and conducted beside the 3rd symphony of Brahms Zarathustra of Richard Strauss. She also gave this technically extremely difficult composition a superb interpretation.

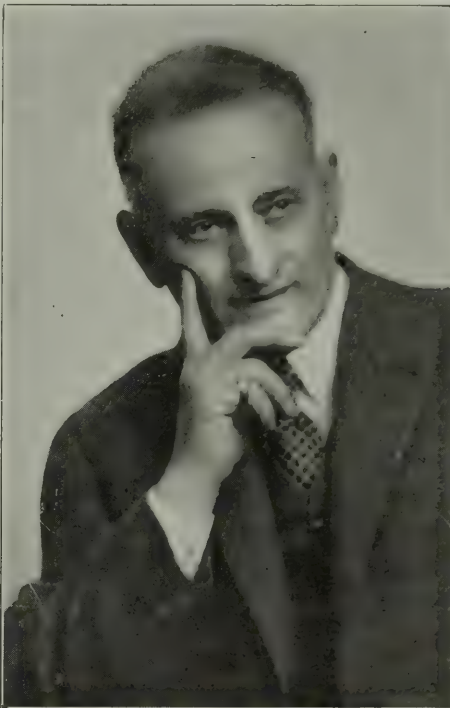
"DR. KARL MUCK."

"Hamburg 25,11,31."

Warren D. Allen announces the following organ recitals at Memorial Church, Stanford University, beginning this afternoon, May 5: Tuesday, May 5, 4:15 p. m.—Organ Symphony, No. 1. op. 18 (Edward Shippen Barnes); Prayer from Der Freischutz (Carl Maria von Weber), Finale from the Sixth Violin Sonata (Handel-Quef), Legende romantique (H. B. Weatherdon), Toccata Jubilant (Roland Diggle). Thursday, May 7, 4:15 p. m.—Miniatures (Joaquin Turina), From a pianoforte suite by a modern Spanish composer, En Promenade—Soldiers approach—The village sleeps—Dawn—The market—Duo sentimental—The Festival—The return. Pictures from an Exhibition (Modeste Moussorgsky). Sunday, May 10, 1931, 4 p. m.—Prelude in B minor (J. S. Bach), Pastorale and Toccata (Paul de Maleingreau), From the Suite, opus 14, by a modern Belgian composer, Pictures from an Exhibition (Moussorgsky).

## MINETTI ORCHESTRA CONCERT

The Minetti Symphony Orchestra will give one of its delightful concerts at Scottish Rite Auditorium on Friday evening, May 8, under the direction of its able conductor Giulio Minetti. This organization consists of seventy members and among them are some of the foremost semi-professional young artists in this city. Quite a number of some of the ablest players in the San Francisco Symphony Orchestra are graduates of the Minetti Symphony Orchestra which is to symphony what an opera school is to opera.



## GIULIO MINETTI

Conductor Minetti Symphony Orchestra

Mr. Minetti is also conductor of the Commonwealth Club Orchestra which includes among its members a number of former Philharmonic Orchestra players. Some years ago the Philharmonic Orchestra was directed by Fritz Scheel and counted among its musicians several exceedingly fine players. Some of these are now with Mr. Minetti in the Commonwealth Club Orchestra.

There will be two soloists on this occasion, namely, Florence Ringo, one

of San Francisco's most successful vocal artists who scored several triumphs with the Pacific Opera Co. and in concerts and Charles Rosso, an accomplished young violinist, pupil of Giulio Minetti.

Kajetan Attl will conduct one of the numbers on the program and also will make his appearance as soloist. He is first harpist of the San Francisco Symphony Orchestra and is becoming rapidly identified as a conductor of individuality and virility.

The complete program on this occasion will be as follows: New World Symphony (Dvorak); Violin Concerto in E. Minor 1st movement (Mendelssohn), Charles Rosso; Votava Symphonic Poem, Harp Solo (Smetana), Kajetan Attl; Stornello (Cimara), Nebbia (Resphigi), Do you know my Garden (Haydn-Wood), Sea Rapture (Coates), Florence Ringo; Rienzi Overture (Wagner), Kajetan Attl conducting.

Philip Nelson, the brilliant young pianist, who won the state piano contest for young artists, sponsored by the California Federation of Music Clubs, is a pupil of Elizabeth Simpson. He was presented by Miss Simpson in her annual Spring concert in Oakland when his splendid pianistic gifts gained for him hosts of friends who rejoice at his success. May Robin Steiner, also from Miss Simpson's class, was one of the three winners of the Northern California contest held in San Francisco three weeks ago. Miss Steiner has been twice a prize winner in music week contests and has been presented by Miss Simpson in concert with brilliant success. She is president of Alpha Mu honor society of the University of California and is a member of the Amphion Club and the Junior Musical Club of San Francisco.

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## GUNNAR JOHANSEN AT MILLS

Gunnar Johansen, brilliant young Scandinavian pianist, will be a guest at Mills College Thursday evening, May 7, when he and Agnes Clark will give a two piano recital in the Chamber Music Hall of the Music Building.

In commenting on the young pianist Havrah Hubbard of San Diego said recently: Gunnar Johansen reminds me more than one way of the youthful Paderewsky. It is safe to say that no one who heard him last evening with the Los Angeles Symphony Orchestra will ever forget him. Mr. Johansen comes not only exceptionally equipped technically—he accomplishes things which astonish even in this day of transcendent technical skill; but he has the higher, more precious virtues that spring from a fine emotional sensibility, a thorough and comprehensive musicianship, and a rare feel for contrast and balance and delicate nuance in dynamic shading. He brought all these virtues to his presentment of the Tchaikowsky last evening and the outcome was a masterly rendition.

The program by Miss Clark and Mr. Johansen follows: Variations on a theme by Haydn, Op. 56b (Brahms); Fantasie für eine Orgelwalze (Mozart-Busoni); Duetto Concertante nach Mozart (Busoni); Fantasia in F minor (Schubert); Rondo Brillante (Schubert).

## RAMON NOVARRO AT FOX

Taking cognizance of his birthright, Ramon Novarro since the advent of talking pictures, has become a prime delineator of Spanish character. But Metro-Goldwyn-Mayer, appreciating the value of chance, have cast him as Kasda, the swanky and arrogant Teuton officer of Arthur Schnitzler's highly credited drama, Daybreak, which is now on the Fox Screen.

Helen Chandler, C. Aubrey Smith and Jean Hersholt support the handsome star in this story of Vienna before the war. Jacques Feyder, European director, was assigned to the opus in order to retain its distinctive Continental flavor. This is the first talking picture that has not presented Novarro in the role of a singer.

He appears as a debonaire officer and a dabbler in love. When true devotion comes he cannot marry the girl because of revered tradition. This situation starts up a train of highly dramatic circumstances, involving a newly rich money lender, played by Jean Hersholt, and others who are known to level more than side-long glances of bashful love at the desired one. While tragedy is not the result of such complications, the story indicates that hero and heroine hover very close to the brink of this element of drama.

The Fox Follies under LeRoy Prinz' directorship, disport before the footlights in a joyous piece about Dixie which includes all the atmosphere of plantation days, levee life and show boat merriment. Walt Roesner and the Fox concert orchestra offer a group of darky melodies, featuring St. Louis Blues.

William E. Hayes, assistant vocal teacher of the Hermann Genss Studios, introduced his pupils in an Hour of Music at the Y. M. C. A. Auditorium on Wednesday evening, April 22. A delightful program was interpreted by a well trained and highly accomplished

group of young singers, including: Kevin Athern, tenor, Annette Hastings, soprano, Aram Poladian, tenor, also a pupil of Hermann Genss, Amber Linquist, soprano, John McCrea, tenor, Frank Foss, tenor, Ora Heckell, soprano, George Gernhardt, baritone, and Alfred Seligman, baritone, also a pupil of Hermann Genss. The vocalists were assisted by the Dulcet Trio comprised of Marie Hyde, piano, Jessica Voight, violin, and Doris Finger, cello. Marie Hyde was the accompanist.

## INDIAN RESEARCH IN TWO SOUTHWEST STATES

Dr. And Mrs. Lehmer To "Rough" It Through Arizona And New Mexico During Vacation

Lecture recitals of Indian Music in two programs were presented at Watsonville by Dr. Derrick Norman Lehmer during the last week in April. He was assisted at the piano by Miss Esther Murray Anderson of Berkeley, and the program included songs of many tribes, dealing mainly with Southwest Indians, though an example was given of the music of Eskimos and of the crows of the Northwest. The Miwoks, who were of the ancient Yosemite region, have a distinctive idiom, and other tribal melodies were those of the Yurok, Pomo, Chippewa, Hopi, Navajo, while a Buffalo Song pertains to more than one territory of the Red Man.

At the close of the University of California spring semester in June, Dr. Lehmer is proceeding at once, with Mrs. Lehmer, for further pursuance of Indian lore in Arizona and New Mexico. They "rough" it as they go, and in all his delving and study, Dr. Lehmer gains the friendship of the tribes — not always a possible achievement, as the Indian is notably the most aloof and secretive of races — and is allowed much rare and valuable insight into ancient customs. These privileges, consequently, have placed the mark of entire authenticity upon the stories and music notes of Dr. Lehmer's researching.

## HOLLYWOOD BOWL DECENNIAL

The decennial this summer of "Symphonies Under the Stars" in Hollywood Bowl will be celebrated by more elaborate festivals of music and dance than ever before attempted in the West, according to Bowl officials. In the ten years since the concerts were inaugurated they have achieved an international reputation and this has been taken advantage of to secure for this season two of the outstanding orchestra conductors of Europe. They are Sir Hamilton Harty of England and Pierre Monteux of France.

Besides Harty and Monteux there will be four other widely known orchestra leaders on the eight weeks' season, which begins on July 7. They are Walter Damrosch, Arthur Rodzinski, Alfred Hertz and a sixth yet to be announced. Soloists during the season will include Richard Bonelli, great American baritone; Richard Crooks, internationally-famed tenor; Kathryn Meisle, world-noted contralto; Queena Mario, popular soprano of the Metropolitan Opera company of New York; Albert Spalding, leading American violinist, and others.

Adding to the festival nature of the decennial will be spectacular ballet presentations by Adolph Bolm, greatest of Russian ballet conductors, and Ernest Belcher of Los Angeles.

## PAULINE FREDERICK AGAIN TO THRILL THEATRE GOERS

When Maxwell Anderson's Elizabeth the Queen, with Pauline Frederick comes to the Curran Theater on Monday evening, May 11th, it will be the first play to tell the story of Elizabeth and the impetuous Earl of Essex as it really happened. There have been other Elizabeth and Essex plays before, but they have been sentimentalized and colored by the rhetoric and euphony of the times in which they were written.

Elizabeth, the Queen, one of the sensational dramatic successes of the season on Broadway under the auspices of the New York Theatre Guild, is presented in the spirit of modern drama and the characters, according to report, emerge as believable and sympathetic human beings and not as bombastic puppets.

Miss Frederick's magnificent vehicle is pronounced a beautifully written, thrilling, exciting play. As the Queen, about whom swirled tragic and romantic events, the celebrated star enjoys a role that fits her rare gifts as an actress. Playing opposite to her in the part of the "virgin queen's" favorite lover, Lord Essex, is Ian Keith, an unusually handsome and accomplished stage and screen actor. Other well-known players who comprise Miss Frederick's supporting cast of 35, are John Craig, Wyndham Standing, Barry O'Daniel, Chappell Dossett, Stanley Lindehl, A. S. Byron, Marion Burns and Phyllis Lovett.

William Keighley staged the play for Messrs. Belasco and Curran who are providing a lavish and impressive production of such proportions that a revolving stage will be employed to unfold its many colorful scenes.

## EMOTION IN ART EDUCATION

Two musicians were presented by Mrs. Gilbert Moyle at the College Women's Club, Berkeley, Friday afternoon, April 24. Preceding the music program, Mrs. Moyle spoke on Emotion in Art Education, the event having been invited by the education department of the club, in a series on similar topics. Miss Elizabeth Hackett, contralto, and Viola Ruth Hagopian, pianist, were heard with pleasure. The former has a warm and dramatic tone, and in two groups displayed facility and expressiveness. Miss Hackett chose from Mozart, Brahms, La Forge, Coquard, Faure and Thomas, besides introducing two Old English songs. She has further possibilities in her talents and indicates the coming of a big and rich tone. Mrs. Hagopian accompanied the singer sympathetically and also gave a solo group, offering Brahms, Beethoven and Debussy.

The two were heard again Wednesday afternoon, April 29, at the Fairmont-Seckels Studios in San Francisco, where Mrs. Moyle added John Hagopian, baritone, to the list. He sings with natural ease and gave an interesting outline of the character of Armenian music which, he stated, is ever tinged with the melancholy note, due to the sufferings of those people for 600 years. Two Armenian folk songs illustrated Hagopian's remarks and he also sang from the folk lore of Ireland and England, besides Negro Spirituals.

## National Federation of Music Clubs

## CONVENTION NUMBER

## Of The PACIFIC COAST MUSICAL REVIEW

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## EDUCATIONAL PROGRAM

Margaret Tilly will give an educational program this evening, May 5, at the Dominican College, San Francisco, on Early Keyboard Music of 16 and 17 Centuries, written for virginals or harpsichord. She will illustrate with piano works to include the following:

A Toye, His Dreame, Giles Farnaby; Ground, William Croft; Toccata, Froberger, Gigue, Corelli; Scherzo, Scarlatti; Fantasia in C minor, Beethoven; Sonata Appassionata, Beethoven; Etudes, Berceuse, Chopin; Preludes, Scriabin; Clair de Lune, Debussy; Puerto, Albeniz; Malaguera, Leones

Grace Davis Northrup, nationally known soprano soloist, for several years prominently identified with church and concert work in New York and a San Franciscan before departing for the east, presented four of her artist students in a most enjoyable program at her studio recently. The young vocal artists were: Helen Williams, soprano, Edna May Hamilton, contralto, Bessie Morris, mezzo soprano and Ronald Graham, baritone. Peter Brandt played the accompaniment. The program was interpreted with industry and musicianship and contained works by Puccini, Brogi, Tirindelli, Fourdrain, Le Normande, Meyerbeer, J. Arlie Dix, Edwin Schneider, Massenet, Schubert, Max Reger and Mozart.

Gustav Hinrichs, one of the noted conductors of the old Tivoli Opera House, who gave San Francisco some of its earlier symphony concerts, was a visitor in this city recently. He has been assisting Edgar Stillman Key in the arrangement of the music for the famous talking picture Corian of which Lester Park is the manager. Mr. Hinrichs was a caller at the Musical Review office and we enjoyed a most interesting chat with him. He resides in New Jersey and, notwithstanding his advanced years, is full of vim and vitality and a very energetic worker. Both physically and mentally he is at the zenith of usefulness.



Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

LVI—No. 9

SAN FRANCISCO, CALIFORNIA, TUESDAY, JULY 14, 1931

TEN CENTS

## NATIONAL MUSIC CLUB CONCLAVE DEL MONTE ENTERTAINS MUSICIANS

**Seventeenth Biennial Brilliant Success—More Than Seven Hundred Delegates and Alternates Registered—Numerous Addresses and Programs Heard by Throngs—Incumbent Officers Re-elected—Next Convention Minneapolis**

BY ALFRED METZGER

The seventeenth Biennial Convention of the National Federation of Music Clubs was the first event of its kind ever taking place in San Francisco. Beginning with Saturday, June 13, and ending with Saturday, June 20, more than seven hundred voting delegates from all parts of the United States deliberated upon the proposition to make life better for members of the musical profession and particularly for American composers and artists.

There were so many interesting reports, addresses, programs and deliberations that it is impossible to include the proceedings in one edition of this Review. We shall eventually include all the important events in the course of the installments. In another part of this paper the reader will find a report of the Sunday morning events in the Del Monte and of the closing excursion to the Bohemian Grove by Miss Anna Cora Winchell.

The resume will include all other events. During the first day, June 13, the preliminary artists' contests took place. Redfern Mason was chairman of the judges and Mrs. Paul Westerfeld was chairman of the artists' contests. During the course of the convention Mrs. Westerfeld was commended by the officers for the exemplary manner in which she acted as chairman of these contests. It was stated that at no time had this convention been so well conducted. Every judge was in his or her place and everything went along with clockwork precision.

The Civic Auditorium was the scene of the official opening of the convention on Saturday evening, June 20th. In addition to Mrs. E. J. Ottoway, president of the National Federation of Music Clubs, Mrs. Lillian Birmingham, local chairman of the convention, Mrs. Horatio Stoll, president of the California Federation of Music Clubs, and other officials of the National Federation, the state and city were officially represented. Governor Rolph, Jr., had sent a representative while Mayor Angelo Rossi and Visor J. Emmet Hayden acted for San Francisco. Interesting addresses were made before a large assembly of delegates and club members. Specially impressive was the program of states, every state with its representative being represented.

The delightful musical program was

interpreted by an orchestra consisting of members of the San Francisco Symphony under the direction of Gaetano Merola, who directed Elgar's March Pomp and Circumstance and also conducted the accompaniment to Alice Gentle's vocal numbers—arias from The Queen of Sheba (Gounod) and Carmen (Bizet). Miss Gentle was in splendid voice, sang with exceptional artistry and received one of the greatest ovations ever given anyone in the auditorium.

(Continued on Page 11, Col. 3)

**Historic Spot Harbors Annual Convention of State Music Teachers' Association for Three Days—Many Counties Participate in Programs—Lively Business Session Followed by Drives and Tour of California's First Custom House**

BY ANNA CORA WINCHELL

The triptych of music conventions, beginning in San Francisco June 18 with the California Federation of Music Clubs (State), overlapped by the biennial of the National Federation of Music Clubs, displayed its final panel at Del Monte, when the Music Teachers' Association of California (State) elected to attend to its annual business on that delectable spot from June 30 to July 2. Far from weary, music makers and dispensers had gathered new enthusiasms through the past eleven days and were represented by

members and delegates numbering at least 100. County chairmen made a fair showing and programs were sent from San Joaquin, Orange, San Francisco, Alameda, Fresno, San Bernardino, Los Angeles.

The state president, Max Swarthout, of Los Angeles, presided over all sessions, except round tables, and those were in the hands of Mme. Rose Relda Cailleau, vocal, and Miss Elizabeth Simpson, piano.

As the most important factor of any convention, the business session cleared its house the final day, July 2. President Swarthout ruled firmly and without antagonism throughout a long sitting during which discords arose here and there. They concerned such matters as must arise among teachers and artists of varied trainings, experiences and temperaments, and in warm arguments, Swarthout held his gavel to the point, always, of harmony for the state association and insisted that reconsiderations be made in all factions with the one thought in mind—the greatest good to the greatest number. The pros and cons of injustices rose and were felled, as most had little to stand on. The main thorn has been a canvassing of opinions towards the structure of a registration bill for the benefit or otherwise of private music teachers. In vain did its lonely proponents attempt to resuscitate that which Swarthout designated as a "dead issue." "It is a hang-over from the old State Board and has no place here," he said; "you, ladies and gentlemen, are but discussing a dead issue, and for that the business session has no time."

Mrs. Alvina Heuer Willson, San Francisco, called attention that branches often do not instruct delegates properly or clearly and that the latter, therefore, feel insufficient responsibility and take no definite attitudes on debatable questions as they arise in convention. Mrs. Willson urged that branches send delegates, hereafter, with a denoted policy on subjects already contemplated, and then stand back of the delegates' vote, that the state board may not be embarrassed by a reversal of opinion on the part of branches. New business arising in convention lies in the hands of the delegates to determine as intelligently as possible, to be followed by an immediate report to his branch on return. It transpired in this session that branches have often been in the

(Continued on Page 11, Col. 1)



MRS. J. E. OTTOWAY

Of Port Huron, Mich. Unanimously re-elected as President of the National Federation of Music Clubs at the 17th Biennial Convention in San Francisco on Saturday, June 27, 1931.



## START OF SUMMER CONCERT SEASON

**Walter Damrosch Attracts Two Capacity Audiences to Civic Auditorium—Popularity of Wagner Program Demonstrated—Sir Hamilton Harty Hailed as Newcomer at These Events—Interprets a Program Principally Introducing English Works—Artur Rodzinski Next**

BY ALFRED METZGER

The sixth season of Summer Symphony Concerts, under the auspices of the Summer Symphony Association, began at the Civic Auditorium on Tuesday evening, June 23rd, in the presence of over nine thousand auditors. The delegates to the seventeenth Biennial Convention of the National Federation of Music Clubs attended. Walter Damrosch, founder and for many years conductor of the New York Symphony Orchestra, and in recent years nationally heard over the radio, was the conductor.

The program consisted of Overture to *Le Roi d'Ys* (Lalo), *Symphony in D minor* (Cesar Franck); *Tone Poem Excalibur* (Louis Adolphe Coerne); *Legend, St. Francis Preaching to the Birds* (Liszt, arranged by Mottl); *Adagio for Strings* (Lekeu); *Hungarian Rhapsody No. 1* (Liszt).

It is not necessary at this late date to expand upon the executive ability of Walter Damrosch. He has been heard in San Francisco many times, beginning with 1900, and each time he succeeded in conquering for himself a large number of admirers. He belongs to the old academic school of conductors who venerate traditions and who are satisfied when they succeed in what they believe to be a reproduction of the composer's message. Evidently Mr. Damrosch's conception of the works he interpreted coincided with that of his hearers for the applause was enthusiastic and prolonged and he received repeated ovations.

The feature of the program was Coerne's tone poem *Excalibur*, which received the \$1000 prize by Edward Schneider, Artur Rodzinski and Modeste Alloo, the judges selected by the National Federation of Music Clubs to decide concerning the merit of the compositions submitted. The composer died in Boston September 11th, 1922, and the work was submitted by his widow.

During the intermission addresses were made by Mrs. J. E. Ottoway, president of the National Federation of Music Clubs; Mrs. Lillian Birmingham, local chairman of the convention; Joseph S. Thompson, president Summer Symphony Association, and Walter Damrosch, who was presented with a laurel wreath and who disclaimed any justification for the wreath except as to consider himself a peg upon which to hang it.

For his second program Walter Damrosch had chosen works by Richard Wagner and a more appropriate selection could hardly have been made, for Leopold Damrosch, the conductor's father, introduced the works of Wagner to this country, while Walter Damrosch made the master truly popular in the United States to an extent where, as on this occasion, thousands of people enjoyed his music.

We never heard anything more interesting than Walter Damrosch's

Wagner lecture recitals and throughout the rendition of the program we remembered the many enjoyable hours we spent listening to Mr. Damrosch's interesting and intelligent narratives of the Wagner operas. The enthusiasm he aroused evidently revealed the public's approval of his interpretations. However, without being disloyal to Mr. Damrosch, we must confess that we also remembered with great longing the truly matchless interpretations of Wagner compositions by Alfred Hertz.

The Wagner program was as follows: *Prelude to Lohengrin*; *Entrance of the Gods into Walhalla* from *Das Rheingold*; *Magic Fire Spell* from *Die Walkure*; *Forest Murmurs* from *Siegfried*; *Siegfried's Funeral Music*; from *Die Gotterdammerung*; *Prelude and Love Death* from *Tristan and Isolde*; *Love Music and Brangane's Call* from *Tristan and Isolde* and *Introduction to Act III, Dance of the Apprentices, Prize Song and Prelude to Act I* from *Die Meistersinger*. Truly an imposing program.

The third summer symphony concert took place on Tuesday evening, July 7th, with Sir Hamilton Harty as conductor. The program consisted of: *Overture, Le Carnaval Romain* (Berlioz); *Symphony No. 2 in D major* (Brahms); *Irish Rhapsody No. 1, op. 78* (Stanford); *The Walk to the Paradise Garden from a Village Romeo and Juliet* by Delius; *Theme and Variations* from *Suite No. 3 in G major* (Tschaikowsky), with violin obbligato by Mishel Piastro.

Sir Hamilton Harty proved himself an excellent musician who understands the routine of the orchestra to a notable degree and who conducts with conviction and authority. We can not say that we found any special individuality of expression during his reading of the Brahms symphony. He evidently presents the notes as they are written and leaves well enough alone. We should prefer a more spirited and emotionally varied interpretation of this symphony. However, Sir Hamilton certainly knows how to obtain the utmost effect from Stanford's *Irish Rhapsody*, Delius' beautifully romantic selection from *A Village Romeo and Juliet* and the Tschaikowsky *Theme and Variations* for which Piastro rendered a splendidly musicianly and expertly phrased obbligato.

Next Friday, July 17th, Artur Rodzinski, one of the most brilliant and inspiring conductors before the musical world today, will interpret the following exemplary program, which no true musician or student can afford to miss: *Overture, The Bartered Bride* (Smetana); *Symphony No. 5* (Tschaikowsky); *Death and Transfiguration* (Strauss); *Ride of the Valkyries* (Wagner). Such a program interpreted by such a conductor is one of the high lights in one's musical experiences.

## SWEET AND SOUR NOTES

BY A. MAJOR

One of the most delightful incidents of the Biennial Convention of the National Federation of Music Clubs was the publicity breakfast which took place on Thursday morning, June 25. If the convention had not accomplished anything but get the music critics out of bed before breakfast it would have justified its activities. It afforded me a great deal of satisfaction to find Redfern Mason, Alexander Fried, Marie Hicks Davidson and others answering the roll call at 8:30 a. m. This only goes to show that there is nothing impossible in this world.

\* \* \* \*

Dr. Leigh Henry made a very interesting address at the International Dinner of the Federation Convention. He devoted most of his time to accusing the American artists and composers of immodesty. He claimed that they were ashamed of their country and, when going abroad, were tongue-tied regarding their merits and those of their countrymen as far as music was concerned. This was all news to me. Having spent over thirty years in the game of musical journalism I have yet to find many violets among the artists and composers of America. Those whom I have met certainly were not backward in proclaiming their merits. Besides the National Federation of Music Clubs has devoted many years to telling the world about the progress of music in this country. Is it possible that the musical representatives America sends to Europe have cultivated the inferiority complex, or do our actually confident artists and students who know something consider it unnecessary to go abroad and believe that their own country can give them the necessary education to qualify themselves for public appearances?

\* \* \* \*

Mrs. Birmingham, local chairman of the convention, certainly exhibited an unusual sense of humor when she prepared the frolics for the past presidents. She needed a sense of humor to put over a convention as successful as this one was with the modest financial backing at her disposal. I know of no one of my acquaintance who could get so much for nothing as Mrs. Birmingham does. She was even able to collect a large aggregation of dignified San Francisco musical people to act funny, even if they did not feel funny. You ought to have seen Redfern Mason disporting himself in a disguise of whiskers. He represented a doctor and although his profession included surgery he did not cut up as much as he might have done. Mrs. Grace Campbell and John C. Manning impersonated children playing a four-hand piano piece. They created a sensation with the realism with which they dropped notes that must have taken the janitor a long time to sweep up after the dinner. The editor of the Pacific Coast Musical Review was foolish enough to appear as a bathing beauty who did not have a bath. He was told that he looked funny and personally he felt all wet, from perspiration of course. Mrs. Birmingham was dressed in the style of the nineties and presided with considerable vim. The only trouble was that she did not look old enough for the part. There was so much hot air dispensed during the evening that it was collected in a lot

of toy balloons that were released at the close of the entertainment.

\* \* \* \*

The story about Toscanini being mistreated in Italy because he refused to conduct the Fascist anthem, gives us the impression that evidently the maestro is not very Fascitious.

\* \* \* \*

The Musical Courier asks the question: "What is the plot of *Il Trovatore* and Why?" This is easy. The story of *Il Trovatore* revolves around the anvil chorus which, by the way, is the only hit in the opera. Even the love scenes revolve around this anvil chorus, because most of the sparking is done during this scene. The only trouble about the anvil chorus is that the anvil seems to be so much out of tune with the rest of the performance.

\* \* \* \*

The Musical Courier also contends that "The nth degree of courage is for a prima donna's husband to tell her that one of her vocal rivals sang well. What about a critic writing the truth about some of his artist friends? Or how about a conductor trying to keep rehearsing an orchestra a minute over time? Another form of courage is for a teacher to deny the contention of a parent that his or her child is going to be a great artist some day. There is still another form of courage to tell certain distinguished musicians that they are too old to perform in public provided it is true.

\* \* \* \*

I still must refer to the Musical Courier for material for this column. It quotes: "A young man practiced for years to become a great pianist. One day he heard a great pianist, and the lad is in the wholesale fish business." Why the fish business? Did he play so many scales that he could not get rid of them? Or did he consider his ambition so fishy that he refused to make any bones about his future? It seems to me he should have gone into the business of training elephants because he could have continued to tickle the ivories.

## TABLOID OPERA AT KPO

Under the direction of Cy Trobbs, radio station KPO has been giving us usually artistic performances of grand opera in tabloid form. That is to say these productions were not materially curtailed. They are being given once a week, Thursday evenings, with the finest artists and, excepting scenes and mis-en-scene, in practically complete form. The stellar attraction in this course is Alice Gentle, the noted mezzo soprano, than whom there is no superior artist on the operatic stage and who is universally acclaimed for her extraordinary voice and her finished musicianship. Other artists that contribute to make these performances memorable are: Audrey Farncroft, soprano; Eva De Voll, Henry Thomson, Marsden Argall, Raymond Marlowe, Mary Groom, Dorothy Lew, Henry Perry, Jose Corral. This week the opera *Mignon* will be presented. Next Friday evening will be devoted to the first part while Friday of next week will be reserved for the second part of the opera. During the last three Friday days the opera *Carmen* created some what of a sensation.



# Pacific Coast Musical Review

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## NATIONAL MUSIC CLUB FEDERATION CONVENTION

Although by the time this issue of the Pacific Coast Musical Review reaches its subscribers the seventeenth Biennial convention of the National Federation of Music Clubs, which took place in San Francisco from June 20th to June 27th, will have adjourned two weeks previously, the effects upon the musical life of America resulting from this conclave will be of such far-reaching moment that a discussion of them will be most timely. That the National Federation of Music Clubs has proved itself the staunchest friend upon whom the American artist, composer and teacher may depend was evident at every meeting and in every program. How successful this loyal friend has been in the carrying out of its numerous reformatory policies can only be appreciated by those who, like the writer, have followed with keenest interest the history of this thoroughly patriotic organization.

Before we proceed in our enumeration of the benefits derived by the musical profession and public of this country from this convention, we wish to point out a few highlights that impressed us particularly as having been the result of the capable and authoritative management and direction of this important national gathering. During the thirty-five years of our activity as chronicler of musical events in California we have never had the good fortune to watch a presiding officer who combined so much gentility, courtesy, authority of parliamentary rules and intelligence of direction as Mrs. E. J. Ottoway, the president, who has been deservedly re-elected by the unanimous vote of the National Board of Directors. While she guided all proceedings with a courtesy and affability that created a most cheerful atmosphere, she also revealed a firmness and uncompromising attitude regarding the official conduct of the business meetings. It was due to her systematic and prompt leadership that so much was accomplished in comparatively so brief a time. In her addresses, Mrs. Ottoway was always brief and to the point, tactful and without undue volubility, saying the right thing at the right time. It was a delight to watch her.

Due to a number of circumstances, Mrs. Lillian Birmingham, local chairman of the convention, had a specially difficult task to meet the responsibility of preparing and carrying out the plans for this important event without disastrous results. One of the greatest, if not the greatest, obstacle was the lack of sufficient financial support owing to the depression and the many demands made upon the purses of the well-to-do people through numerous charitable and patriotic appeals. Where former Federation conventions were able to secure an income of \$40,000 and \$50,000 for the entertainment of delegates, Mrs. Birmingham had to content herself with \$10,000, and the fact that she was unable to save a surplus from this meager allowance puts her in a position all by herself as far as economical management is concerned. How well Mrs. Birmingham distinguished herself may be gathered from the fact that she was re-elected as a director of the National Federation by a vote only second to that of the president.

Having been in close association with the officers of the National Federation, where it was possible to gain access to information usually not given to the press, and therefore being more dependable as

private information, we were able to discover how the visiting delegates were impressed with the San Francisco convention. Barring, of course, incidents of an annoying nature that can never be entirely avoided at occasions of such magnitude, the seventeenth Biennial Convention of the National Federation of Music Clubs presented a number of superior features not noted at previous conventions. In the first place, we are informed that San Francisco attracted a larger number of voting delegates than any other city so far entertaining the Federation. The San Francisco convention paid less attention to spectacular productions and programs and more to the social phase by means of breakfasts, luncheons, banquets and sight-seeing trips. This extraordinary array of entertainment culminated in a trip to the Bohemian Grove, where the delegates were guests of the Bohemian Club at a luncheon and where the talent of the club had prepared a most unique and delightful all fresco program.

To enumerate the avalanche of official reports presented by the various chairmen during the business sessions would be a task of too huge proportions to be fulfilled in one edition of this paper. We are compelled to carry the report of the convention through two or three editions to come sufficiently close to accuracy to include the most important events. However, the effect of this gathering upon the musical life of the country may easily be gathered from the resolutions published at the final meeting. What we regard as a specially important resolution was that which urges the five thousand music clubs comprising the national federation to consult with the chairman of American Music before selecting their artists for coming seasons. This is done for the purpose of discovering American artists available, and if these in the way of efficiency prove equal to artists of foreign lands they should be given preference. It must here be added that no prejudice against foreign artists exists in the ranks of the Federation. Its main object is to discourage prejudice against the American artists of equal proficiency as the foreigner.

Another resolution asked member clubs to give their attention to the prize winners of this convention. These young artists, having gained the approval of the judges, should now be given a chance to obtain opportunities and practical experience, so that they may progress in their work and be able to appear before the public. It was also resolved to encourage colleges and universities to include music among the studies for which school credits are allowed and commend those institutions which already have done so. A resolution with which the Pacific Coast Musical Review heartily and enthusiastically agrees is the one that condemns the vicious habit of certain radio stations to distort famous classics into so-called jazz music, thus degenerating art in an inexcusable fashion, under the ridiculous excuse that these means popularize classic music. The Federation will officially notify all radio stations of its vigorous opposition to this bad habit.

We want to call attention to the remarkably intelligent "keynote" address of President Mrs. E. J. Ottoway at the first business meeting, when she touched on a number of subjects of the utmost importance to musical progress in America. One of these was the emphasis placed upon efficiency of students. Mrs. Ottoway justly claimed that so many students are presented at contests not sufficiently prepared for the ordeal. She said that some of their programs are far beyond the capability of interpretation of the students and better suited for finished artists than beginners. She wants to urge teachers to prepare their students to do simpler works thoroughly, rather than complicated works indifferently. She also called attention to the fact that the talented student is too frequently commercialized before he is ready to give satisfaction. She complained that many students do not study a sufficiently long time before making public appearances and consequently are rarely heard of again. She urges more thorough training and longer periods of study for students who wish to enter the concert or opera field. Since both these remarks were enthusiastically and unanimously applauded, it is evident that the entire membership of the Federation is of the same opinion. Mrs. Ottoway also referred to the fact that so many American artists and composers



are ashamed of their own people when going abroad, or eventually gaining success in their own country. She cited an instance when a contestant, having lost in the convention audition, later received an engagement at the Metropolitan Opera House, but Italianized his name so that he made the impression of being a foreigner.

All these facts show how important an influence the National Federation of Music Clubs is in the encouragement of American musical ideals. Finally we want to state that the officers of the Federation were delighted with the facilities of space that was at their disposal. The offices at the Palace Hotel, the fine gold ballroom for meetings, the capacious Civic Auditorium and some of the rooms in the Auditorium building combined to give San Francisco the distinction of furnishing more space and more comfort to the convention than has been the case hitherto. Mrs. Ottoway said future convention cities would have to do a great deal to make the officers forget the comfort they enjoyed during the seventeenth Biennial. And finally the officers declared themselves delighted with the publicity received in San Francisco by the daily and music press of city, state and nation, by the Associated and United Press and by Howard Hanvey, publicity director, who so ably looked after this important phase of the convention with the co-operation of Mrs. Henry Schurman, national publicity chairman. So, while San Francisco may not have contributed so much financially to the convention, there were many features to be proud of, and Mrs. Lillian Birmingham may justly be gratified with the splendid results which her chairmanship of the local part of the convention was able to obtain.

#### NINTH ANNUAL OPERA SEASON

##### The San Francisco Opera Co. Announces Most Interesting and Best Cast Repertoire in Its History

The San Francisco Opera Company, in announcing the completed plans for its Ninth Annual Season, to be held at Civic Auditorium September 10 to September 29, promises the most interesting and the best cast season in its history. Its highlights are: a premiere of a modern French opera as a spectacular opening performance; famous singers from the Metropolitan, La Scala, Paris, Berlin, Vienna, and Bayreuth; three of Wagner's most popular scores with unexcelled German casts; great artists in favorite Italian operas; four new operas in the repertoire; a new Carmen!

The new operas include Henri Rabaud's delightfully melodious Marouf, a colorful and sparkling score based on the Arabian Nights' tale of the Cobbler and the Princess. Verdi's dramatic The Masked Ball and two of Wagner's masterpieces, Lohengrin and Die Meistersinger.

The revivals are: In Italian, Aida, Andrea Chenier, Madame Butterfly, Il Trovatore, Tosca, and La Boheme, in French, Carmen; and, in German, Tannhauser.

Many new singers have been engaged. Maria Mueller is a young German soprano who has won world-wide recognition through her appearances at the Metropolitan and at Bayreuth; Yvonne Gall is the idol of the Paris Opera; Faina Petrova came to the Metropolitan last season, after winning honors at the Moscow Opera; Luisa Silva earned her laurels at La Scala; and Maxine Castleton is a mezzo-soprano of rare beauty recently discovered in Los Angeles. Among the men, the newcomers are: Gotthelf Pistor, dramatic tenor from Cologne and Bayreuth, and choice of Toscanini for the performances of Parsifal at Bayreuth this summer; Friedrich Schorr, the outstanding German baritone of

Berlin, Covent Garden, Bayreuth, and the Metropolitan; Andreas de Seguro, formerly a favorite at the Metropolitan and now an important figure in motion pictures; and Arnold Gabor and Marek Windheim, "character" baritones from the Metropolitan.

The returning singers are all popular artists in San Francisco. Sopranos and contraltos are Elisabeth Rethberg, Eva Gruninger Atkinson, Zaruchi Elmassion, and Audrey Farncroft; tenors, Mario Chamlee, Giovanni Martinelli, Ludovico Oliviero, and Tudor Williams; baritones and basses, Ezio Pinza, Louis D'Angelo, Giuseppe Danise, Millo Picco, and Eugenio Sandrini.

Feature ballets will be created for Aida, Marouf, and Carmen, by Ernest Belcher, who is noted for his ballet productions in motion pictures. From a corps of several hundred, he has selected his finest dancers for these opera numbers.

The conducting staff will be made up of Gaetano Merola, Hans Blechschmidt, Wilfred Pelletier, Pietro Cimini, Karl Riedel, and Antonio Dell'Orefice. Nathan Abas is to be concert master, and the orchestra will be made up of members of the San Francisco Symphony Orchestra.

Armando Agnini, of the Metropolitan, is again stage and technical director. All scenery is designed by him and built under his supervision, and through him the chorus receives its instruction in stage acting.

The chorus, selected from the Chorus School of the association, will be trained by Antonio Dell'Orefice and Hans Blechschmidt. For the performance of Die Meistersinger, with its mighty chorals, the chorus will be augmented by a group of singers from the Municipal Chorus, through the courtesy of His Honor, Mayor Angelo J. Rossi, Supervisor J. Emmet Hayden, and the director of the chorus, Dr. Hans Leschke.

Especially good news is the provision that not more than four performances will be given in any week. The

full repertoire and casts, subject to change only in emergency, follows:

Thursday, Sept. 10—Marouf, Rabaud (in French) Gall, Atkinson, Chamlee, D'Angelo, Sandrini, Picco, Windheim, Gabor, Williams, Oliviero.

Saturday, Sept. 12—Aida, Verdi (in Italian) Rethberg, Petrova, Martinelli, Danise, Pinza, Sandrini, Oliviero.

Monday, Sept. 14—Lohengrin, Wagner (in German) Mueller, Petrova, Pistor, Schorr, D'Angelo, Gabor.

Wednesday, Sept. 16—Andrea Chenier, Giordano (in Italian) Rethberg, Petrova, Atkinson, Martinelli, Denise, D'Angelo, Picco, Oliviero, Sandrini, Gabor.

Friday, Sept. 18—Madame Butterfly, Puccini (in Italian) Mueller, Petrova, Chamlee, de Seguro, Oliviero, D'Angelo, Sandrini, Picco.

Saturday, Sept. 19—The Masked Ball, Verdi (in Italian) Rethberg, Silva, Farncroft, Martinelli, Denise, D'Angelo, Sandrini, Picco.

Monday, Sept. 21—Tosca, Puccini (in Italian) Gall, Atkinson, Chamlee, Danise, D'Angelo, Sandrini, Oliviero, Picco.

Wednesday, Sept. 23—Tannhauser Wagner (in German) Rethberg, Castleton, Elmassian, Pistor, Schorr, Pinza, Windheim, Sandrini, Oliviero, D'Angelo.

Friday, Sept. 25—La Boheme, Puccini (in Italian) Mueller, Farncroft, Chamlee, de Seguro, Picco, Pinza, Oliviero, Sandrini.

Saturday, Sept. 26—Il Trovatore, Verdi (in Italian) Rethberg, Silva, Martinelli, Danise, D'Angelo, Oliviero.

Monday, Sept. 28—Die Meistersinger, Wagner (in German) Mueller, Atkinson, Pistor, Schorr, Pinza, Gabor, Windheim, D'Angelo, Sandrini, Oliviero, Picco, Williams.

Tuesday, Sept. 29—Carmen, Bizet (in French) Petrova, Farncroft, Atkinson, Martinelli, Pinza, D'Angelo, Oliviero, Picco, Gabor.

Wilfrid L. Davis, business manager for the San Francisco Opera Company, reports the heaviest advance sale in the records of the organization.

#### SAN DIEGO SUMMER CONCERTS

The San Diego Symphony Orchestra, an organization of 84 resident musicians, under the direction of Nino Marcelli, will open its fifth season of summer concerts on Tuesday evening, July 14. Eight concerts are given each summer under the sponsorship of an association of prominent men and women of the city, and enthusiastically patronized by thousands of music lovers.

The symphonies are given in Balboa Park, where the pavilion built to house the great Spreckels out-of-door organ, makes an admirable stage. Conductor Marcelli, a musician of unusual gifts, has maintained a high standard for this enterprise, which has enlisted the interest of such artists as Mme. Ernestine Schumann-Heink, Conductor Alfred Hertz and Charles Wakefield Cadman, all of whom have given their services to promote its success.

#### CONCERT ARTISTS' GUILD

A group of internationally famous talent will be presented by the Concert Artists' Guild, in co-operation with the N. B. C. Artists' Service, beginning with Alice Gentle on September 1, and including Charles Cooper, pianist; Efrem Zimbalist, violinist; Rudolph Ganz, pianist; Rosetta Anderson, contralto; John Charles Thomas, baritone; Gunnar Johansen, pianist, and the Oakland Orpheus Club, directed by Edward Harris. All the concerts take place at the Scottish Rite Auditorium.

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## THE BIENNIAL BRACKETED

and Farewell Sketch the Most Important Music Event Held in California

BY ANNA CORA WINCHELL

data connected with so stupendous a festival as the recent biennial of the National Federation of Music Clubs in San Francisco must necessarily be reduced to an almost infinitesimal accounting. Even the more important phases were so numerous as to constitute in themselves material for dedicated articles, while the bulk in this edition will carry musical history into the future.

ere we shall touch only upon the grand and vale of the nine-day occasion, following the introductory festivities of the Parade of States at the Auditorium, which showed American her musical colors, there arose more worshipful aspects on Sunday evening, June 21—the peak of the festival, as well.

Churches lent special singers and voices in honor of the nation's revival attitude, various sects and their engaging good attention. The First Congregational Church gave extracts from Mendelssohn's Elijah, with the King, soprano; May Taylor, contralto; Cantor Benjamin Sherman, tenor, and James Isherwood, baritone. At Trinity Episcopal Church, music was contributed by the Albert Choralists of Pasadena, and participants in the day's celebration included the choirs of the First Presbyterian Church, Grace Pro Cathedral and Temple Methodist Church.

The highest note in the ecclesiastical program was struck at St. Dominic's Church; one combining sentiment in many of its phases. The former organist and director of that congregation, Humphrey J. Stewart, identified himself with the early music history of this city and widely known as a composer, presented his Requiem Mass, Missa Defunctis, in memoriam of the members of the N. F. M. C. Choirs of the parishes augmented that of St. Dominic's, and soloists came from the ranks of leading artists, including Noel van, Austin Sperry, Edward Schell, Ernest Woodward, Raymond van, Fred Klein, Eugene Graham, Ward Alcott, Yvon Stokes and Captain S. Roper. Dr. Stewart presided at the organ and directed the musical celebration.

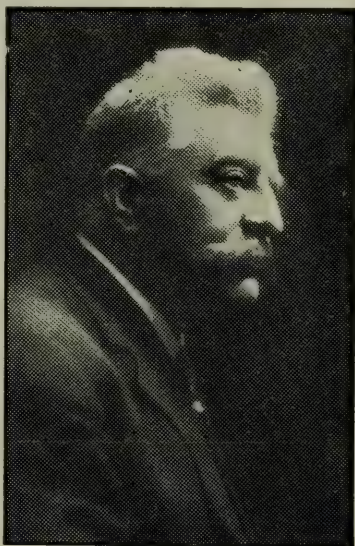
The music, befitting its intent, surged with gentle melodiousness; at no time did there suggestion of the depressing only the solemn carriage of feeling for hallowed memories emanated from the score. A large outpouring of devotion members testified its appreciation of the occasion, and Dr. Stewart was long detained by those who former students, as well as by the multitude of friends he retains here.

San Diego he has for many years over the fine outdoor organ in La Jolla Park, built and presented to the city by the late John D. Spreckels, where he was called at the time of the Exposition, when San Diego also celebrated the opening of the Panama-Pacific Exposition.

The closing gesture of San Francisco showed the hospitality and happiness of the federation visitors was made by the Bohemian Club. Rarely has an event been more abundantly filled with joy in which the elements of unity played part. One cannot but be upon so great a demonstration of devotion, such as that she has been

pleased to sculpture out in redwoods, and not experience the emotions of thanksgiving and praise. Calm was shed upon all, as, one by one, the most friendly hosts of the club pronounced their welcome through music, poetry and address. The organ strains filtered through Uda Waldrop's fingers and into all hearts; Austin Sperry presented the club's president, James Swinnerton—his official name—but never thought of by anybody except as "Jimmy." He caused surprise in his announcement that "there is nothing temperamental in the Bohemian Grove," and proceeded to explain how true democracy rules amid great artists, as each and every one does as he is told at the instant of the telling; his status as a celebrity or otherwise grand person serves him not at all. "Jimmie" was long applauded.

It fell to the Hon. Richard M. Tobin to pay tributes to the honor and affectionate memory of those gone from worldly scenes. The unforgettable gifts of the late Dr. Shields—"Jack"—



**DR. H. J. STEWART**  
Distinguished composer and organist, whose Requiem Mass was universally enjoyed during Music Club Convention.

were movingly revealed in a poem read by Mr. Tobin. Its message of appeal could never be denied, and the touching lines were made more impressive through its singing by Charles Bulotti, hidden from view on an upper hill.

The organ gave its obbligato unceasingly, and Mrs. James Ottoway, the national president of the federation, sat once with Waldrop and played with him a tune harmonized at the moment. Mrs. Waldrop (Marguerite Raas) sang informally and beautifully. Music seeped everywhere; it was never promoted. Then, over to the lake, where Cremation of Care is a vital and annual rite of the Bohemians; there we saw the heroic owl, symbol, carved from native rock by Haig Patigian, and Joseph S. Thompson, a past president of the club, outlined the procedure of cremating care and gave hints of its history. Everybody killed care this day, without ceremony or instruction, and to some it seemed as though the ogre can never return.

One of the visitors was Dr. Walter Damrosch, and he, too, paid tribute to all that the day evolved. Four hundred human beings carried back to the sophisticated city refreshment and enlightenment, while one among the throng cast this benediction: "the groves were God's first temples; why do people go in houses to worship?"

## JUNIOR CIVIC SYMPHONY

Filling a definite gap in the musical life of San Francisco's young musicians, the Playground Commission has definitely launched its Junior Civic Symphony. Jascha Veissi, of the San Francisco Symphony Orchestra, has accepted the leadership of this junior group for the Playground Commission and is holding meetings every Wednesday night in the auditorium of the Everett Junior High School.

A city-wide invitation has been extended to all young music students to join the orchestra. Enrollment will probably be limited to 100 members. It is expected to develop a full symphony orchestra, which, in time, may serve as a stepping stone for its members to admission into the San Francisco Symphony.

The Junior Civic Orchestra has been launched after the most thorough consideration of the possibilities of such an organization. Prior to his departure for the summer, Issay Dobrowen, conductor of the San Francisco Symphony, was consulted and gave the plan his complete endorsement. On his return to San Francisco to resume his duties here, Dobrowen has offered to lend his personal supervision to the work.

There are no entrance requirements exacted of members. At the present time, all of the applicants are sufficiently advanced in their studies as to permit them playing in one group. However, as the enrollments increase, it is the plan to divide the members into playing groups established along the lines of the experience of the individual students.

Veissi is being assisted by Miss Josephine Randall, superintendent of the Playground Commission, and Miss Marie V. Foster, supervisor of music for the commission.

"We have had two splendid meetings and now feel that the Junior Civic Symphony Orchestra is definitely launched," said Veissi. "I have been more than gratified with the musicianship these young people have displayed and I am hopeful that we will produce an orchestra that will be a matter of civic pride to all San Francisco."

## LIBRARY MUSIC FOR JUNE

**Engel, Carl.** Discords mingled; essays on music. 1931.

**Lépine, Jean.** La vie de Claude Debussy. 1930.

**Mason, Redfern.** The girl who knows how. 1931.

A little comedy which "aims to be a humorous teasing of the public conscience" of the "City that knows how." The author hopes to see San Francisco return to the joyousness of other days through the stimulus of home-developed and home-endowed music.

**Miller, H. A.** New harmonic devices; a treatise on modern harmonic problems. 1930.

**Ribera y Tarragó, Julián.** La música de la jota aragonesa; ensayo histórico. 1928.

**Robjohns, Sydney.** Violin technique; some difficulties and their solution. 1930.

**Salazar, Adolfo.** La música contemporánea en España. 1930.

**Upton, G. P.** The standard concert guide, by George P. Upton and Felix Borowski. Rev. and enl. ed. 1930.

## Compositions

**Delius, Frederick.** A dance rhapsody. Miniature score.

**Strauss, Richard.** Also sprach Zarathustra. Op. 30. Miniature score.

**Strauss, Richard.** Don Quixote (In-

troduzione, tema con variazioni e finale). Fantastische variationen über ein thema ritterlichen charakters . . . Op. 35.

Miniature score.  
**Strauss, Richard.** Orchestersuite aus der musik zum Bürger als edelmann des Molière. Op. 60.

Miniature score.  
**Strauss, Richard.** Till Eulenspiegels lustige streiche. Op. 28.

Miniature score.  
**Stravinskii, I. F.** Histoire du soldat.

Miniature score.  
**Tschaikowsky, P. I.** Symphonie VI, Pathétique, Op. 74.

Miniature score.

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## NEW CONDUCTORS COME

Dr. Damrosch Opens Summer Season at Woodland, Followed by Sir Hamilton Harty

BY ANNA CORA WINCHELL

The sixth season of the Philharmonic Society of San Mateo County opened auspiciously at Woodland Theater at Hillsborough Sunday afternoon, June 21, with Dr. Walter Damrosch conducting. The venerable musician seemed no stranger, as the voice which has come over radio from New York these many months, was now surrounded by physical form, but in no wise varied in its tonal quality from that familiar to us through distance.

He gave the great Cesar Franck D minor Symphony as the chief work of the day, a work which carries by its own weight under all circumstances of variation in orchestras or conductors. Damrosch evinced his own interest throughout, but let his men have a freedom not always subject to his personal baton. There are depths to this symphony seemingly never to be exhausted, while lights, colors flare their way always with the effect of surprising us that we had not discovered them earlier. It gave joy through the very spirit of Franck, who placed a spell over all music lovers when he exhumed this treasure from the bottom-most depth of his soul. There were lighter works which cheered and pleased and which seemed part of the day's whole mood.

Dr. Damrosch played again the following Sunday, and then came a new wielder of the music scepter in Sir Hamilton Harty of London, who presides over the Halle Orchestra of Manchester, England.

Sir Hamilton raised his hand first over the Handel Water Music, as arranged by himself for orchestra. At once there was virility and assurance in evidence, with abundance of spirit that showed the leader a man of moods tempered, nevertheless, to keep to the play of the composer. Festival music, this suite also has the nature of the chorale in parts and the singing legatos were often to the fore. Sir Hamilton swings his stick as though it grew upon his hand; every natural vibration of his own seemed naturally conveyed to the wood, and a listener could well experience a sense of freedom springing from within himself.

The Brahms D major, No. 2, stupendous, was not always at its best in delivery; little hitches marred what should have been suave passages, and men may not easily lend themselves to a leader who is so spontaneous as not always to be instinctively anticipated. Stanford's Irish Rhapsody and Delius' The Walk to the Paradise Garden were new here. The first of these is filled with meat; it cannot be absorbed at one hearing, though the insinuation was most delightful and lures us to ask further. Delius is evidently a nature lover and a romanticist; by his titles one knows his inner leanings. In this walk to paradise garden were, again, lovely hints; the work is a mixture of modern idiom, finely sieved, and leaking melodies which will not stay in place. That, too, we should hear more of. Le Carnaval Romain showed bombast in comparison to the younger creations, and was a good closing note.

Lovely Woodland is a place to dream in and ponder as music wends its way through tree and breeze; still, the California sun was tyrannical this day and drove any loitering breeze to its own place.

## AN UNUSUAL RECITAL

Madame Stella Raymond-Vought, prima donna coloratura soprano and teacher of voice, gave a most unusual recital, assisted by her pupils, at the Fairmont Hotel on Tuesday evening, June 9th. These quarterly recitals are attracting a city-wide interest, because of the opportunity which is given to students to appear before the public. Seven different nationalities were represented on the program and each sang at least one number in his or her native tongue. A seventeen-year-old boy baritone from Hollywood, Hubert Hersom, made his first appearance in San Francisco, also Miss Frances Newell, whistler and bird imitator.

Twenty-five young ladies from the Progressive Business Girls' Club, which meets every Monday at the First Congregational Church under the educational directorship of Mrs. William Homer Sale, rendered several selections under the direction of Madame Vought. Many talented musicians appeared on the program, among them Elizabeth Riordan, Dorothy Fanning, Amelia Silva, Celia Duran, Bertha Hafner, Florence Johnson, Marion Gundersen, Nellie Misner and Mrs. Eric Appelbloom and daughter, Baby Lillian May Appelbloom. The young men who sang were Dr. Charles Martin, Maxwell Bricknell and Eric Appelbloom. Mrs. Jean Rouse-Helmke was the accompanist for the evening and Mrs. Melva Farwell-Bills played the flute obbligatos for Madame Vought in the Mad Scene from Lucia and Lo, here the Gentle Lark.

## LIBRARY MUSIC EXHIBIT

Beginning June 1st, and continuing throughout the month, the Music Department of the Public Library displayed a loan exhibit of first editions belonging to Willem Harmans. The list comprises the following items:

Mozart—First edition of the orchestral score of his opera, Don Giovanni. Printed by Breitkopf & Härtel with movable type. 2 oblong volumes.

Gluck—First edition of the orchestral score of his opera, Iphigenie en Aulide. Printed 1774 in Paris by Des Lauriers.

Gluck—First edition of the orchestral score of his opera, Iphigenie en Tauride. Ibid. 1779.

Beethoven—First edition of the orchestral score of his 8th symphony. Vienna, Tobias Haslinger.

Beethoven—First edition of the two Cello Sonatas Op. 5. Published curiously as Two Sonatas for Clavessin or Pianoforte with a Violin obbligato, or Violoncello.

Beethoven—An early (first) edition of the orchestral score of his music to Goethe's Egmont, containing curious admonitions to the conductor whose function at that time was still an innovation upon the old way of directing orchestras either from the piano or with the violin bow.

Moscheles—Piano concerto in G minor. With an autograph dedication from the composer to Dr. Friedrich Schneider.

Three forerunners of the Miniature score.

Beethoven—String quartets published by Heckel in Mannheim.

Rossini—Full orchestral score of the opera The Barber of Seville. This is the only known printed score containing all the recitatives. Published by Ricordi in Milan.

Verdi—Complete vocal score of Aida. Vest-pocket size. Published by Ricordi in Milan.

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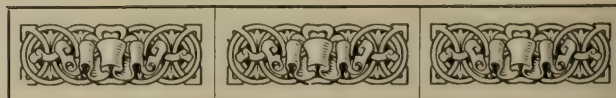
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## TALKS DISPENSE WISDOM

Leigh Henry Offers Richness of Material in Wide Field of Thought

BY ANNA CORA WINCHELL

The summer yield of affairs musical includes lectures of an erudite classic mien. They are comprehensible, albeit, to unprepared minds, though the simplicity of expression evidenced in Dr. Leigh Henry, D., now attached to the Mills College running through July. Dr. Henry, of Welsh forebears a British man, has had what might be termed ironically romantic life, inasmuch as his experiences have superseded college education, many vocations in science, literature and art and led him into a German war prison in which he was loosed after two years.

None, this makes interesting material in which to surround a lecturer; mainly speaking, Dr. Henry is a cosmopolitan not only by experience but by spirit and action. These qualifications show plainly on hearing his talks which deal, in the main, with classic subjects, such as the arts referred to. Truth, one absorbs as much as possible generous excerpts from a world's work, and at the close of a talk walks away with a feeling of over-indulgence in the richest of sustenance, but long for more as fast as the aforesaid supplies may be assimilated.

Music in all its forms, stressing, however, its psychology and spiritual values; its practical meaning in life, which Dr. Henry assures us is the liveliest of life itself. Humanity, love in the abstract but all-embracing in its correlation with all needs, lead this maker into travel lanes not to be suspected until one hears him. Music is a railroad track on which he runs the engine of life, and one may gather whatever his heart or head most need paying attention to this learned man's wisdom. There are both privilege and profit to be derived in his analyses which are often extraordinary. Leaving his class room on the occasion of the International Banquet at the Palace Hotel, during the convention of the National Federation of Music Clubs, Dr. Henry referred to America, her music, her musical gifts and her inferiority complex which somewhat derides her in the eyes of foreign nations, and, most of all, the fact that America, for which we would shed all heart's blood during war, is not so inferior that her music is good.

Warming in a breath at least twenty American composers, Dr. Henry said (verbatim): "Europe knows your composers better than you do; she reads and sings and plays American composers and sometimes wonders why you do not push them forward on merit is theirs. Too often you apologize when abroad even for being Americans, with that spirit of inferiority which has no real place in an American; we except, of course, the pursued and the newly rich who still think that money is the real pathway, those of art instinct and gifts stand out most unnecessarily and even ludicrously."

Dr. Henry received a tumultuous applause showing that the house was not unresponsive to his remonstrance, that his remarks might ingratiate and better type of patriotism very American breast.

Mills College presents Dr. Henry on Tuesday and Thursday afternoons at 3 o'clock.

## L. A. FIESTA SEEKS SONGS FOR OFFICIAL PURPOSES

Prize musical compositions reflecting early days in Los Angeles are being sought in a contest to select official songs for La Fiesta de Los Angeles, the city's 150th birthday celebration, to be held for ten days beginning September 4.

These works are to betoken the mood of the fiesta—the gaiety and glamour of a civic celebration, yet perhaps with the flavor of Old Spain or Mexico. They will be reproduced on phonograph records for national distribution, and will also be popularized by radio broadcasts prior to the opening of the fiesta.

Compositions of two classes are being sought; stirring marches to herald the many parades and pageants of the fiesta program, and lively fox-trots with plenty of syncopation and perhaps a chance for castanets and flashing heels to exercise themselves in the street dancing which will form a colorful part of the festivities.

The winning airs will also be played by the prize orchestras and bands at the musical fiesta in Hollywood Bowl, at the water carnival, the congress of rough riders, the international air meet and the many public gatherings and fandangos with which the program will be plentifully sprinkled.

Suitable prizes will be offered as soon as full details are completed by Harold William Roberts, of the University of Southern California's music department, and his committee in charge of fiesta music. Compositions should be sent to the Music Committee, La Fiesta Association, 421 Security Building, Los Angeles, before July 1, when they will be judged by a group of representative musicians. All compositions should be complete, including both words and music.

La Fiesta de Los Angeles offers ample inspiration for these works. Founded in 1781, by Felipe de Neve, the city has passed through four regimes with as many national flags—the Spanish, Mexican, California Bear and the Stars and Stripes. For more than half its life, the city was dominated and colored by Spanish and Mexican influence, and it is this period especially which is to be accented in the prize-winning musical selections representing La Fiesta.

## CONCERTS FOR UNEMPLOYED

A symphony orchestra of 85 pieces, conducted by George von Hagel, with Noel Sullivan and Miriam Elkus and several other notable artists as soloists, will be presented by the San Francisco Philharmonic Society at the Civic Auditorium on July 24. The proceeds of the concert will go to the unemployed musicians, and the services of the soloists are all volunteered.

A program of excellent light music, suitable to the summer season, will be given. The concert is an effort on the part of the musicians to help themselves overcome the effects of the current depression, and many prominent lay people, as well as musicians, are working for the success of the concert.

Tickets are on sale at the Musicians' Union, and from members of the Philharmonic Society, and from Harry Strelitz, Bellevue Hotel.

## SIXTH CONSECUTIVE SEASON

# SUMMER CONCERTS

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Tuesday Evening, July 21st

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Mrs. Emma M. Bartlett, Supervisor of Music, Compton City schools, has accepted the invitation to act on the Hospitality Committee of the Anglo-American Music Educators' Conference at Lausanne, Switzerland, beginning July 2 and lasting till August 10. Mrs. Bartlett sails from Quebec, Canada, on the Empress of Britain, July 27.



## NATIONAL RADIO AUDITION

### Atwater Kent Foundation Announces Another Opportunity for American Singers to Win \$25,000

Robert I. Bentley, chairman for Northern California's participation in the National Radio Audition being conducted under the auspices of the Atwater Kent Foundation of Philadelphia, today announced the names of many prominent men and women in the cultural, educational, business, and musical life of the State, who will serve as members of the Northern California State Committee.

The National Radio Audition, started as "an experiment in idealism" by A. Atwater Kent back in 1927, has grown to such an extent that today, his altruistic movement has become an institution. Mr. Kent has endowed the Atwater Kent Foundation and chartered it as "a corporation for philanthropic, scientific and educational purposes."

Besides the opportunity of winning one and two years' singing scholarships in leading American Musical Conservatories, the Foundation offers cash awards in the amount of \$25,000 to be divided among the five boys and five girls who win the National Finals to be held at New York in December of this year.

During the past four years, California has placed one boy and one girl in the National Finals, and has carried off individual honors in comparison with the winners of other states. Not only have the glorious voices of California been sent east, but they have triumphed by winning first or second place every year, a remarkable achievement in a competition in which over 500,000 singers vie for honors.

The contest is open to any amateur singer of both sexes between the ages of 18 and 25 years.

Some forty odd communities in Northern California have been asked to participate and conduct local auditions, and leaders in all walks of life are aiding with their prestige and influence to make this year's "Fifth National Radio Audition" the greatest in the history of the auditions, according to Robert I. Bentley, Northern California chairman. Following is a list of representative citizens, including Governor James Rolph, Jr., honorary chairman, who are lending their support in discovering deserving young amateur singers and to give them a chance for fame and fortune:

Robert I. Bentley, chairman, president, San Francisco Opera Association; Governor James Rolph, Jr., honorary chairman, Sacramento; Hon. Angelo Rossi, Mayor of San Francisco; Edward Rainey, State Bank Commissioner; J. O. Hayes, publisher, San Jose Mercury-Herald; Mrs. Lillian Birmingham, Director National Federation of Music Clubs; Joseph R. Knowland, publisher, Oakland Tribune; Dr. Tully C. Knoles, President College of the Pacific, Stockton; W. E. Nelson, President Pacific Union College, Angwin; Dr. Joseph M. Gwinn, Superintendent of Schools, San Francisco; Dean J. W. Gresham, Vice-President, California State Church Federation; B. W. Gearhart, State Commander, American Legion, Fresno; Mrs. Mary Weaver McCauley, Director of Music, State Teachers' College, San Francisco; John D. McKee, Past President, Musical Association of San Francisco; Dr. Hans Leschke, Director, S. F. Municipal Chorus; J. B.

Levison, President, S. F. Musical Association; Dr. Robert G. Sproul, President, University of California; Mrs. George T. Cameron, patron of music, Burlingame; Selah Chamberlain, Past President, San Francisco Chamber of Commerce; Marie Hicks Davidson, music editor, San Francisco Call-Bulletin; Thomas Nunan, radio editor, San Francisco Examiner; W. H. B. Fowler, general manager, San Francisco Chronicle; Gaetano Merola, Director General, San Francisco Opera Association; Vierling Kersey, State Superintendent of Public Instruction, State Department of Education, Sacramento; Dr. E. A. Van Nuys, President, S. F. Federation of Churches; Fred Parr, President, State Federation of Churches; R. A. Carrington, Jr., publisher, Post-Enquirer, Oakland; Rabbi Irving Reichert, Temple Emanu-El, San Francisco; Mrs. M. C. Sloss, San Francisco; Alfred Metzger, editor, Pacific Coast Musical Review, San Francisco; Sister Mary Dominic, The School of Music, Dominican College, San Rafael; Brother Leo, Chancellor, St. Mary's College; Ettore Patrizi, editor, L'Italia, San Francisco; Dr. Robert E. Swain, Acting President, Stanford University; Mrs. Horatio F. Stoll, President California Federation of Music Clubs, San Francisco; Homer Henley, ex-President Musicians' Club, San Francisco; ex-Mayor John L. Davies, Oakland; Hugo Newhouse, President, Pacific Opera Company, San Francisco; Richard M. Tobin, War Memorial, San Francisco; C. J. Struble, President, Oakland Chamber of Commerce; Rev. Cornelius J. McCoy, S. J., President, Santa Clara University; Father Edward J. Whelan, President, San Francisco University; Hugh T. Harvey, Director, Ukiah Male Chorus; Dr. Aurelia Henry Reinhardt, President, Mills College; Chase S. Osborn, Jr., editor, Fresno Morning Republican; Willard E. Givens, Superintendent of Schools, Oakland; Mrs. Fred McPherson, Santa Cruz; Leland W. Cutler, President, S. F. Chamber of Commerce; Alexander Fried, music editor, San Francisco Chronicle; Robert C. Newell, San Francisco.

### BAD GIRL AT THE GEARY

Eddie Collins, the young radio mechanic, Dot Haley, the little shop girl, and their wise-cracking friend, Edna, as well as all the other characters who made Vina Delmar's Bad Girl one of the most provocative and widely-read novels, will be lifted bodily, so to speak, from the pages of the novel and transplanted to the stage of the Geary Theater, San Francisco, next week.

The tear-stained romance of Miss Delmar's good little, bad girl, in all its intimate details, is revealed during a limited engagement which began Monday evening, June 29th.

Bad Girl relates the adventures of a boy and girl who fall in love after a flirtation on an excursion boat, marry in haste and start housekeeping on a modest income. It is said to be told boldly and in a highly realistic and dramatic manner.

Marjorie Peterson and Wallace Ford will be seen here in the leading roles, both of whom have been appearing in the sensational play in Eastern cities. Miss Peterson is a petite and pretty brunette, who after beginning her career in vaudeville, was placed under a five-year contract by the Shuberts. She appeared in their productions of Countess Maritza and The Red Robe and played the feminine lead in Young

Sinners. Among the attractions that have occupied Wallace Ford are long stage engagements, as Abie in Abie's Irish Rose and the lead in Broadway.

Lou C. Wiswell is presenting Bad Girl and William Keighley, who directed Elizabeth, the Queen and Tomorrow and Tomorrow, staged this popular attraction.

### NEW OPPENHEIMER SERIES

#### Northern California Impressario Announces Tivoli as the New Home for Concert Attractions

Continuing as the principal source of supplying music lovers in San Francisco with the appearances of the world's greatest artists, the Selby C. Oppenheimer Subscription Series announcement for next season in many ways eclipses the offerings of that bureau in the past. Lawrence Tibbett, the celebrated California baritone, will be the first celebrity in that aggregation of ten extraordinary concert events. The Oppenheimer Series is scheduled to be given in the Tivoli Opera House during the coming year, a fact which will go far toward popularizing recitals by great artists more than ever in this community, for the Tivoli is singularly well equipped to house events of this kind.

Tibbett will appear in recital on Monday night, October 19, and will be followed in the order of their appearance by Grace Moore, the Metropolitan Opera Company's fascinating soprano, on November 2; Richard Crooks, sensational American tenor, November 23; Percy Grainger, outstanding composer-pianist, on December 2; a joint recital including Kathryn Meisle, contralto, and Enesco, composer-violinist, January 20; the master pianist, Iturbi, on February 1; the peerless contralto, Sigrid Onegin, on March 2; France's great violinist, Jacques Thibaud, on March 22; Kreutzberg, the German dancer, this year, supported by four of the most beautiful young dance artists of Germany, on April 14, and the Metropolitan soprano, Florence Easton, on April 22.

Oppenheimer is now listing subscriptions for this series and allotting new locations to old subscribers.

### CHARMING PLAY AT CURRAN

Tomorrow and Tomorrow, Philip Barry's delightful, yet thoughtful, play, is now in the final days of its engagement at the Curran Theater, San Francisco. It has been decided to end the run on Saturday, July 11th.

With Kay Johnson and Henry Daniell in the leading roles and the superb supporting cast surrounding them, this play has met with marked favor from all classes of playgoers. Based on the Biblical legend of Elisha and the Shunammite woman, it is a play readily understandable, yet subtle to a degree through the able craftsmanship of Playwright Barry.

Those who have not yet taken in Tomorrow and Tomorrow are advised not to miss what is generally acknowledged to be one of the real treats of the theatrical season.

Matinees are given on Wednesday and Saturday and offer splendid opportunities for out-of-town playgoers to combine a day of shopping with a visit to this beautiful and understanding play, with its particular appeal to mothers and wives.

## S. F. LIGHT OPERA COMPANY

### Hans Linne Accepts Frank W. Healy Offer to Act as Musical Director

Music lovers of this community long have felt that their lot was hard because they had to live year in and year out without light opera. The state of affairs, however, is to be quickly remedied, as already auditions are in progress for membership in San Francisco Light Opera Company, of which Frank W. Healy is the secretary-treasurer.

Hans Linne, Viennese born, holding the diploma of Doctor of Music from the Imperial Conservatory of Music and of great reputation in Europe and New York City as composer and conductor, is here in the capacity of general musical director of the San Francisco Light Opera Company. Linne, who gave auditions last Tuesday and Thursday, discovering many beautiful voices, will again give auditions next Tuesday and Thursday night in the California room of the Hotel Fairmont.

Linne was for several years general musical director for the Messrs. Shubert, producing for them many of the greatest successes, including the original productions of the Student Prince, My Maryland, Katja the Dancer, and many others.

Linne is a personal friend of Franz Lehár and has produced with great success Lehár's Merry Widow and Gypsy Love. Also, he was a close personal friend of Victor Herbert, as well as Mrs. Herbert, with whom he was associated in Vienna when Mrs. Herbert as Ella Foerster, was prima donna of the Viennese opera company.

Many of our most prominent singers at present before the public were associated with Linne in their early careers. Linne gave Lawrence Tibbett his first real part on the stage—the part of Pish Tush in The Mikado. He also gave our own Alice Gentle her first opportunity, presenting her in a music piece called All for the Ladies, in which Adele Ritchie and Sam Bernard were the featured players.

Linne took Ina Claire from a vaudeville act and raised her to stardom in Jumping Jupiter, with Richard Car and Edna Wallace Hopper. Johann Gadschi, in Stettin, Germany, who singing in the opera Fatiniza of Supp under Linne's baton, was given his first opportunity to substitute for the leading prima donna in the opera Martha.

Professor Greven, now teaching singing in San Francisco, was a leading tenor in operetta in Germany and Linne.

Linne conducted the first performance in Germany of Mascagni's Cavalleria Rusticana; also, he conducted the first performance in Germany of Gounod and Sullivan's opera, The Mikado.

In addition to his duties as general musical director of the San Francisco Light Opera Company, Linne is composing the music for a grand opera, English, that he is writing to the story of The Winning of Barbara Worth, Harold Bell Wright.

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# RECOLLECTIONS OF THE MUSICIANS CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

The Club met on October 9th and November 6th, 1926, at the Elks' Club, 456 Post Street. Dr. Hans Leschke and Romain Verney were present in October. At the November dinner Mr. Earl Towner gave recital of his compositions, which were well received by the Club.

The Nominating Committee was made up of five men (three being usual number), viz., Pasmore, Elkus, Metzger, Savannah, and Edman. The result of their wisdom was the presentation in their report of a ticket for 1927 of the names below:

President, Homer Henley.

Vice-President, Emil Hahl.

Secretary-Treasurer, Johannes C. Raith.

Director, Mynard Jones.

Director, Otto Fleissner.

The election was on December 15th, when the Christmas Dinner Links took place at the Palace Hotel. I was not present; but the Entertainment Committee, Messrs. Savannah, Hahl, Jacobson, and Jones, must not have failed to provide a program worthy of a Christmas Night, which brought to a close the two-year period of Edwin Chamberlain's presidency. He was proud of the Club and of the opportunity to show that the life of it could go on successfully without club headquarters.

There had been a dinner on March 14th, 1925, at the Deutsches Haus. This splendid name had been lost to our city, through the war, and replaced by the more prosaic one of California Hall. The name has not been mentioned in these annals; but I speak of it now on account of the talk delivered to us that evening by Homer Henley.

He had not been seen at the Club for a long time, although his energy and talent had been lent to it on many occasions in our earlier history. Now he appears again with a narrative of Tivoli Days, fresh with the fire still burning in his heart at the thought of them. It was in ours, the memory and love of those past times.

I have often thought that his presence that evening was somehow connected with his nomination for president. He issued a Circular on December 30th, 1926, calling for a dinner on January 8th, 1927, at the Elks' Club. Near to his heart was a plan to put music from the radio on the air. It was announced that the dinners would all be at the Elks' Club at 7 o'clock p. m., on the first Saturdays of the several

months of the year. The early hour of seven gave plenty of time for the dinner to be enjoyed before the radio hour arrived.

We shall see that it was May 7th before a beginning was made of this plan. In the meantime we had, on January 8th, Max Pons, from Holland, who improvised on the piano the program below:

- |                       |                         |
|-----------------------|-------------------------|
| (a) Prelude           | (c) Un soir en Bretagne |
| Choral                | La mer                  |
| Finale                | Les étoiles             |
| (In Polyphonic Style) | Serenade amoureuse      |
| (b) Intermezzo        | Les jeunes filles       |
|                       | Fêtes villageoises      |

Redfern Mason gave us one of his spirited talks. Twenty-five members and eleven guests were present.

The February dinner came on the fifth of the month, and the program was made of songs by Miss Zelig Vaissade, soprano, and Mynard Jones, basso, and a picked chorus of twelve men from the Loring Club. The compositions were all by Wallace A. Sabin, who conducted the Recital. George Douglass, of the Bulletin, spoke. There were forty-five attendants.

The March meeting, on the 5th, was without music; but two speakers occupied the after-dinner hour. The first was Joan London, the daughter of Jack London. She told us about her father, and their relations as father and child, of her career as a writer, besides entertaining the Club by reading from her works. This was a pleasant variation, and something new to have just one woman, and a good one, to speak to the men. Then, to end with, John D. Barry held forth on "The Kinship Between the Printed and Spoken Word, and Music Itself."

The Council elected new members as follows: Active—Joseph S. Daltry, Arthur S. Garbett, Alfred Hurtgen, and Guilio Silva; associate—Edward F. Moffatt.

The death of Paul Steindorff was announced in the Circular, with these words: "We record with sorrowful respect the passing of our fellow-member, Paul Steindorff. Splendid musician, upright citizen, loyal comrade—a man universally beloved. In him we have lost not alone a fellow-member, but a brother."

(To be continued)

## SAN JOSE MUSIC NOTES

By Lucille Thurmond

The Elks' Symphony Orchestra, assisted by Helen Kalas, soprano, presented its eleventh annual concert, under the direction of Dr. Charles M. Osborn, Thursday evening, May 28, at the Scottish Rite Temple. The number featured were Beethoven's Coriolanus Symphony No. 1 in C Major, and Tchaikovsky's Ballet Suite.

\* \* \*

An interesting and brilliant program was played by the Peninsula Music Band Wednesday evening, May 20, in the Morris Dailey Auditorium of the San Jose State College. The program consisted of selected representatives from the San Jose, Redwood City, San Mateo, Burlingame, and Palo Alto high schools. The program was divided into five parts, with a different director for each part. The first part played were von Suppe's Cavalry Overture, Luigini's Balmyrptian, Grainger's arrangement of the Tune from County Derry, and In a Chinese Temple. The second part was the wedding of the Rose, and the arrangement of the Star and Banner.

San Jose church organists observed Music Week with the presentation of special musical programs consisting largely of the works of American composers. Interesting and ambitious concerts were given by all the larger schools also.

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## BROSA QUARTET INSPIRES

Famed London Men Bring Chamber Music to Finest Expression at Mills College

BY ANNA CORA WINCHELL

Vacation, in its former use of the word, seems to have become obsolete. No summer, now, may be planned without the inclusion of music in some form, and unless one is a true devotee of the high and remote mountains where paradise consists of silence, deep forests and the companionable burro, music is ever with us. No camp by seashore or in friendly hills is free from radio, and no city free of music in good and indifferent expressions. Witness fine chamber music and symphony concerts from June to September—and then it is "the season" again.

Early in June—the 14th, to be exact—we were introduced to the Brosa String Quartet at Mills College. On this Sunday afternoon a distinguished audience greeted Antonio Brosa, first violin; David Wise, second violin; Anthony Pini, cello, and Nathan Firestone of San Francisco, viola. The latter appeared in place of Leonard Rubens, who, with Brosa, was victim of an automobile accident the week preceding. Rubens will not be with his organization here this season, being invalidated for the summer, while Brosa exerted a heroic morale to fulfill his obligation, and disclosed a musician-ship not to be exceeded.

Having heard, during the season of 1931-1932, several excellent Quartets, the palm must go, in this estimation, to the Brosa players. Their fine, hair-line delicacy, their unceasing maintenance of melodic line, adorned in whispering colors, and the unison of musical thought, which suggests that only one person is playing, combine to that ideality which is true chamber music. Too often a listener has to feel the preponderance of tone in the first violin of similar organizations; the solo instinct is frequently so developed he may not realize his defection as such pertains to ensemble playing, but, as the finesse of such organization depends on absolute even distribution of tone, and not on accompaniment to solo demonstration, by such measure are chamber music players to be adjudged.

The Brosa Quartet has attained perfection.

The Haydn C major Quartet ("Emperor") and the Schubert D minor Quartet, "Death and the Maiden" (posthumous), were the introductory works of these players. The first was inspiring in gentle style, while the second fostered a deeply spiritual silence within the audience—a silence one moves out of regretfully, and then only to pass to the blatancy of hand-clapping. Silence, continued in the vein referred to, would heap ten thousand more of emolument upon musicians than can all the crudities of manual noise ever be offered.

The Brosa Quartet plays at Mills College every Sunday afternoon at 3, and on each Wednesday evening at 8:15, continuing till August 1. Those who waive these opportunities will have lost one of music's rarest messages.

It is but fair to say that in losing one of its intimate members, this body was in grave danger of diluting its best value. The close feel of music between associates is not to be sensed through technically amalgamated perfection, and that a man might step in

at a final moment without disturbing the fabric is a tribute, and one which well belongs to Nathan Firestone, who has adjusted himself in finished manner to the duties of Leonard Rubens.

## PUBLIC SCHOOL MUSIC

Thousands of Happy Pupils Thrilled Huge Audience With Their Program

One of the most inspiring and artistic concerts ever given for Music Week was presented by the public schools of San Francisco in the Civic Auditorium Tuesday afternoon, under the management of Estelle Carpenter, Chairman of Public School Music Week Committee and Director of Music of the San Francisco public schools.

The auditorium was filled with thousands of happy pupils, all anxious and eager to perform. They had been excused to sing and to hear their comrades perform, and they came from the high schools, junior high schools and many of the eighth grades of the city.

To the music of a stirring march played by the Municipal Band under Philip Shapiro, the color guard of the Mission High School R. O. T. C., followed by Mayor Angelo Rossi, Miss Carpenter, Archibald Cloud, Honorable Emmet Hayden, Chester Rosekrans and other members of the public school committee marched to the platform, where the thousands of pupils gave the salute to the flag and sang the Star Spangled Banner and a group of patriotic songs, also Sullivan's Lost Chord and de Koven's Recessional.

Mayor Rossi was then introduced by Miss Carpenter and gave words of greetings and a talk on music and special words of praise for the Music Week Committee and for the work of Miss Estelle Carpenter, the director of music of the San Francisco schools. Chester Rosekrans gave introductions in the absence of Honorable J. M. Gwinn, Superintendent of Schools, chairman of the day, who came later.

The Polytechnic High School Glee Club, under the direction of Alma Rother, accompanied by Gladys Tilton Steele, sang songs which had been given at the convention of the superintendents, held in February. The work was noticeable for the pure tones of the singers and the artistic renditions of their selections. A trio, Eleanor Wooley, Earle Bailard and Sture Johnson, members of the National High School Chorus, who sang in Detroit in 1931, rendered selections from Attila by Verdi. An ovation was given them for their beautiful singing. The Lowell High School Boys' Glee Club, 60 members, drew forth much praise when they sang Lo, Where the Pale Night, by Von Flotow, and Your Song From Paradise, by Sidney Brown, under the direction of Julia Neppert, with Ben Shenson at the piano. This club is a member of the California Federation of Music Clubs.

A city-wide junior high school and eighth grade chorus sang Ernest Bloch's America, By the Waters of the Minnetonka by Lieurance, Thanks Be to God by Dickson Salter, Home to Our Mountains and other numbers, under the direction of Miss Carpenter, accompanied by the Municipal Band—Philip Shapiro, bandmaster, and Beatrice Clifford at the organ. The clear, full tones of the pupils singing with a fervor of feeling, thrilled the audience as well as the singers. They followed every motion of their director, Miss

# The PACIFIC COAST MUSICAL REVIEW

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## OPERA AND FALL EDITION

to be Published on Tuesday

SEPTEMBER EIGHTH

This will be the first special edition of the Pacific Coast Musical Review since December, 1927, and it will take the place of the Convention Number which was not published owing to the unpropitious time of the year for adequate returns to advertisers.

Historical sketches of the San Francisco Opera Company, the Musical Association, Municipal Music, Public School Music, the Municipal Chorus, Chamber Music and records of visiting and resident artists of distinction will be included in this De Luxe number.

Special attention will be given to radio broadcasting and talking picture music.

A comprehensive forecast of the season 1931-1932 will be a prominent feature.

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Carpenter, with artistic interpretation and their performance speaks well for the musical work of the San Francisco public schools.

Honorable J. Emmet Hayden, Chairman of Music Week, thanked the Board of Education and Superintendent of Schools for the splendid participation of the public schools through the concert in the auditorium and read a telegram sent to Miss Carpenter and

the public school pupils by Honorable James Rolph, Jr., Governor of California. Honorable J. M. Gwinn expressed his appreciation of the beautiful singing of the children. There were many appreciative citizens in the audience in the gallery and dress circle of the auditorium. Major J. P. Adams and Lt. Chas. P. Holweger, with their assistants, acted as ushers for the afternoon.



## MUSIC TEACHERS' MEETING

(Continued from Page 1)

as to what has taken place at a convention, and that the action of such branches has been handled and sometimes unwittingly applied. Mrs. Willson's remarks were gratefully received.

John I. Del Valle, Alameda county president, said delegates are elected too often and that none is properly equipped to grasp vital points, much less to make a definite back to branches. This statement led to the introduction of a resolution that hereafter each delegate be duly instructed on all important points arising within his branch concerning the welfare of the county, and that he look towards those matters concerned with the future and development, not reverting to old dead issues.

Swarthout declared that if delegates have no more power than members, they are useless; they, and not members, should represent the voting power of the county.

Elizabeth Simpson, Alameda county, asked that in future the "light" information, concerning plans for the state board, be sent to each member of the association.

Referring to reports, the state secretary, Mrs. Elsie L. C. Larsen of Los Angeles, stated that Modesto and Santa Barbara have fallen out of the association. The former carries the music branch independently, and the latter died for want of sustaining members.

One recalls the splendid state convention held at Santa Barbara in 1929 when world representatives of the music were present, including Donald MacMillan of the Edinburgh Conservatory; Arthur Bliss of London; Felix Eichheim, explorer of Oriental and other international folk lore and five instruments; the late Mrs. Elsie M. and others, with a fine reputation from all California, it is clear as to why this old city of musical content should have fallen from active co-operation with the musical interests.

State membership nears 1500; President Swarthout announced that California has the largest membership in any national branch, that it is more widely affiliated with the National M. T. A., and he virtually commanded the state organization to hold a state optimism, with every good reason for doing so.

Frank Carroll Giffen, of Hollywood, secretary of the state board, reported that Mrs. Elmer James Ottoway, president of the N. F. M. C., had read that she be kept informed of the conduct of any registration or organization suggestions; that California having the largest and most important body of music teachers, is eagerly watched by other states, as well as by the National M. T. A. Mrs. Swarthout added that the state body is deeply interested in the question of registration and standing, and will give ear to any intelligent proposal on the question.

C. Perry, president of the Alameda County Branch, asked that information within all California music branches be gathered for consideration.

Swarthout: Giffen of Hollywood said music teachers do not attend conventions as they should. Miss Harriet Fish, president of the San Francisco Branch, at once replied that

her branch meetings are always well attended, on the basis that two-thirds are more than often present, while the full quota shows satisfactory interest.

Definition of honorary members found variation among branches. Mrs. Del Valle stated theirs were listed as "guests" and consisted of a limited number of press representatives. The San Francisco Branch elects its honorary members and pays their dues. Mme. Rose R. Cailleau, questioning the qualification for an honorary, was told that "unusual services towards the good of music in any one or all branches constitute eligibility to be an honorary member." The Fresno branch maintains no honorary ones, but has an associate list of musically interested persons not musicians. Each branch decides its own law as to whether an honorary one may or may not vote. A branch honorary member must have his dues paid to the state, while a state honorary member incurs no obligation.

Resolutions included thanks to participants in programs and to all who served the lavish hospitality as shown by Del Monte. Giffen offered a vote of thanks to Miss Fish for her foundational work on the Benevolent Fund of which Charles Draa, Los Angeles, and John C. Manning, San Francisco, are chairman.

The interesting finale included the introduction of three tickets for the election of new officers, to begin serving 1932. They offered for the presidency Henrik Gjerdrum, three-term president of the San Francisco Branch, preceding Miss Fish, and present vice-president of the state; Miss Edna Ford, Alameda County Branch, Oakland, former president of her branch, and registration chairman of the recent biennial of the N. F. M. C.; George Kruger, San Francisco, a former president of the local branch some years ago.

The convention city for state annual meetings alternates each year between northern and southern California, direct or on the various ragged edges of certain county boundaries. But the geographical amenities did not prevent a generous offering of cities from points east and west, as well as longitudinally.

Fresno, "garden of the sun" and "raisin city," came at once into competition, offered by Neal Perry, supported by various civic and music interests. Riverside offered through its Chamber of Commerce, and Santa Cruz wired twice to the convention, impatient to list itself.

Santa Barbara discarded the idea that non-membership in a state, county or local branch means anything when it comes to hospitality and sent her warm invitation through Mrs. Carol Comstock that the annual 1932 convention of M. T. A. return to her borders where sky lines have been somewhat changed by earthquake since that previous convention when the romantic old Arlington was headquarters—now no more, and where conferences and tea met at the Samarkand, still intact. El Paseo was a central point for side consultations and dinners, and that is preserved in all its historic attractiveness.

The convention officially closed with a standing vote of thanks to President Swarthout, expressing cordially its appreciation for his unceasing courtesy and justness of manner in presiding.

(To be continued)

## MUSIC CLUB CONVENTION

(Continued from Page 1)

Mishel Piastro, violinist, and Edward Harris, pianist, played Sonata for violin and piano No. 2 by Frederic Zech, one of San Francisco's most distinguished composers, pedagogues and pianists, who died a few years ago. The work was excellently interpreted by these two first class artists and was received with warmth and cordiality. It is a very well constructed and gracefully conceived work.

Wallace A. Sabin conducted the prize chorus, Spring in Heaven, by Frances McCollin of Philadelphia, with Mrs. Mabel Redfield at the piano and with the San Francisco Musical Club Choral, the Wednesday Morning Choral of Oakland, the Steindorff Choral of Oakland, the Business and Professional Women's Club Choral and the Allied Arts Choral of San Francisco interpreting delightfully. Alfred Hurtgen aroused exceptional enthusiasm with his vital direction of a mass chorus singing Handel's Hallelujah Chorus from the Messiah.

The only concert given Saturday afternoon was a chamber music program by the Abas String quartet including: Quartet in F major (Haydn), Andante Cantabile (Tschaikowsky), Serenade (Wolff), Londonderry Air (Bridge), Cherry Ripe (Bridge). A large audience expressed its delight over the fine ensemble work and artistic expression of Nathan Abas, William Wolski, Nathan Firestone and Flori Gough Shorr. This recital took place in the Gold Room of the Palace Hotel.

A massed chorus, augmented by delegates and audience, sang Unfold Ye Portals, under the direction of Wallace A. Sabin with Mabel Hill Redfield at the piano and Uda Waldrop at the organ. In addition to the musical service at St. Dominic's Church, reviewed by Miss Winchell, there were also special musical services at the First Congregational Church under the direction of James Isherwood, where excerpts from Mendelssohn's Elijah were sung splendidly by Grace King, soprano, May Taylor Elliott, contralto, Cantor Benjamin Liederman, tenor, and James Isherwood, baritone, and also at the First Presbyterian Church, where the Schubert Choralists of Pasadena participated.

On Sunday afternoon there was a luncheon at the tea room of the Legion of Honor Palace attended by more than six hundred, an organ recital by Uda Waldrop revealing that well-known musician at his best, a program by the Brosa quartet at Mills College and a sight-seeing drive to Hillsborough, where the delegates listened to the first summer symphony concert in the Woodland Theatre under the direction of Walter Damrosch.

On Sunday evening the Municipal Chorus, under the virile direction of Dr. Hans Leschke, sang Brahms' Requiem with Gertrude Weidemann, soprano, and Austin Mosher, baritone, as soloists. There was a large audience in attendance, the performance was broadcast throughout the country by the National Broadcasting Co. and the triumph achieved by Dr. Leschke, the Municipal Chorus and Miss Gertrude Weidemann a few weeks prior to this most recent performance was duplicated. All delegates expressed themselves in the most enthusiastic terms about the excellence of this performance and also of that of Austin Mosher, who sang the baritone part which was sung by Reinald Werrenrath at the previous performance.

On Monday morning, June 22, the business sessions opened with Mrs. E. J. Ottoway in the chair. The Verdi Musical Society of San Francisco, under the direction of Franz Gottschalk, sang Gaul's List! The Cherubic Host, while the officers of the Federation and members of the American Music Department devoted the rest of the morning to their reports. The speakers included Miss Edna Ford, Mrs. Edgar Stillman Kelly, Mrs. Lillian Birmingham, Mrs. E. J. Ottoway, Mrs. Grace W. Mabey, Miss Julia E. Noyes, Mrs. Amelia Donovan, Mrs. Abbie L. Snoddy, Miss Margaret Haas, Mrs. Russell R. Dorr, Mrs. Charles D. Davis, Mrs. Charles Cooper, Baroness Katharine Fuans von Klenner, A. D. Zanzig, Mrs. Louis E. Yager, Mrs. Arthur Holmes Morse, Mrs. Helen Harrison Mills and Mrs. Lewis C. Lawson.

Charles Wakefield Cadman, who was in the audience, was recognized and received a tremendous ovation. Indeed, throughout the course of the convention, Mr. Cadman was repeatedly selected for special distinction, he made several excellent addresses and his piano and violin sonata received a hearty reception at the Civic Auditorium, which occasion will be reviewed in next week's issue.

Monday afternoon, June 22nd, the final contests of the young artists was given at the Tivoli Theatre before a crowded house. During the evening the banquet took place, seven hundred being in attendance, and addresses being made by Senator Samuel Shortridge, Congresswoman Florence Kahn, J. Emmet Hayden, representing the Mayor, Mrs. Lillian Birmingham, Joseph S. Thompson, president of the Summer Symphony Association, Redfern Mason, L. E. Behymer, Mrs. J. E. Ottoway, president National Federation of Music Clubs, Mrs. Edgar Stillman Kelly, Mrs. Harry Bacher, Charles Wakefield Cadman and Clinton Wunder.

An important feature of the addresses was the promise made by Senator Shortridge that he will sponsor a bill for National Conservatories before the next session of Congress. During the evening following winners of the young artists' contests were announced, together with the prizes received: Cello—Lillian Rehberg, New York, \$500; Violin—Samuel Thaviu, \$500; Organ, Ruth Spindler, Lawrence, Kansas, \$500; Piano—no first place award, but John W. Schaum, Milwaukee, received a second award of \$250; Low voice (male), Earl Lipsey, Baltimore, \$500; Low voice (female), Louise Bernhardt, Melrose, Mass., \$500; High voice (male), George Tinker, Providence, R. I., \$1000; High voice (female), Helen Stokes, Baltimore, \$1000. The award of \$1000 for the last named winners included the prize for operatic voices.

All the first place winners performed on this occasion and were enthusiastically applauded, proving that they merited their prizes and that the judges selected wisely. Among the features of the evening was a program of eleven compositions by the Schubert Choralists of Pasadena under the able direction of Madame Blauvelt. The charming appearance and tasteful costumes of the singers created an excellent impression. Their singing was decidedly refined and discriminating. Diana Gordon, diseuse, recited.

Next week we shall continue this report beginning with Tuesday, June 23rd. More detailed comment will appear as the review proceeds.



## STATE CLUBS CONVENTION

Under the Presidency of Mrs. Horatio F. Stoll, California Federation of Music Clubs Holds Two Days Sessions at Palace

Preceding the National Federation of Music Clubs' Convention the California Federation of Music Clubs had a two days' session under the chairmanship of Mrs. Horatio F. Stoll at the Palace Hotel. This, although brief, session, devoid of business or official transactions, was conducted in an exemplary manner. It included two luncheons, a series of unusually interesting addresses, one in particular by Chester Rowell regarding music in the Orient and other parts of the world, reports by convention committees and two excellent programs.

One of these programs took place on Thursday evening, June 18th, and included a most excellent address by John D. Barry on Youth and Music, a playlet by Laura Roundtree Smith entitled Fifteen Minutes with Johannes Sebastian Bach, the Boy, and enacted by the Von Meyerinck Club, including: Raymond Arris, Alexander Salopek, Alexander Panama, Alice Saylor, Carmeta Sacchi, Dorothy Jane Severn, Nancy Ruck and Betty Ray Willey. The balance of the program was as follows:

Intermezzo in B Flat Minor, Intermezzo in C Major, Rhapsody in E Flat Major (Brahms), Mary Robin Steiner, Junior Musical Club of San Francisco; Dance of the Hours (La Gioconda) (Ponchielli), Indian Love Lyrics (Woodforde-Finden), Selections from The Mikado (Gilbert and Sullivan), Anette Sutt, violin, Norma Bentley, cello and voice, Norman Raymond, piano, Mission High School; The Moon Drops Low (Cadman), In the Garden of My Heart (Cara Roma), Voce di donna o d'angelo (La Gioconda) (Ponchielli), Doris Ochoa, Dorothy Scholtz at the piano, Allied Arts Junior Auxiliary; Mazurka de Concert (Ovide-Musin), Fred Millhauser, Claire Anker at the piano, Junior Auxiliary of the Pacific Musical Society; Ma Mere L'Oye—Pavane de la Belle au bois dormant, Les Entretiens de la Belle et de la Bête, Le Jardin Fée-rique (Ravel), two pianos, Gladys Buel and Winston Johnson, Mills College Music Club.

On Friday evening, June 19th, another delightful program was presented by members of the California Federation of Music Clubs. The participants were: The San Francisco Musical Club Choral, Wallace A. Sabin, director, Esther Sittig, pianist, Harry McKnight, vocal artist, with Vera Wyatt Fraizer at the piano, Antonio de Grassi, violinist, with Mme. Margaretha von Loeben Sells at the piano, Mme. Maria Verde, with Walter Wenzel at the piano. This program was also thoroughly enjoyed and enthusiastically applauded by a large and appreciative audience.

Mrs. Stoll and the members of the California Federation of Music Clubs deserve hearty commendation for the splendid manner in which they conducted this convention.

## SAN JOSE MUSIC NEWS

(Continued from Page 9)

The Nightingales, San Jose's Women's Choral, presented a program for the benefit of the San Jose Women's Club piano fund Monday evening, June 22. This group of singers has been organized a little over a year, and has worked under the direction of LeRoy V. Brant, who will act as accompanist-conductor for the coming concert. The following program was given:

I.  
SONGS FOR THE HOURS OF LOVE  
a. Wilson.....Carmena  
b. Humperdink.....Prayer  
(from Hansel and Gretel)  
c. Old Welsh.....All Through the Night  
d. Elgar.....My Love Dwells in a Northern Land

II.  
PIANO: Franck.....Prelude and Chorale  
Lucille Thurmond  
(Miss Thurmond is presented through the courtesy of the Institute of Music, a pupil of Mr. Brant's)

III.  
SONGS FOR THE HOURS OF REFLECTION  
a. Schumann.....Nanie  
b. Schumann.....Triolet  
c. Bach.....Dearest Lord Jesus  
d. Lotti.....Surely He Hath Borne Our Grief  
e. Gretchaninoff.....On the Steppe

IV.  
SONGS FOR THE QUIET HOURS  
a. Old Irish.....Would God I Were the Tender Appleblossom  
b. Cadman.....The Maid of the Mist  
c. Pierne.....The Mill

The personnel of the Nightingales is as follows: Sopranos—Monnie Chapin, Nettie Serelda Hill, Rebecca Hillis, Josephine Flynn Walters.

Mezzo sopranos — Beatrice Brant, Hannah Fast.

Mezzo contraltos — Genevieve Arnold, Marian Sherman, Lucille Thurmond.

Contraltos—Delphina Becker, Leah Engberg, Linda Van Gundy.

The second student recital of the Institute of Music was held Tuesday evening, June 9, in the Institute parlors. Students from the second division of the elementary department were presented by LeRoy V. Brant, director. The third recital of the present series at the Institute was held Tuesday evening, June 16, at which time students of the advanced piano classes were presented together with a group of students of the vocal department. These recitals marked the opening of the summer term of the Institute, the term closing August 9.

Mrs. Augusta L. Brekelbaum presented five of her advanced students in recital Thursday evening, June 11, at the San Jose Woman's Club. The pianists were assisted by Mrs. Floyd A. Parton, soprano; Elizabeth Pierce, violinist; and Norma Letrodec, cellist.

Miss Maude L. Caldwell presented a group of high school pupils in piano recital Thursday evening, June 11, at Newman Hall.

Several piano students of Catherine J. Scorsur appeared in recital Wednesday evening, June 10, at Newman Hall. Scarlotti, Debussy, and MacDowell were three of the famous composers whose works were played.

The orchestra assembled for the community pageant of the Fiesta de las Rosas, given in San Jose on May 14 and 15, was under the able leadership of Leon Jenkins. Roberta Leitch, soprano, was the soloist. The choral section of the pageant was presented by the Valleysingers, under the direction of LeRoy V. Brant.

The first of a series of spring recitals

at the Institute of Music was given Tuesday evening, May 26, when the elementary pupils of the piano were presented by LeRoy V. Brant, director of the school.

Miss Maude Caldwell presented two of her piano students, Dortha Gussefield and Ronald Spink, in recital at the San Jose Women's Club the evening of Friday, May 8. The young artists were assisted by Charles Hansen, tenor.

The San Jose State College Symphony Orchestra and mixed chorus presented its third and final concert of the season Tuesday evening, June 9, in the Morris Dailey Auditorium. Adolph Otterstein, head of the music department at the college, conducted both the orchestra of 95 musicians and the chorus of 300 singers. The soloists were Harriet Harrington, soprano, and True Tourtillot, baritone. Included in the program were Tchaikowsky's Symphony No. 4 in F Minor; Humperdinck's Overture to Hansel and Gretel, and Ravel's Ma Mere l'Oye.

The Sparton Glee Club of the San Jose State College presented its eighth annual concert Tuesday evening, June 2, in the Morris Dailey Auditorium, under the direction of Professor George T. Mathews. The assisting artists were Charles Hansen, tenor; Sylvan Wetmore and Clarence Robinson, pianists. The entire program, consisting of the highest type of music, was exceptionally well done. Selections included were Dudley Buck's cantata Chorus of Spirits and Hours, Handel's Where E'er You Walk, Meale-Salter's Drums, Adam's Comrades in Arms, Eckehart-Bruck's Media Vita, Grieg's Landsighting, Raff's Bouree and Musetti, and Boscovitz's Bell Napoli.

Flag Day was observed in San Jose June 15 with appropriate exercises given by the American Legion, under the sponsorship of the city of San Jose and the S. J. Chamber of Commerce. Senator Samuel S. Shortridge was the speaker of the evening. Carl Busch's patriotic cantata The American Flag was presented by the Valleysingers, San Jose's excellent municipal chorus, through the co-operation of the Department of Adult Education of the San Jose schools. LeRoy V. Brant directed. Raymond Marlowe, KPO tenor, was the soloist, and Violet Cowger, pianist. The orchestra was furnished by the San Jose Musicians' Union.

A series of three concerts, sponsored by the National Music League, is in store for music lovers in San Jose this fall. The three artists who will appear here are Bernard Ocko, violinist; Margaret Hamilton, pianist; and the Brahms Quartet, vocalists. The program will be brought to San Jose through the efforts of Professor Adolph Otterstein and the students of San Jose State College, at which place the concerts will be presented.

One of the most interesting musical groups in this city closed its semester's activities, the so-called Musical Explorers, a portion of the work carried on by the Department of Adult Education of the San Jose school system. The Musical Explorers, as the name would indicate, search out the beauties in symphonic and other music of the highest type.

The group meets once weekly, on Wednesday evenings. The leader is LeRoy V. Brant. The general procedure is to take in rough chronological order the music of the great masters discuss the life of the composer whose music is to be considered, then to hear either a performance on the piano or recording of some of the outstanding compositions. In this way, during the past year, the Explorers learned of such great, and seldom-heard, music as the Mass to Pope Marcellus (Palestrina), the Brahms Horn Trio, Beethoven Ninth Symphony, and a large catalog of other masterpieces.

The final session of the Explorers offered to them Brahms's Symphony No. 2, together with request number selected from compositions which made profound impressions during the past year. The next semester will offer the Explorers an opportunity to make a study of the music of the modern and a study of the musical trend of the day will be made in detail, according to the announcement of David L. Mackay, director of the Department of Adult Education.

## MIKADO AT THE TIVOLI

Only a short time ago De Wolf Hopper and a company of excellent singers revived Gilbert & Sullivan Pinafore at the Tivoli Opera House in a manner that pleased a sufficient large number of theatre goers to show that the venture was justified. And no another one of these light opera classics will be presented. This time it is the ever popular Mikado headed by the inimitable veteran of the light opera stage, De Wolf Hopper.

As on the previous occasion Harry Wood Brown, to whose training the excellent chorus had reason to feel grateful, will again direct the performance and no doubt it will assume that snappy vim which Mr. Brown has always been able to inject into these light opera productions given under the auspices of the Players' Club for a period of years.

The opening performance of The Mikado was given yesterday (Monday July 13), and its perennial refreshing atmosphere will not fail to continue, attract large audiences. De Wolf Hopper, of course, essays the part of Ko-Ko in which rôle he has made a series of triumphs. Lillian Glaser, the charming and splendidly equipped prima donna soprano, sings the grateful rôle of Yum-Yum.

Other artists familiar to light opera patrons are: Arthur Cunningham, Carl Kroehke, Arthur Johnson, H. C. Howard, Lucy Van de Mark and Kathleen Sherman. The interest of the public in these delightful operettas is evidenced by gratifying advance sales.

## ROSEBROOK AND HIS BAND

David Rosebrook is continuing his programs at the National Broadcasting Company's studio every Sunday noon. The other morning at 3 o'clock Rosebrook and his Band broadcast special program for Tokio, Japan. Rosebrook is singularly well equipped to select programs of a light character, but, notwithstanding the popular style of the programs, they are of the very best kind of music. The band of thirty pieces has been carefully selected from the best material in San Francisco and listeners on the radio express their pleasure and delight by mailing numerous letters of endorsement.

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# Musical Review

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## MUSIC LEAGUE LAUDS MAYOR ROSSI

Organization Headed by Marshall Hale, Joseph S. Thompson and Marcus L. Samuels, Representing Combined Musical Activities, of San Francisco, Asks the Mayor to Succeed Himself as City's Executive

The various musical elements responsible for San Francisco's leading activities appeared before Mayor Angelo Rossi last Wednesday morning at the City Hall to urge his candidacy for re-election at the next election. The administration, under J. Emmet Hayden's present leadership, has done more for music in San Francisco than has been done by any other community in the United States. Consequently, a greater advantage of people attend the higher of musical events in this city is done in any other city of the country.

These various musical elements have been organized and are known now under the title of the Civic Music League of San Francisco. The honor chairman is Marshall Hale, representing the radio activities, Joseph S. Thompson, chairman, representing the Summer Symphony Association, Marcus L. Samuels, secretary, attorney and musically known as the husband of Mabel Riegelman, the distinguished California prima donna. He represents the musical public. The executive committee, which eventually will be increased to 50, includes the following leaders in musical endeavors in San Francisco:

W. Widenham, manager of the Musical Association of San Francisco, Ed Davies, manager San Francisco Opera Association, Hugo Newman, president Pacific Opera Association, Gaetano Merola, artistic director San Francisco Opera Association, Arturo Casiglia, artistic director of the Opera Co., Ettore Patrizi, editor of the Opera, Ottorino Ronchi, editor of the Popolo, Selby C. Oppenheimer, Frank W. Healy, managers of musical attractions, Mrs. Lillian Birming, director of the National Federation of Music Clubs, Albert A. Baumbach, secretary Musicians' Union, H. J. Kertz, president Pacific Musicbund, Antoine de Vally, president Musicians' Club of San Francisco, D. Manning, past president of San Francisco and California Music Teachers' Associations, Tom C. Girton, formerly manager of the Pacific Opera Company and the Summer Symphony Association, Cantor Reuben Rinder of the Emanuel, Peter Conley, in charge of box office of leading musical attractions, including symphony concerts and leading artists, Mme. Rose Cailleau, president Pacific Music Society, Mrs. Paul Westerfeld, past San Francisco Musical Club, M. L. Koshland, noted music

patroness and director of several prominent musical organizations, Alfred Metzger, editor Pacific Coast Musical Review, the other twenty-five members of the executive committee will be announced later.

The Civic Music League is not a political organization in the accepted term of the word. It has been organized to recognize the invaluable services in behalf of music extended by Mayor Angelo Rossi in the past as supervisor, chairman of the finance committee and more recently as Mayor. It is true that J. Emmet Hayden has

(Continued on Page 2, Col. 3)

## LOS ANGELES HONORS BEHYMER

Leading Musical and Dramatic Clubs of Southwest Unite in Presenting to Distinguished California Impresario a Bronze Bust in Recognition of His Pioneer Work in the Cause of Music and Drama

On July 8th leading musical and dramatic clubs of the Southwest united in presenting to Manager L. E. Behymer, of Los Angeles, a bronze bust, the work of Lora Woodhead Steere, in recognition of his pioneer work and present day activities in the cause of music, drama, and the allied arts in California for the past forty years. A luncheon was held at the Biltmore Hotel, attended by over 500 representatives of the men's and women's clubs and of the business world, and at which the bust was unveiled by Mr. Behymer's youngest grandchild, Lynden Ellsworth Behymer III. Mrs. Grace

Widney Mabey, second vice president of the National Federation of Music Clubs of America, presented the sculptured replica to "Bee," as he is familiarly known to his friends, to the city of Los Angeles. It was accepted for the city by Mayor John C. Porter, and will be placed in the Museum in Exposition Park.

Among the speakers who eulogized Mr. Behymer and his work of nearly half a century, were Prof. B. R. Baumgardt, the noted lecturer, Burr McIntosh, "the Cheerful Philosopher," D. W. Pontius, president of the Pacific Electric Railway, Byron C. Hanna, of the Chamber of Commerce, Orre E. Monnette, of the Bank of America, Jose Mojica, operatic tenor, Mrs. Oliver C. Bryant, of the Board of Education, Mrs. F. O. McCulloch, of the Parent-Teacher Association, Mrs. Helen Harrison Mills, of the National Federation of Music Clubs, Paul Lupo, of the International Artist Club, Charles Bowes, of the Gamut Club, Joseph Scott, attorney, Adrian Hartog, of the Consular Corps, and a number of others.

John McCormack, Alfred Mirovitch, George Liebling, Jose Mojica, Cameron MacLean, Elsa Alsen, Edwin Schneider, and other noted musicians were present. The musical program was given by Mme. Alsen and Mr. MacLean. Mr. Behymer was presented with a beautifully bound "Memory Book," in which were mounted the signatures of innumerable friends who had contributed to the fund raised by popular subscription, as well as those who had congratulated him upon his achievements in the cause of art, but were unable to be present.

Among the clubs represented were the Gamut, the Ebell, the Friday Morning, the Men's Breakfast Club, the Women's Breakfast Club, the International Artists Club, the Lyric, the St. Cecilia, the Euterpe Opera Reading Club, Hollywood Opera Reading Club, Bay Cities Music Club of Santa Monica, the Music Settlement, the Parent-Teacher Association, the Music Department of the Public Schools, the Ebell of Pomona, the Matinee Musical, Dominant, and others.

To L. E. Behymer, in Appreciation  
Father of Music in the Great Southwest.

Traveler, writer, orator, poet.  
Intimate of stars in many galleries for half a century.

One whom princes and potentates  
(Continued on Page 14, Col. 2)



L. E. BEHYMER

World renowned California impresario whose bronze bust was presented to the city of Los Angeles last week by leading clubs and citizens.



## SWEET AND SOUR NOTES

BY A. MAJOR

The other day I noticed a new store in the neighborhood where I live. When I looked at the name I thought I didn't see right. It said: "Beauty Salon for Men." Hitherto the only men that reminded me of a beauty salon were the symphony conductors with permanent waves. The incident also recalled to me the following paragraph from The Humorist: "In court last week a man said he had purchased a hairdressing saloon for a thousand pounds. We understand, however, that when he entered the place he really intended only to have a shave."

Last week I read in the San Francisco Chronicle about a new machine that writes down a composition while playing it on the piano. The writer referred to the fact that he had heard of a typewriter that used to write notes, but this new machine evidently thrust the musical typewriter into the discard and yet the name of the inventor of this new composition machine is Underwood.

Which reminds me that I have a typewriter upon which you can write in any language you can think of, provided you know the language.

The other day I read of an opera singer who married a plumber. I wonder if she had a pipe dream.

Among the letters received by the Daily News I found the following after the close of the most recent Pacific Opera Co. season:

Editor: The Pacific Grand Opera Company has just concluded a successful two weeks' "season," has given employment to musicians, stage hands, principal singers and choristers. It has been well patronized, and a good time was had by all, for which we must thank Maestro Casiglia.

A few days ago I saw in one of the local newspapers the likeness of three chorus men "who must head for the sea when the Pacific Opera performances are over—they're fishermen." We know positively of the absence in the chorus of a single artist of the net and the hook. If anyone would explain this stunt, I would be obliged for the rest of my days.

I am almost tempted to believe that so many newspaper men are so accustomed to print inaccuracies that it has become a second nature. "Give light and the people will find their way" is a motto printed in your editorial page; but for the light given by many of your confreres, we wouldn't find our home during a foggy day.—Baldwin Berwindale.

Now you note that there was a chorus man who was a fisherman. No wonder the story sounded fishy to the News correspondent. Now if the Pacific Opera Company had given the Rhinedaughters by Wagner, there might have been cause to suspect that fish women were in the chorus. Or if they presented Undine by Weber there also might have been introduced one or two female fishes, but we know of no opera given by the Pacific Opera Company with fishermen. They didn't even give the Pearlfishers by Bizet. Occasionally an opera performance re-

minds me remotely of a smelt, but I can't remember one now given by the above-known organization.

There is a saying that you must not always believe what you hear, but when television will have proved a success we will occasionally try our best to convince some of our friends that they should not always believe what they see.

A number of cities seem to have started anti-noise campaigns. Here at last is a chance for pussyfooters to make an honest living.

During the current season of the year open air concerts are given in various parts of the country. Some of them are summer concerts and summer not.

We read with interest the various reports of the national convention of music clubs by Miss Bogardus in the Examiner. A few days afterwards Miss Bogardus wrote impressively about the prize fight in Reno. It requires a great deal of versatility to report for a daily newspaper nowadays, and Miss Bogardus, joking aside, is one of the best reporters I know.

There are some conventions, and I refuse to mention names, where prize fight reporters would have ample opportunity to practice their vocation.

No doubt you have frequently heard that musicians are very poor business men. But no one will accuse a musician of being responsible for the stock market crash, or the business depression, or Germany's financial indigestion.

Concerts and prize fights are, after all, not so far apart, for occasionally I notice that on both occasions there is considerable sparring for time.

When Gilbert and Sullivan wrote the Mikado they must have anticipated the eventual arrival of the flying machine for you no doubt heard the phrase "airy persiflage" used in that light opera classic.

Someone asked me the other day why so many singers seem to be unable to remain on the pitch. The only answer I can find to this question is that even song birds do not relish tar and feathers.

While radio may still have some faults it also has a number of blessings. For instance, you can shut off a loud speaker, you do not have to listen to encores, you discover quite a number of unknown composers and you discover some uniquely pronounced titles of compositions.

There used to be a great deal said and written about the concert of European powers. Formerly these concerts seemed to be in pretty fair harmony, but lately they have adopted the ultra modern school which makes it impossible to tell whether they play out of tune or whether they merely indulge in discords.

A friend of mine who is particular about clothes, remarked to me in an

aside during a recent summer symphony concert that the dress suit Sir Hamilton Harty wore looked somewhat wrinkled. Why worry? It is a relief to discover a distinguished conductor now and then who doesn't have a fit.

### MUSIC LEAGUE

(Continued from Page 1, Col. 2)

been the originator and father of the idea to interest the municipality in music, which fact was clearly presented by Mayor Rossi when he acknowledged the courtesy extended to him by twenty-five representatives of the Civic Music League last Wednesday, but Mayor Rossi, as well as the entire Board of Supervisors of San Francisco, including the Public Welfare and Publicity Committee, the Finance Committee and all city officials have co-operated in such a whole hearted spirit that all of them are entitled to the appreciation and support of the musical public, which includes approximately 50,000 voting citizens.

The Civic Music League is now endeavoring to obtain the signatures of as many voting music lovers as can be obtained within the next few weeks until Mayor Rossi decides whether he will again be a candidate for the office of Mayor, after that date the collection of signatures endorsing the Mayor's and his administration's attitude toward music will continue until the day of election. It is the intention of the Civic Music League to prove to the people of San Francisco that a sufficient number of voters and taxpayers are interested in the city's support for musical enterprises of a high and non-profit making character to justify continuance of this worthy practice.

All of those officials, including of course Mayor, now Governor Rolph, and Mayor Angelo Rossi, who have contributed so much toward music in San Francisco in the past, have won the full confidence of the thousands of people who enjoy the best music and could not hear the same did not the city government make it possible to present a number of world-renowned attractions at prices within the reach of all. Having reposed such confidence the musical public feels absolutely safe to show its appreciation by assisting in electing a mayor and board of supervisors that have shown their interest by past actions, especially when their official acts outside of music have proved them to be competent and worthy of trust.

Joseph S. Thompson expressed the appreciation and wishes of the Civic Music League to Mayor Rossi while the Mayor very graciously acknowledged the honor bestowed upon him, expressed his deep and lasting interest for music and very justly and generously referred to J. Emmet Hayden, chairman of the finance committee of the board of supervisors, as the guiding spirit and leader in the municipal support of music for San Francisco.

Emma Mesow Fitch, the successful California contralto, will be the first soloist at the Greek Theatre Hour of Music on August 16th. Mrs. Fitch presented another of her Fresno pupils at her Berkeley studio on Thursday evening, July 9th, and again both teacher and pupil were heartily congratulated by a large audience for the efficient manner in which a representative and varied program was presented.



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Josephine Franks Hanscom presented a group of her pupils at the Rockridge Women's Club in Oakland on Saturday evening, June 6th. The extensive and varied program consisted of thirty-four numbers which were interpreted in a manner that proved a credit to students and teacher. Those taking part in the program were: Joy Burks, Melie Dove, Barbara Jean Dolan, Dorothy Dolan, Elizabeth Platt, Havens Newman, Stanley Olson, Nancy Mavi, Betty Lawler, Regina Anderson, Dorothy Hanscom, Elizabeth Ann Dunlap, Laura Titus, Serling Frey, Axie McDunlap, Aleanor Le Page, June Ad Hampton, Eleanor de Claybrook, Be Le Page, Ruth Anderson, Dorothy McCallan, Margaret Fageol, Katherine Titus, Cleone Jeglum, David Agnew, Walton Hunter, Fay Burks, Dorcas Cameron.

Edith Caubu introduced her junior pupils in a noteworthy piano recital at the Italian Room of the St. Francis Hotel on Friday, June 5th. The participants were: Beety Morris, Frank Woodsworth, Edward Santos, Joe McEachran, Nancy Greenebaum, Robert Ross, Lucille Westphal, Joy Horgan, Dorothy Von Schaick, Barbara Moyes, Adele Ohe, Jean Caul, Susan Greenebaum, Ruth Douglas, Marian McGovern, Jack Morris, Joe Ross, Bill Rousseau, Alpha Larsen, Vivian Williamson and Eva Worst.



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and public of the Pacific Coast

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## MUSIC AT THE STATE UNIVERSITY

Some time ago the Pacific Coast Musical Review published an editorial urging increased facilities for musical education at the University of California. In this editorial we did not give sufficient credit to the work now being done at the State University. We gladly publish the following letter sent to the alumni of Alpha Mu by Dorothy Gilman Knowlton, president, and Beatrice Colton, secretary:

Recently some of the old-timers in Alpha Mu have gotten together and decided that the Music Department and Music on the Campus need more effective backing throughout the state. Too many people think music is absolutely non-existent at the State University, and those who are around Berkeley associate the little out-of-the-way buildings with a puny and struggling department.

Those of us who are near at hand, know the real state of affairs and what they should have recognition. Do you realize that the U. C. Music Department, having taken the stand for the Continental system of Solfege during the past four years in the face of bitter opposition, not only made good through increased enrollment and ever-increasing musicianship among the students, but also through a state-wide recognition of the superiority of the Fixed-Do Solfege? This is taught at the Southern Branch, at Mills College, at other universities and at the leading conservatories in the state, and is advocated by an impressive number of influential musicians.

The University Symphony Orchestra is a determining factor in the musical growth of the community. With the coming of Dr. Modeste Mauzy to the campus and the organization of the California Music Club Orchestra, the good amateur has had the opportunity to play the highest type of music under a conductor of artistic insight and of great musical experience. At first this orchestra was not officially recognized as a part of the University. Then University credit was given for students giving their time to rehearsals. And now it is officially known as the University of California Symphony Orchestra and formed a part of the Inauguration Program in the Greek Theatre.

The academic work in the Music Department is of the best, and of our graduates who have gone away to other universities will testify as to the solidity of the training in theory and composition given on campus. We may congratulate ourselves that classes are small enough to permit personal contact with instructors, and a chance for a personal evaluation of the work of the individual student.

And this is accomplished in spite of all the physical handicaps of inadequate classrooms, chamber music rooms, and a concert hall. Undergraduate members of Alpha Mu have been unceasing in their efforts to make music a live part of campus activities. Do you know the student half-hours of music in Wheeler Auditorium, held throughout the semester, are so popular that in many cases the hall is

filled to capacity? Prominent musicians around the Bay give their time to these programs, and are doing much to stimulate real interest in fine music. In addition to these half-hours, Alpha Mu presents an informal evening concert at Stephens Union in the fall semester, and a formal concert at Wheeler in the spring, and these events obtain good publicity and are well attended.

## DR. KLEINSMID'S ATTITUDE TOWARD MUSIC

One of the principal addresses delivered during the recent convention of the National Federation of Music Clubs was the one by Dr. Rufus KleinSmid, president of the University of Southern California, whose college of music is one of the best known in the country. Dr. KleinSmid spoke in answer to the question of why music is not more fully recognized in allotting school credits at Universities. In a very extensive address he mentioned a number of objections. Among other things, he said:

"There is sham in music as well as in art and literature. The colleges and the universities cannot recognize that kind of music, even though it may be accepted elsewhere. Music has a constructive work to perform. It should inspire the heart, strengthen the will and enrich emotional life." We have not heard of anyone who wants universities to recognize sham music. There is plenty of excellent music worthy of recognition, and if universities would include music seriously in their plans of instruction they would contribute much to the elimination of sham.

While we agree with much that Dr. KleinSmid had to say about modern music, we would not go so far as to condemn all modern music simply because we may not understand it, or because we may not be in sympathy with all of it. Music, like any other cultural problem, must advance and progress or it will retrograde. It cannot stand still. While much of modern music may at present be in a transition period, one of these days a genius will come forth who will employ some of the advanced ideas in modern composition and mold them into a comprehensive form, and thus establish another new era in composition.

No matter what we may think of certain modern compositions, there is undoubtedly a new type of school of composition in the making. To deny this new trend any recognition is unjust as well as dangerous. We might just as well have denied a hearing to any of the great masters, who made new laws for themselves when the old established rules of theory and harmony became insufficient for the freedom of expression.

Notwithstanding this fact, however, we cannot be forced to enjoy a work simply because it is new. We cannot enjoy anything we don't like or can't understand after repeated hearing. The average modern composer simply has not as yet had any inspiration. Most of the time he writes mathematically instead of artistically. And those of us who become enthusiastic over something they really don't like or understand belong to those who are, as Dr. KleinSmid says, "shamming."

**Jacoba Roesing**, dramatic soprano, introduced **Leslie J. George**, tenor, in a joint song recital with herself at the Hebrew Home for Aged Disabled, 302 Silver avenue, on Sunday afternoon, July 12th. Philip Weinberg was the able accompanist. The following exceptionally fine program was interpreted by both artists with artistic judgment and exceptional vocal faculties:

Aus dem Hohenlied, Solomon's Song, Chap. VIII ..... Arnold Mendelssohn  
Sonntag ..... Brahms  
Der Musikant ..... Hugo Wolf  
Heiden-Roslein ..... Schubert  
Per Svinaherde ..... Swedish Folk-song  
Jacoba Roesing  
Die Walkure, Winterstürme wichen ..... R. Wagner

Ständchen ..... Schubert  
Am Feierabend ..... Schubert  
In questa tomba ..... Berlioz

Leslie J. George

Die Soldatenbraut ..... R. Schumann  
An den Sonnenschein ..... R. Schumann  
Wannung ..... Mendelssohn  
Slave Song ..... Schubert  
Golden Slumbers Kiss Your Eyes ..... Schubert  
Century ..... Schubert

Jacoba Roesing

Die beiden Grenadiere ..... R. Schumann  
Drink to me only, Original Setting, Old English  
In Amsterdam there dwells a maid, Old English  
Bonnie Sweet Bessie ..... Old Scotch  
Loch Lomond ..... Scott

Leslie J. George

Four Duets by R. Schumann:  
So waltze ich dich schreinet  
Wenn ich dich wieder  
Mädel  
Wieder

Jacoba Roesing and Leslie J. George



## NATIONAL MUSIC CLUB FEDERATION CONVENTION (SECOND INSTALLMENT)

In looking over the official program of the seventeenth biennial convention of the National Federation of Music Clubs we find that for each morning session a host or hostess had been appointed. For Monday morning the hostess was the San Francisco Musical Club, Mrs. Paul C. Westerfeld, president, assisted by Mrs. Stanley Hiller, Mrs. Roy Tremoureux, Mrs. M. O. Ernberger, Mrs. Arthur Parent, Mrs. Emil Hahl, Mrs. Charles F. Maury, Mrs. Harry Haley, Mrs. Thomas Inman, Mrs. Sofia Neustadt and Mrs. Waters Sellman.

For Tuesday morning the hostess was the San Francisco Music Teachers Association, Harriet Beecher Fish, president, assisted by Mrs. Jessie Wilson Taylor, Mrs. Opal Estudillo, Adolph Tewes, Ruth Viola Davis, Evelyn Sresovitch Ware, Raymond White, Alvina Heuer Wilson, Henrik Gjerdrum, Mrs. H. Roy Stovel, Mrs. Lillian Hoffmeyer, John C. Manning.

The day's proceedings began with an Education Breakfast of which Mrs. Harry Bacher of Ann Harbor, Mich., was the chairman. The subject on this occasion was: College Music and Public School Music. Vierline Kersey, California State Superintendent of Schools, Miss Estelle Carpenter, director of music of the San Francisco public schools and Mrs. Frances Catron, director of music in schools of Ponca City, Oklahoma, were the speakers.

The subjects devoted to the morning session on education were: Course of Study, Public School Music, College Music, Library Extension Pageantry, Choral Music in Industry, Civic Music, Music in the Home, National Music week, Radio, Motion Picture Music, Club Rating, Music Settlement Schools. Clinton Wunder of Hollywood spoke on motion pictures and music.

Musical selections were rendered by the Philomel Singers of Seattle, who sang The Star-Spangled Banner, and the Polytechnic High School Glee Club which, under the able direction of Miss Alma Rother, with Gladys Tilton Steel at the piano, sang two enjoyable compositions by Scheutke and Dickinson most effectively and Praise Ye from Attila by Verdi by Eleanor Wooley, Earl Bailard and Sture Johnson, members of the Polytechnic High School Glee Club, and members of the National High School Chorus in Detroit, 1931. This latter composition and its interpretation was also heartily applauded.

Miss Gertrude Field, Community Music School, San Francisco, spoke interestingly and informally on Philanthropic Music Education.

Tuesday afternoon at the Civic Auditorium Dr. Aurelia Reinhardt, president Mills College, spoke with her well-known authority and conviction on Music in the Academic Curriculum. The Morning Choral Club of San Diego, under the direction of Louis Bangert, conductor, and with Bess Bangert, accompanist, sang a group of songs by Bach (German), H. J. Stewart, Charles Wakefield Cadman, Chabrier-Waldteufel and Percy E. Fletcher.

A Standard School Broadcast, demonstrating method of teaching music appreciation by radio, was presented by the Arion Trio—Josephine Holub, violin, Margaret Avery, cello and Joyce Barthelson, piano. Jennings Pierce was the radio announcer.

During Tuesday evening the delegates of the national convention were invited to the first summer symphony concert under the direction of Walter Damrosch reviewed in last issue.

### WEDNESDAY, JUNE 24

The hostess for the Wednesday morning session was the Allied Arts Club of San Francisco, Mrs. E. G. Kerfoot, past president, assisted by Mrs. E. W. Mason, Mrs. Harry G. Parcell, Mrs. R. F. Powers, Mrs. Brenton W. Grable, Mrs. Viola Hagopian and Miss G. Scatena. The day's proceedings started with an Extension Breakfast of which Mrs. H. L. Miller of Madison, Wis., was the chairman. The subject was Course of Study, discussed by Mrs. C. N. McHose of Lancaster, Pa. The speakers were: Mrs. Elmer James Ottoway on Why Federate and Miss Jessie Fredericks on Music in the Libraries.

During the business session in the morning the Monday Music Club of Portland, Ore., P. A. Ten Haaf, director, sang a short program excellently and Dr. Rufus von Klein Smid, president of the University of Southern California spoke on Music Study at the Colleges.

On Wednesday afternoon took place the trip to the University of California which will be reviewed by Anna Cora Winchell. The evening was spent at Mills College, which event was also attended by Miss Winchell.

### THURSDAY, JUNE 25

The hostess of the day was the Pacific Musical Society, Mme. Rose Relda Cailleau, president, assisted by Mrs. William Ritter, Mrs. D. Hirschler, Miss Irene Meussdorffer, Mrs. G. L. Parkhurst, Miss Violet Sharp, Mrs. Evelyn S. Ware, Mrs. Franklin Flick, Mrs. Grace Campbell, Mrs. C. A. Norris, Mrs. I. Hesselberg, and Mrs. William Day.

The subject at the Breakfast was Music in Religious Education, L. E. Behymer was toastmaster. The speakers were Tsianina, Internationally known Indian singer, and Rev. John Ribeyron of St. Mary's College. The morning session was devoted to reports from the department of publicity and the subjects and speakers were: Publicity Department, Mrs. Henry Schurman, chairman; Music Club Magazine, Editor, Mrs. Helen Harrison Mills; Magazine Extensions, Mrs. Henry M. Petit; Music Journals, Mrs. T. C. McCobb; Radio Publicity, Mrs. Nelle M. Johnson; Music in Religious Education Bulletin, Editor, Mrs. Grace Mabce; Junior Bulletin, Editor, Miss Julia Williams; Program Exchange, Mrs. De Los Hill; Printing and Publishing, Mrs. E. N. Davidson; Custodian of Flags, Mrs. Mary G. Reed; National Music League, Miss Ramona Little.

The high light of the morning's musical program was a brief piano recital by Charles Cooper, the distinguished pianist, who aroused genuine enthusiasm and delighted the seven hundred delegates with the musicianship and artistry that forms such a splendid part of his accomplishments. The program included: 32 variations, C minor (Beethoven); Nocturne (Chopin); The Fountain of the Acqua Paola (Griffes); Concert Arabesques on the Beautiful Blue Danube (Strauss-Schulze-Evler). The MacDowell Chorus of Portland, Ore., and the Elizabethans of Edmond, Oklahoma, C. E. Macklin,

director, also participated in the program.

During the afternoon a number of choral societies presented one of the most important programs of the convention. The Women's Lyric Club of Los Angeles, an organization that has forged ahead under the splendid leadership of J. B. Poulin until it has become one of the leading women's choruses in the country, opened the afternoon's proceedings. It was followed by the A Capella Choir of the Denver College of Music, one of the finest organizations of its kind we have ever heard, who, under the direction of John C. Wilcox, sang a program of well chosen compositions in a manner that thrilled the large audience. The Lucille Bethel Chorus of Newark, N. J., with Lucille Bethel, conductor, and Mildred Unfried as accompanist, distinguished itself by interpreting tastefully the program selected by it. The MacDowell Club of Portland, Ore., William H. Boyer, director, concluded the program and proved itself worthy to be in such excellent company.

The complete program of the afternoon was as follows:

#### WOMAN'S LYRIC CLUB Los Angeles

God in Nature.....Shubert  
May Night.....Palmgren-Lester  
My Heart Is in Bloom.....Brahms-Brown  
The Gateway of Ispahan.....Foote  
Summer Noon on the Desert.....  
.....Elmer Remick Warren  
The Dream Shall Live.....  
.....Mrs. M. Hennion Robinson  
Babylon.....Joseph Clokey  
The Moon Drops Low.....  
.....Charles Wakefield Cadman  
Director, Mrs. J. B. Poulin

#### DENVER COLLEGE OF MUSIC

A Capella Choir  
John C. Wilcox, Conductor  
LeRoy R. Elser, Assistant Conductor  
(a) Ave Verum Corpus.....William Byrd  
(b) Matona Mia Cara.....Orlando Lassus  
(c) The Pretty Ploughing Boy.....  
.....Arr. by Gerrad Williams  
(Somerset folk-song)  
(a) Adagio from String Quartet, Op. 74.....Beethoven  
(Arr. for humming voices by Newton H. Pashley, MSS.)  
(Solo Cadenza sung by Mary Wood-Beatty, Soprano)  
(b) Death Croon (Hebrides song).....  
.....Arr. Newton H. Pashley (MSS.)  
(Soloist, Lucille Fowler-Marks, Contralto)  
(c) V' Shom'ru (Sacred Hebrew motet).....  
.....S. Ancis (MSS.)  
(a) Night.....T. Tertius Noble  
(b) Water Boy.....Arr. by Claude MacArthur  
(Soloist, Royden S. Massey, Tenor)  
(c) Angel Spirits Ever Blessed.....Tschaiowsky

#### LUCILLE BETHEL CHORUS

of Newark, N. J.  
Lucille Bethel, Conductor  
Mildred Unfried, Accompanist  
Pridi Ty Subajko.....Decms Taylor  
(Wake Thee, Now, Dearest)—Czecho-Slovak Folk-song)  
Onward March, Grenadiers.....Reynolds  
Tell Me, Mother.....Weckerlin  
Sparkling Sunlight.....Arditi  
Suscepit Israel.....Bach  
(His Servant Israel)  
Fa la Nana Banline.....Sadere  
(Rock-A-Bye Baby Mine)  
Widmung (Dedication).....Schumann  
Vere Languores Nostros.....Lotti  
Love in Brittany.....Lefebvre  
Italian Street Song.....Herbert  
(Soprano obbligato by Irma T. Fensel)  
MacDOWELL CLUB  
Portland, Ore.  
William H. Boyer, Director  
Slave's Dream.....A Matthews  
To the Sea.....MacDowell  
Israel.....Stillman Kelley  
Twelve Days of Christmas.....L. V. Saar  
Sonnet.....Horsmann  
Spring Went By.....O. Wicks  
Good Night, Beloved.....Nevin

The evening was devoted to the International Reciprocity Dinner, during which a number of excellent speakers devoted themselves to the subject

of international reciprocity in music. Mrs. Helen Harrison Mills was chairman of the evening and presided with that ease and graciousness which has made her such a popular leader of the federation movement. Mrs. Mills is editor of the official Federation Magazine. The speakers included: Mrs. J. Ottoway, Walter Damrosch, Dr. Leigh Henry, Archibald Charleton, British Consul General, Dr. von Hertig, German Consul General, Mr. Tong, Chinese Consul, Mrs. Edg. Stillman Kelly, Mrs. Chase of Alaska, Alexander Fried, Richard M. Tobin and Henry Cowell.

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musical numbers were contributed by Cameron McLean, baritone, accompanied by Mabel H. Mabel and Vasia Reef, bass, accompanied by Miss Janet Wilson and Emily Roosevelt, piano.

**FRIDAY, JUNE 26**  
The host for this day was the Musical Club of San Francisco, Antoine Vally, president, assisted by John Manning, Charles J. Lamp, Emil J. William E. Chamberlain, Samuel Savannah and John Haraden Pratt. The day's official activities began with a Publicity Breakfast, Mrs. Henry Schurman, chairman. Addresses were given by Redfern Mason, who spoke of his usual eloquence on Subsidization of Music, Alexander Fried, Mrs. Ottoway, Mrs. Mildred Shipman, Erick W. Riesberg Mr. La Belle the News and Alired Metzger. The session of the morning was devoted to the subject of Finance and speakers were: Chairman, Mrs. Stillman Kelly; Endowment and membership, Mrs. Grace Wat-Duckwall; Ways and Means, Mrs. Reid Steele; Budget, Mrs. Abbie L. dy. This was followed by discussion on legislation, chairman Mrs. M. Stoddard and Music in Education Demonstration by Mrs. J. er. The session closed with a discussion of Music in Religious Education—chairman Mrs. Grace W. Mabee. Lists of addresses and speakers were: Course of Study, Mrs. C. N. ose, Program Exchange, Mrs. R. ey, Choir Festivals and Contests, n M. Tindall. A most interesting instructive address was delivered by Reuben Rinder on Religious c.

During the afternoon an excellent gram was heard which is described and reviewed upon another page of issue.

During the evening Mrs. Lillian Ingham, local chairman of the convention, sprung one of her unforgettable surprises. However, preceding the Presidents' Frolics was a sound reproduction of Pagliacci which one Gallo recently introduced in New York. It was a portable apparatus therefore not sufficiently capable of presenting all the excellent features of opera. However, it was enjoyed by a large audience.

The Past Presidents' Frolics Dinner devoted to real fun. There was an attendance of more than 500, the various delegations from the States had of their own and entertained the guests with their cleverly improvised "je" or "state yells." A procession of "hangovers" from the nineties led a riot, headed by Mrs. Birmingham in the fashion of thirty years ago, a variety of dress being reproduced, from a bathing suit to a Prince of Wales. There were some excellent acts on the stage among which the Port-Ore., Leapfrogs deserved the

**SATURDAY, JUNE 27**  
The announcements of the election of the National Board proved specially interesting, the result being: Mrs. E. J. Ottoway of Michigan, Mrs. n Birmingham of California, Mrs. Jardine of North Dakota, Mrs. Miller of Wisconsin, Mrs. Edgar an Kelly of Ohio, Miss Julia s of Maine, Mrs. Helen Smelling Washington, Mrs. J. F. Hill of essee, Mrs. T. C. Donovan of sylvania, Miss Julia Williams of Jersey, Mrs. W. H. Raymond of tucky.  
Henry Schurman of Indiana, J. C. Byron of Maryland, Mrs.

Shelton G. Dowell of Arizona, Mrs. O. F. Wadsworth of Montana, Mrs. George Hail of Rhode Island, Mrs. George S. Richards of Minnesota, Mrs. P. W. Chappell of Colorado, Mrs. F. L. Milliken of Massachusetts, Mrs. Caruth Jones of Louisiana, Mrs. Harry Bacher of Michigan, Mrs. Helen Harrison Mills of Illinois, Mrs. Grace Goddard of New York.

Miss Julia Fugua of Virginia, Mrs. Lewis C. Lawson of Oklahoma, Mrs. J. F. Lyons of Texas, Mrs. Nellie May of Oregon, Mrs. Rufus N. Garrett of Arkansas, Mrs. John W. Wilson of New Mexico, Mrs. Cora Cox Lucas of South Carolina, Mrs. Delos Hill of Georgia, Mrs. Nell Johnson of Iowa, Mrs. Victor Hanson of Alabama, Mrs. I. H. Masters of Idaho, Mrs. C. G. Hiestand of Florida, Mrs. Archibald H. Cook of Connecticut, Mrs. E. E. Squiers of Nebraska, Mrs. Etta H. Morris of New York, Mrs. Albert Hoxie of Pennsylvania, Mrs. T. J. Gilstrap of Kansas, Mrs. E. H. Cahill of New York, Miss Florence Tobin of Alaska and Mrs. Monroe G. Cheny of Texas.

Condemnation of the jazzing of the classics was the subject of an outstanding resolution of the National Federation of Music Clubs in the concluding sessions of the seventeenth biennial convention of the federation at the Palace Hotel.

The federation will request leading broadcasting companies not to permit syncopated versions of master music to be performed over the radio.

Aid for American artists was planned in other resolutions of the federation. Music club directors were urged to consult with the American Music Chairman before engaging musicians for their concert attractions, so that worthy American singers and players can be given a preference.

Attention of every club leader was called also to the winners of the convention young artists' contests. A campaign will be carried on to secure for them the recognition and assistance of frequent concert appearances.

The federation passed a resolution to commend colleges and universities that give academic credit for musical study. The policy of promoting musical education in advanced institutions of learning will be vigorously continued, and the federation will give faculties practical help in arranging curricula of music for lay students as well as music specialists.

The officers were with one exception re-elected for the next two years. The one exception was Mrs. Henry Schurman who was chosen as recording secretary. Mrs. Elmer J. Ottoway of Port Huron, Mich., was unanimously elected to succeed herself as president. The others are: Mrs. J. A. Jardine, of Fargo, N. D., first vice president; Mrs. W. A. Mabee, of Los Angeles, second vice president; Miss Julia E. Noyes, Portland, Me., third vice president, and Mrs. T. C. Donovan of Pittsburgh, Pa., treasurer.

Minneapolis was chosen for the next convention city in 1933. On Sunday the delegates were treated to automobile drives in and about San Francisco and on Monday the Bohemian Club was the host for 400 delegates at Bohemian Grove at luncheon and during a specially arranged program which was reviewed by Miss Winchell in last week's issue of this paper.

Next week, in the final article of this series, we shall pay attention to personal impressions gained from the convention and to an enumeration of the

distinguished personalities and visitors that we encountered at the various functions.

## THE BERKELEY MUSICAL ASSOCIATION'S 22D YEAR

The Berkeley Musical Association, organized in 1910, announces its twenty-second season for 1931-1932. The course will include six great musical attractions. By special arrangement with the University of California the Association will include in the coming season's series two concerts by the San Francisco Symphony Orchestra under the direction of Basil Cameron of London and Issay Dobrowen of Russia in addition to four great artists, namely Joseph Szigeti, Bohemian violinist, Richard Crooks, tenor, Jose Iturbi, pianist, Sigrid Onegin, contralto.

Through the courtesy of the University of California an extra added advantage to members of the Association has been secured whereby tickets for two extra concerts by the San Francisco Symphony Orchestra on the campus, other than the two included in the Berkeley Musical Association series, may be purchased through the Association at a special rate to members only. All the concerts will be given in Harmon Gymnasium on the campus of the University of California.

The officers of the Berkeley Musical Association are: Prof. Leon J. Richardson, president; E. Clarence Holmes, vice president; William E. Chamberlain, secretary; Samuel M. Marks, treasurer. Directors, Mrs. A. O. Leuschner, Mrs. J. G. Berryhill, Jr., Miss Marie Louise Hillgard, Miss Victorine Hartley, Miss Elizabeth Simpson, Louis Bartlett and Prof. Baldwin M. Woods.

## BRUNO ZIRATO HONORED

Bruno Zirato, manager of distinguished artists, formerly secretary to Enrico Caruso and husband of Nina Morgana, the famous Metropolitan prima donna soprano, was recently appointed assistant manager of the New York Philharmonic Orchestra, a position that involves many practical details of the orchestra management for which reason the choice of Mr. Zirato must be regarded as well merited recognition of his executive ability.

Zirato succeeds Edward Erwin who has resigned for other work. Zirato was born in Italy. He was married in 1921 to Nina Morgana, concert soprano and member of the New York Metropolitan Opera Company. For some years until Caruso's death he was the great tenor's personal secretary. He collaborated with Pierre Key in writing a Caruso biography. He used to be business manager of the Musical Digest. Later he became attached to the executive staff of the Concert Management Arthur Judson. He is the business representative of many leading artists, and is the United States representative of the eminent Emilio Ferone Theatrical Agency of Milan.

## RIGOLETTO TO BE GIVEN

Alberto Terrasi announces that he will present the California Opera Company in a performance of Rigoletto at the Scottish Rite Auditorium on Friday evening, August 28th. The production will be under the able direction of Augusto Serantoni, the stage direction of Giulio Cortese and the management of Louise Taber. The cast of charac-

ters will be as follows: Rigoletto, Alberto Terrasi; Duke of Mantua, A. Vincenzo Ceccarelli; Gilda, Josephine Tumminia, who will make her San Francisco debut on this occasion; Madalena, Nona Campbell; Countess of Ceprano, Olga Baroni; Giovanna, Nina Bonardi; Monterone, John Teek; Marullo, E. Alibertini; Ceprano, Giulio Cortese; Borsa, Albert Vanucci; Paggio, Adelina Poggi.

There will be a chorus, orchestra and ballet. As the singers are mostly well-known artists, an enjoyable performance should be the result of this enterprise.

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## CADMAN WORKS FEATURED

Distinguished American Composer's Violin and Piano Sonata Enthusiastically Received

BY ALFRED METZGER

During the course of the recent convention of the National Federation of Music Clubs a number of delightful programs were presented. Naturally, when it was necessary to attend so many business sessions, breakfasts, luncheons and banquets, it was a practical impossibility to also listen to all concerts. There was, however, one which we certainly would not have missed for all the free "feeds" in creation and that is the Friday afternoon concert at the Civic Auditorium on June 26th when Charles Wakefield Cadman's violin and piano sonata was presented.

We have always had a soft spot in our heart for Mr. Cadman and his compositions. We regard him as one of the very greatest and most industrious composers this country has produced. His versatility is astounding. It does not make any difference what he may decide to compose—whether it be a song, an opera, a piano or violin solo, a chorus, a cantata or a pageant—he always strikes a note of sincerity, he is always original, he always has something to say and he says it in a straightforward, frank, easily understood and unpretentious manner. There is no mistake regarding the musical intention he has. It is his simplicity of style and his individuality of expression as well as his fine melodic invention that has always appealed to us strongly and he, of all living American composers, strikes the most sympathetic chord in our heart.

And so we felt that when there was an opportunity to hear a violin and piano sonata by Charles Wakefield Cadman which we never had heard before we immediately reserved that afternoon beforehand and since then had never any regret for having done so. Without adopting the bad characteristics of the so-called modern school, Mr. Cadman is sufficiently up to date in his work to strike out for himself. He maintains the classic outline of the sonata and yet does not become imitative or old-fashioned. He selects his musical idea, develops it ingeniously and brings it out in varying forms of delightful contrasts. The first movement is truly spirited in character and was played by Mr. Cadman at the piano and Sol Cohen, violin, with exceptional discrimination, judgment, emotional sentiment and technical finish.

The second movement with its graceful, flowing phrases and its poetic atmosphere simply sang its way into everyone's mind. Nowadays it is so rarely that melody flavors the periods of a composition that Mr. Cadman's classic comes as a welcome stranger to your musical comprehension. The third movement again shows liveliness and sprightliness and you listen to the end with regret as you would like to have heard a little more of this musical delicacy. It is a work that no artist need be ashamed to play. It may well take its place among the foremost classics.

Not a little of the success of this work was due to the splendid interpretation it received at the hands of the interpreters. We have heard Mr. Wakefield's fine pianistic art on several occasions, but this is the first time we had a chance to appreciate Sol Cohen's musicianship. He grasps the sentiment

of the composer without hesitancy and plays with the understanding and convincing powers of the true artist. His solid musicianship revealed itself particularly in a work demanding intelligence as well as emotionalism. Mr. Cadman certainly need not regret having dedicated this Sonata to Sol Cohen. The work is still in manuscript and we trust it will soon be published.

The Philomel Singers of Seattle, under the able direction of R. H. Henrik, director, with Ethel Payne Collins, accompanist, sang: Hymn to the Night, Children of the Moon (Elinor Remick Warren); A Cappella—The Flowers of the Forest (Old Scotch arranged by Hugh S. Robertson), To the Evening Star (Granville Bantock), Gay is the Rose (Canadian Folk Song, arranged by Louis Victor Saar), The Wind's in the South (John Prindle Scott), Capri, a Barcarolle (Charles Olmstead Bassett), The Maid of the Mist (Charles Wakefield Cadman). Sydney Laurence Dixon sang tenor solos and obligatos for the Philomel Singers.

The Burbank Choral, Charles Le Roy Munro, conductor, Myrtle Radcliffe Hart, accompanist, Ray Howard Crittenden, guest soloist, and Charles Wakefield Cadman, guest accompanist, rendered the following group of compositions, much to the delight of the large audience: Dawn (Curran), As Torrents in Summer, a capella (Elgar); Annie Laurie, a capella (Dudley Buck); Viking Song (S. Coleridge Taylor); Stars of the Summer Night, a capella (Woodbury); In the Pride of May, Madrigal, 8 parts, text by Thomas Weeks, English poet, 1842 (Charles Wakefield Cadman), The Sunset Trail, text by Gilbert Moyle (Cadman.)

Since the choral works will be reviewed by Miss Winchell in another part of this paper we shall not go into any further details except to say that Charles Wakefield Cadman was the recipient of long sustained and thoroughly cordial ovations at the conclusion of each of his compositions.

F. W. Riesberg, of New York, introduced the program with a group of organ numbers which received hearty rounds of applause from the large number of auditors.

## SIMPSON STUDIO PROGRAM

The most brilliant program yet heard in the Elizabeth Simpson studio was given there Saturday afternoon, May 16th. Six members of Miss Simpson's artist class, who are soon to appear publicly, gave pre-hearings of their numbers. This group includes Philip Nelson, Doris Olsen Howard, Doris Osborne, Ethel Long Martin, Gertrude Wepfer, Helena Munn Redewill. Other members of the artist class also contributed to the noteworthy program which included: The Little Windmills, Couperin; Le Coucou, Daquin; Rondo, E flat, Hummal; Perpetuum Mobile, von Weber; Prelude, E minor, Mendelssohn; Intermezzo, E flat, Brahms; Intermezzo, E flat minor, Brahms; Rhapsodie, G minor, Brahms; Sonata, B minor, Chopin; Polonaise, A major, Chopin; Fille aux cheveux de lin, Debussy; Doctor Gradus ad Parnassum, Debussy; The Little Shepherd, Debussy; The Lark, Glinka-Balikireff; Menuet, Borowski; Sequidilla, Albeniz; Italiana, Respighi; Polichinelle, Rachmaninoff; Meditation, Tchaikowsky; Concerto, E flat major, Liszt.

Orchestral accompaniment of the Mozart and Liszt concertos was played on second piano by Miss Simpson.

## MARGO HUGHES A SUMMER VISITOR IN SAN FRANCISCO

Margo Hughes, one of the best equipped accompanists and ensemble players it has ever been our good fortune to hear, is spending the summer in San Francisco after several seasons' absence in New York. Mrs. Hughes belongs to that distinguished set of efficient artists who have to leave their home city to gain recognition. During her two or three stays in the American metropolis Mrs. Hughes has accompanied the following imposing list of artists in concerts: Johanna Gadske, Frances Alta, Arthur Hackett, Clarence Whitehill, May Peterson, Merle Alcock, Jeanne Gordon, Paul Koschanski, Lionel Curtis, violinist, Mario Laurenti, baritone, George Meader, tenor, Kathlyn Howard, contralto, Raphael Diaz, tenor, Marie Tiffany, soprano.

The mere experience gained by association with such distinguished leaders in the musical world is in itself a rare source of knowledge and an artist who, like Mrs. Hughes, has added to her education so many experiences from artists of world renown should be in great demand in her home city not only as artist, but even more so as instructor. If her brief stay in her home city is not taken advantage of by those who sadly need the advice of one recognized in the musical center of the country, such neglect would cast a reflection on those unable to discover the advantages which Mrs. Hughes is able to dispense.

## ULTRA MODERNISTS HEARD

The New Music Society of California, of which Henry Cowell is president, offered a program in June at the Rudolph Schaeffer Studios. Works by ultra modernists were introduced for the first time here, two outstanding ones being the String Quartet by Roy Harris, and Rat Riddles for voice, oboe, percussion and piano, by Ruth Crawford, which is said to have gained much attention in other sections. Surely its title might be alluring if finally not satisfactory, but these works call for supreme technique and ears trained to discard the raucous which so entangles whatever of melodic line there may be—and it is a feat to accomplish such.

Henry Cowell presented his Six Paragraphs for string trio, and Five Pieces for clarinet and piano is the work of Alban Berg. The participating artists were Doris Barr, Nora Blaney, Doris Hoyt, Laurinne Mattern, Carrie Tell, Raymond Tenney, Carol Weston and the Marian Nicholson Quartet.

## MONDAY EVENING EVENTS

A series of Monday evening receptions with program is being held at the home and studio of Mrs. Gilbert Moyle in Berkeley. During a summer session of special music features, which Mrs. Moyle maintains each year, resident and other artists are presented for the pleasure of students and guests, with the various arts represented.

Joseph Swickard, of screen fame, especially notable for his impersonation of the father in the Four Horsemen of the Apocalypse, gave dramatic outlines at a recent evening, which included grave and gay. The Wildwood Violin Choir, directed by Orley See, a member of the San Francisco Symphony Orchestra, offered a most attractive and finished program July 13th. Mrs. Moyle will present pianists, readers and vocalists during the session which closes in August.

## CYRIL SCOTT DEDICATES WORK TO BROSA QUARTET

By Anna Cora Winchell.

Variation in the program of the Brosa String Quartet was extended to a first reading here of Cyril Scott's Divertimento, Wednesday evening, July 8, at the music hall of Mills College. Dedicated to the Quartet, the composer offered the note of modernism in a vein acceptable to any mind. His flares of imagination run in this, through a short string of them, not detached, and while one may not share just the whim of Scott's mind there is revelry and insouciance; fragrant tones asserting their way through some chaos; and a whirlwind motive is really more apparent than suggested. Divertimento bears its name well, and while not a work of serious import has most interesting phases.

The Haydn D minor Quartet (The Quinten) is Haydn in a mood of reminiscence—at least, so it came to some of us as we fell under a fine spell. These players, whose vital charm is that of quiet reverence for chamber music, sang the Haydn as though it might have been a gentle chant, where even the variation from an andante, a menuetto to a vivified finale, did not dispel an underlying gracefulness. It was almost too beautiful a thing from which to awaken quickly.

Ravel's F major Quartet gave the climactic note, and in the modernistic idiom of this composer there is never the raw. He plays courageously with dissonance and they remain as such, tempered by near-lying harmony; no dissonance turns to discord direct, and the tang but heightens the loveliness of long cadences of inspiration.

One cannot say too much, nor speak too often of the superior privilege attached to the hearing of these Brosa players. They are exquisite but firm; alive to the import of messages within the score, which are not merely skimmed over in pretense of ethereal interpretation. One's ear and spirit are constantly sustained, though harmonies are blown across as a first spray.

Tomorrow evening's program, July 22, will offer the F major Beethoven Quartet, op. 59, No. 1, and the Frank Bridge Quartet, No. 3, dedicated to Mrs. Elizabeth Sprague Coolidge.

## PARLOW-TILLY RECITALS

Two sonata programs of violin and piano will be given at Carmel by Kathleen Parlow and Margaret Tilly July 18th and 25th. The Pizzetti Ildebrando, which has never been played on this coast, will have its first hearing through these players at the second concert.

The first date will offer the Brahms minor, the Mozart D major and the Cesar Franck. Beethoven's C minor and Brahms' A major sonatas will precede the Pizzetti in the second program. Miss Parlow is first violin and director of the Parlow String Quartet which plays at Mills College each week during the winter terms. Miss Tully is also known on two continents and is spending the summer in California.

Helena Munn Redewill, past president of the San Francisco Branch, League of American Penwomen, is the guest. Mrs. Ossip Gabrilowitsch (Clara Clemons) in Detroit. During her absence, M. Redewill will offer Musical Miniatures in Chicago, Ann Arbor and Minneapolis appearing at the University Conservatories in the two latter cities. Given in costume, Mrs. Redewill has a charming set in Fantasies of France, Silhouettes of Spain and Romantic Russia.



# FREDERICK W. RIESBERG Known and Distinguished Organist and Pianist a Pupil of Liszt Visitor at Club Convention

Frederick W. Riesberg, staff correspondent of the Musical Courier and organist and pianist of note, having been a pupil of Liszt, was one of the foreign visitors at the recent biennial convention of the National Federation of Music Clubs. Mr. Riesberg accompanied by his wife and two daughters. He participated in one of the programs when his organ solos were heartily applauded and one of the busiest visitors at the meetings. In the season of Chicago we have the following interesting biographical sketch of Mr. Riesberg:

Of variety is the spice of Frederick W. Riesberg, one of the organists who bring plenty of seasoning in their work. He is a rare combination of pianist, organist and newspaper man. It is presumed that whatever success he has gained in his work as a musician are offset by the more arduous pursuits of a writer on music. That as it may, Mr. Riesberg possesses a charm which his wide experience as a journalist undoubtedly has needed.

Mr. Riesberg does not reveal the date of his birth, but it is not so long ago as to cause comment and not so recently as to class him as a youth. As a pupil of Liszt and under this teacher he acquired much of the knowledge which he imparts as professor of music and department head at the New School of Music and Arts, Riverside Drive and Eighty-seventh street. In 1923 he was organist and director of the Greene Avenue Baptist Church, Brooklyn, where he presided at a large three-manual Austin organ and later at Calvary Baptist Church. He also gave a recital at the Bicentennial Exposition in Philadelphia. This was the third time he

has been heard at a great fair, for he played at both the Pan-American in Buffalo in 1901 and at the St. Louis Exposition in 1904. Mr. Riesberg was a member of the executive committee of the National Association of Organists for six years.

"Mr. Riesberg's newspaper work is done on the Musical Courier of New York and his reviews of concerts in



F. W. RIESBERG

that prominent weekly are known to musicians the country over.

"Like some young men and more young women, Mr. Riesberg feels a certain delicacy about revealing his age. In answer to the cross-examination of The Diapason on the point of his modernity or antiquity, Mr. Riesberg said:

"Replying to your inquiry I have to report that I was born more than fifty and less than 100 years ago, in Norwich, N. Y., known as the smallest incorporated city in New York State, where Gail Borden started his milk products, also the home of the Maydole hammer and of Unguentine. Our summer home is here on the highest mountain, where as a boy I picked strawberries and gathered chestnuts—and still do. What with radio, our car, family of one wife and two home-grown daughters, frequent guests, etc., we pass a pleasant summer."

## OTHER WISMER HONORS EUGENE YSAIE MEMORY

Other Wismer, the well-known violinist and ensemble player, a pupil of Eugene Ysaie, honored that distinguished master's memory with a special concert, taking place at the Palace of the Legion of Honor, on Sunday afternoon, June 7th. The program consisted of a brief address by the acting consul of Belgium, Paul Vanderstiche, compositions by Beethoven, Cesar Franck, Saint-Saens, Vieuxtemps and others. Hother Wismer interpreted the Ysaie Sonata and the Vieuxtemps Op. 19 with that unquestioned sincerity of purpose with which he faithfully invests all his interpretation.

Other Wismer had the assistance of the San Francisco artists of distinction and also that of the distinguished violinist, Antonio de Grassi, who played the Saint-Saens Rondo Capriccioso with brilliancy of style for which he has become so well known in the bay area. The Ysaie Sonata is for violin and demands exceptional skill for its rate performance. Mr. Wismer heartily complimented upon his interpretation and his loyalty as a teacher was universally recognized.

## 'CELLO AND PIANO SONATAS

Flori Gough-Shorr, 'Cellist, and Ada Clement, Pianist, Give Excellent Program of Classic Works.

Flori Gough-Shorr, 'cellist, and Ada Clement, pianist, gave an extraordinarily well selected and representative Sonata recital for 'cello and piano, at the theatre of the Palace of the Legion of Honor on Sunday morning, June 7th. A splendid audience was attracted to that very attractive edifice and they listened with pleasure to the following program: Sonata for 'cello and piano, op. 102 No. 1 (Beethoven); 'Cello solo—Rondo (Boccherini), Prayer (Bloch), Asturiania (De Falla), Jota (De Falla); Sonata for 'cello and piano—Prologue, Serenade et Finale, Finale (Debussy).

Both artists well merited the repeated ovations that were their reward for an unusually musicianly and well rounded out artistic interpretation of those old and new classics. Their ensemble work was particularly admirable and their individual ideas thoroughly impressed their listeners with their mature judgment and artistry.

## SIXTH CONSECUTIVE SEASON

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Miss Alice Hotzokorgian, soprano pupil of Mrs. Emma N. Fitch, a Fresno student, gave a vocal recital at Mrs. Fitch's studio in Berkeley on Friday evening, June 19th. Miss Hotzokorgian sang compositions by Giordani, Franz, Serradelli, Arditi, Cadman, Handel, Mendelssohn, Curran and Leoni with exceptional ability.



## PROCEEDINGS OF MUSIC TEACHERS CONVENTION

By Anna Cora Winchell.

(Continued from last issue)

Official activities concerning the annual convention of the California Music Teachers' Association, held at Del Monte, was opened by President Max van Lewen Swartout giving greetings. The song adopted by the state organization, sung to the tune of America, has words by the late Mrs. Henry Bretherick and was sung under the leadership of Mrs. Alvina Heuer Willson, with Mrs. Edward E. Young at the piano. Mayor Dr. J. P. Sandholdt, Mayor of Monterey, together with others of the municipality, contributed their welcome, and Miss Harriet Beecher Fish, president of the San Francisco Branch, serving as host to the convention, extended courtesies to all visitors.

Monday, June 29th, the opening day, in all probability offered the cream of the convention programs, during which music, talks, round tables entered in enthusiastically. These included, in part, an address on A Closer Affiliation of the M. T. A's. with the National Federation of Music Clubs, by Paul Stauffer, San Diego County Branch, and former president of the Colorado Federation of Music Clubs; violin group, Glen Halik, San Joaquin County, Miss Miriam Burton, accompanist.

Interesting piano works, inclusive of state composers, were played by George Kruger. Beyond the Mist, An Impression for the Piano, by Gardner Eyre of Fresno, was notably poetic and mystic, and Pierre Douillet's Gavotte a l'antique (MMs.) and Pensee Fugitive held a quality of charm. Douillet is one of San Francisco's veteran pianists and composers, and Gardner Eyre, a pupil of Leschetizky, is a brilliant performer. In private life she is Agnes de Jahn.

The vocal round table of the afternoon session involved speakers of San Francisco, Sacramento, San Diego, Hollywood, presided over by Mme. Rose Relda Cailleau of this city. It was a lively session in which the life and immortality of all vocal expression seemed dependent on the small syllable, "a," or "ah," and its usage, discussion of which appeared capable of bringing on an indeterminate war, so eager was each exponent to prove his or her way the only one. The technical points concerned What Has Teaching Taught You, Have You Improved Your Method of Teaching? Does The Vowel, "Ah," Develop the Voice? Do You Blend Vowels for High Tones? Where Is the Sounding Board of the Voice? How Do You Teach Pianissimo and Crescendo? Indeed, here was much to dissect and cull!

Roy Harris, on Some Problems of the Composer, met with sympathetic appreciation during his talk, which showed intimate experience with various problems. Earl Fraser, pianist, Orange County, played a group in which extreme modernism was featured. Fraser has not been forgotten since the Stockton convention in 1927, when he delivered a big tone and introduced more of Scriabin than had previously been heard by the M. T. A. George Gershwin, Howard Hanson, Henry Cowell and Roy Harris constituted the present group of composers.

The annual banquet, assembling professionals, visitors, all others interested in musical feasting, was the event of Monday evening in one of the attractive rooms of Del Monte. Samuel Savannah, San Francisco, toastmaster, employed a theme which might arouse to action any motion ready to burst at the moment. It dealt with the pros and cons of extreme

modernism and the classic, questioned as to the longevity of either or both. Opinion might have waxed toward serious complications, except for the fact that these banquets are invested primarily with the spirit of frolic, and those of hidebound or radical tendencies were prevented from dueling about the board. The purely musical feature was a group of Mexican songs by Hannah Wells Fletcher, San Francisco, who gave every pleasure.

A note, high in its intellectual and practical worth, was that pronounced by Professor Arthur G. Wahlberg, Fresno County Branch, and which opened the Tuesday morning session, June 30th. His analysis of Readjustment of the Music Teacher to Prevalent Economic Conditions covered valuable ground and brought to mind fine material on which that audience may ponder long.

An illustrated lecture recital (piano) by Beatrice Colton, Alameda County, was competently presented, verbally and instrumentally, under the caption, A Twentieth Century Evaluation of Pre-Bach Music.

Co-operation in Defense of Music as an Art, Florence Barnes, San Bernardino County; Teaching Materials, Adelaide Trowbridge Perry, and Some Phases of Vocal Technique, Allen Ray Carpenter, both of Los Angeles, closed the morning session.

Tuesday afternoon was given to a piano round table, conducted by Elizabeth Simpson, Alameda County, in which many of the more prominent teachers engaged. The specific topics were: How Can We Train Parents to Full Co-operation? Is Class Teaching a Present Day Need? How Can We Make the Radio a Help Instead of a Hindrance? Can We Keep the Child's Interest Alive in Spite of the Distractions of Modern Life? How? What Is the Most Pressing Problem of Your Own Teaching? What Is the Most Pressing Need of Your Musical Community?

Hazel Pritchard and Mrs. E. R. Rooney, Sacramento County, gave the Mendelssohn Capriccio Brillante as a piano duo. This was followed by a delightful group of songs by Roberta Butler McDonell, soprano, Alameda County, with Beatrice Colton at the piano. The list held variance and Mrs. McDonell gave charm to every number through the finished manner of her art.

Musical Taste, as Influenced by Radio, was explained by Arthur Garbett, educational director, National Broadcasting Company, San Francisco. The Tuesday evening program was occupied by Charles Cooper, pianist, as guest artist; Sol Cohen, violinist, Los Angeles, and Annae K. Blotcky, contralto, San Francisco.

The brilliance of Cooper was at once recognized and applauded as he mastered the Brahms F minor Sonata, op. 5, and again his technical prowess was evident in the Strauss-Schulz-Elver Concert Arabesques on the "Bluc Danube." In variation of the bravura style, the player gave a charming Griffes number, The Fountain of the Acqua Paola, and Chopin numbers.

Sol Cohen displayed his compositional faculties in a group of four, in which such themes as In the Night, Hob-goblin, Mirage, Concert Waltz, showed unmistakably a tenderness of nature mingling with the finer mysticisms. Facility added delight to this group and Cohen was demanded for several extras, while the supporting and graceful accompaniments of Mrs. E. E. Young completed the offerings. Mme. Blotcky's Yiddish songs and others were most suitable to her rich contralto, which was enjoyable throughout.

Programs over, important business in view for the next day, there were night drives through Carmel, along the nearer beaches, and walks through Del Monte's ground. Wednesday afternoon, however, following the final drop of President Swartout's gavel, was given to pleasure, indeed. Machines were in abundance and every one was able to view the world-famed 17-Mile Drive, either for the first or the fortieth time—it mattered little, as the trance of beauty remains unbroken.

California's first Custom House in Old Monterey was rendezvous for tea, where the occasion was made further memorable by the enlightening talk of Laura Bride Powers, herself a Californian and authority on Mission and other historic and traditional matters.

After that, the exodus over wide California.

## GREEK THEATRE ARTISTS

The half-hours of music, offered at the Greek Theatre each Sunday afternoon at 4 o'clock, continue their widespread popularity. The great amphitheatre shows an interested gathering, and artists of local note have been carefully chosen to give the satisfaction due a discriminating audience. Alberto Terrasi, baritone, will sing July 26th, and the program last Sunday was given by Anna Nettelmann, soprano, and Louise Polos, pianist. Miss Nettelmann, a former student with Frederic Schiller and Joseph Greven here, completed her studies in Europe and is first soprano in St. Mark's Church, Berkeley. She was accompanied by Johannes C. Raith, organist of that church.

Miss Polos laid her musical foundation at the University of California, then studying under Madam Rosinna and Joseph Lhevinne in New York and with Sigismonde Stojowski. A member of the Berkeley Piano Club, Miss Polos has been solo artist with the Bach Festival of the Berkeley Violin Club in various years.

These concerts, which have been noteworthy for the past several years under the direction of the Music and Drama Committee of the University of California, of which Dr. Modeste Alloo and Professor William Popper are chairmen, opened their 1931 season June 21st and will continue programs into the middle of September. The preceding artists this year have included Sydney Rosenbloom, pianist; the San Francisco Mannerchor, conducted by Frederick Schiller; Ethylinde Smith, soprano, accompanied by Peter Hanson; Glen Halik, violinist. The latter, an Auer pupil, was first violin with the Chicago Symphony under Frederick Stock for two years. Halik is now orchestra director and violin head at the College of the Pacific, Stockton.

## NEW OFFICERS ELECTED

The Pacific Musical Society, of which Mme. Rose Relda Cailleau is president, has announced its officers for the season 1931-1932, elected at the last meeting of the spring term:

President, Mme. Cailleau; first vice president, Mrs. Isabelle Arndt Hesselberg; second vice president, Mrs. William C. Day; recording secretary, Gertrude Byrnes; corresponding secretary, Mrs. Henry Kanter; treasurer, Mrs. C. A. Norris; business secretary, Violet Sharp.

Directors, serving two years: Mrs. Leon Guggenheim, Mrs. Uda Waldrop, Mrs. Evelyn Sresovich Ware. The nominating committee comprised: Grace Campbell, chairman; Mrs. Walter Janke, Mrs. Felix Butte, Mrs. John Golden, Miss Sofia Rottanzi.

## WINNER OF CHORUS PRIZE

Adrian Vanderbilt of New York City is the winner of the eleventh annual competition sponsored by the Swift & Company Male Chorus of Chicago. Mr. Vanderbilt, who lives at 166 West Seventy-second Street, will receive the one hundred dollar prize for his musical setting of Song of the Winds by Catherine Parmenter.

Honorable mention goes to Albert Noelte of Chicago and Dudley Peele of Baltimore, in the order named. The award was made by a jury composed of Lorve W. Prosser, Stanley Seder, and D. Clippinger, the last named having been the conductor of the chorus since its organization.

The chorus plans that the first rendering of the composition will be at its fifteenth annual concert next March.

## NORWEGIANS CELEBRATE

Norway's national holiday was recently celebrated under the auspices of the Norwegian National League at Scottish Rite Auditorium. Axel Pihlstrom directed the Norwegian Singing Society in chorus and the soloists were Florence Ringo, soprano; Willem Wegman, violinist, and Henrik Gjerdrum, pianist. Grieg songs were featured, Wegman playing from Svendsen, Mozart and Schubert, and Gjerdrum gave a group of Scandinavian compositions besides serving as accompanist for the others. The event drew a large audience which was appreciative of the artists.

## BENEFIT FOR MUSICIANS

A benefit concert for unemployed musicians will be given at the Civic Auditorium Friday evening, July 24th. Under the direction of George von Hagel, a program of varied numbers, suitable to all desires, will include an orchestra of 8 pieces and soloists including Noel Sullivan, basso; Miriam Elkus, mezzo soprano and others. Tickets may be procured at the Musicians' Union, or from members of the San Francisco Philharmonic Society or at the Bellevue Hotel.

Emma Mesow Fitch presented Esthe Helen Carlson, soprano, and Alice M. Jorgenson, mezzo soprano assisted by Ann Aaronson, pianist-accompanist, in a recital of solos and duets at her studio, Friendship Place, 2424 Ashland Avenue, Berkeley, on Wednesday evening, June 17th. Both vocal students are from Mrs. Fitch's Fresno class. They sang delightfully composition by Mendelssohn, Debussy, Handel, Grieg, Verdi, Bellini, Puccini, De Aquia, Manning, Rimsky-Korsakov and Lieurance. Miss Aaronson played Polonaise in A minor by Chopin.

Val Ritschy, in addition to his regular studio and recital work, presents pupils of his South San Francisco piano class in regular recitals, taking place in the Grammar School Auditorium. Mr. Ritschy's recitals have merited the attention of many of San Francisco's foremost musicians, due to the character of the programs and to the manner of their presentation.

## GARDNER EYRE

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# RECOLLECTIONS OF THE MUSICIANS' CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

Compositions by Edward F. Schneider made up a program for the evening of April 9, 1927. Early in our history, he became a member of the Musicians' Club, and has always kept his allegiance to it inviolate.

Those taking part were:

- Phyllida Ashley, pianist;
- Hother Wismer, violinist;
- Carel Van Holst, baritone;
- Willem Dehe, 'cellist;
- Easton Kent, tenor;
- Albert Gillette, baritone.

The Council elected Lee S. Roberts an active member.

Domenica Brescia's American Quintet was played at the Club on Friday evening, May 7th. Mr. Beel told me that there were twelve rehearsals held, and I thought that showed great interest and devotion on the part of the players; but it was a serious and profound composition, worthy of and requiring much practice. The room was too small for the proper effect. I know that I wished for the chance to hear it, because it was full of nice counterpoint and asides—nuances of expression, that cannot be taken in at one hearing. It goes to show how it is to get manuscript music before the public, or even before a large audience.

He will give here Mr. Henley's Circular, issued recently, which expresses comprehensively his plans, already mentioned, of putting us "on our feet."

New Members:

On the day when the writer of this letter was informed that he had been chosen as the next president of the Musicians' Club, he sat himself down to ponder wherein he could justify the choice. He pondered the glories of the club's past years; its rich background of underlying fellowship; its beautiful programs sprung from the diverse interests of its membership. He pondered the sudden maelstrom of modern progress as contrasted with the placid waters preceding the amaz-

ing mechanical age which has engulfed us roundabout—and in that moment he saw the outlines of a great possibility.

It was to have the monthly dinner-meetings of the Musicians' Club serve as a stage for first productions of original compositions of California composers, both in and out of its membership. And it was to have these productions not only heard by the fittest body of hearers competent to appreciate their merits, but also to have them broadcasted to the world at large by means of remote-control radio to vast audiences which, otherwise, no composer could fairly hope to reach. It was also his thought to so care for these possibilities that they might have a foundation of permanency—that these composers' concerts before the club could go on indefinitely, year after year, giving our California composers not only the extraordinary opportunity of having their works heard by audiences numbering into the millions (for KFRC Station of the Don Lee Cadillac Company is installing units of such power as will make their broadcast heard perfectly as far as New York), but furnishing a lasting and powerful incentive for the production of newer and greater works.

By a happy combination of circumstances these things have come about. Through the courtesy of Station KFRC a remote-control wire has been run into the Elks' Club for our use, and it is to be a permanency. On May 7th, Domenica Brescia's American Quintet, which won the \$1,000 W. A. Clarke prize, will be produced and broadcasted. The artists will be, piano, George McManus; first violin, Sigismund Beel; second violin, John A. Paterson; viola, Emil Hahl; 'cello, W. Villalpando. In addition to this, Stewart Brady, the child-prodigy soprano, will sing a group of songs, accompanied by Mynard S. Jones. Before the music program the club will be addressed (and probably joshed) by Ernest J. Hopkins, the brilliant chief editorial writer of the "Examiner," himself a musician of no mean attainments.

Summa summarum: Dinner at 7:00, Saturday evening, May 7, at the Elks' Club, 456 Post street. Bring along a dollar and a quarter as a mere matter of form, and to keep our irrepressible secretary from making a scene.

HOMER HENLEY, President.

Johannes C. Raith, Secretary  
2322 Divisadero Street  
Telephone WE st 3939

an Attl, solo harpist of the San Francisco Symphony Orchestra during ten consecutive years and of the San Francisco Opera Company since its inauguration, has opened a new studio at 532 Geary street, and is already busy training a talented group of young harpists. Mr. Attl is a graduate of the Prague Conservatory and pupil of Anton Dvorak and Hanus Suk. Some time ago he wrote a comprehensive Method for Harp, published by the Carl Fisher Company in New York, a work that is enjoying undisputed success, being greatly in demand. Mr. Attl has also gained recognition as a conductor of considerable ability.

Mixed Chorus of the German Opera recently gave a truly delightful production of a one-act operetta by Franz Schoske, entitled Am Weissen See, under the musical direction of Franz Gottschalk, and the stage direction of Fritz Huber. The cast included such experienced and capable artists as Josef Swickard, Anna Nettem, Eberhard Foerster, Max Ritteritz Huber, Paula Scholz, Minnie Hedwig Gottschalk, Elsa Seidler, Hans Weck, Ewald Solbach, Frank Alex Jaeger, Max Zastrow, Wilhelm Schaumburg and Max Weiss. A large audience expressed its enthusiasm in the most demonstrative manner and one of the participants was the recipient of special attention.

1 D. Allen, organist of Stanford University, assisted by Hother Wis-

mer, violinist and violist, gave an enjoyable program at Stanford Memorial Chapel last Sunday evening, July 12th, which included the following compositions: Prelude on The Fiery Sun Now Sinks to Rest (Bruce Simonds); Sonata for violin and clavier, in B minor (J. S. Bach); Elfes (Joseph Bonet); Adagio and Allegro op. 70 for viola and organ (Robert Schumann); Ave Maria (Arcadelt-Liszt); Finale, The 94th Psalm, Sonata for organ (Julius Reulke.)

Ethel Brett, organist, announces an organ recital at Stanford Memorial Chapel for Tuesday afternoon, July 14th, when the following program will be interpreted: Fantasie in D flat op. 101, The Swan (Saint-Saens); Fugue

in D major (J. S. Bach); Aftonfrid (Evening Peace) (Gustaf Hagg); Praise the Lord the Mighty King (Sigrid Karg-Elert); An Eastern Idyl (R. S. Stoughton); Toccata, Thou Art The Rock (Henri Mulet.)

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## TWELVE PROFESSIONAL PUPILS' VOCAL RECITAL

Rena Lazelle Presented Some of Her Artist Pupils in a Recital of Representative Vocal Compositions

Rena Lazelle, vocal teacher of the San Francisco Conservatory, presented twelve professional pupils in a recital in the Gold Ballroom of the Fairmont Hotel recently. The program contained a number of compositions rarely heard, including a suite by Rameau for voice, violin, 'cello and piano, two songs by Brahms for contralto voice and viola and the cycle In a Persian Garden by Liza Lehmann.

Herbert Maas opened the program with Giordano's Caro mio ben and Storace's The Pretty Creature, revealing a delightful voice and singing with taste and delicacy of style as required by the two songs. Harriet Murton Loftus, the possessor of a fine lyric soprano voice, sang Bach's My Heart Ever Faithful and Mozart's Batti, batti fra le mani Giovanni with effective contrast. The first one in a broad, impressive manner and the last in charming poetic fashion.

Marvin Freeman revealed impressive oratorio instinct in Bach's Mighty Lord



RENA LAZELLE

from the Christmas Oratorio, both voice and expression, as well as diction, suiting the character of the composition. The Triple Male Quartet—Matona, Love Maiden by Orlando de Lassus was interpreted by Messrs. Bergner, Bodin, Braun, Bellows, Bittke, Freeman, Graalfs, Maas, Robertson Timberlake, Uridge and Young with evenly balanced voices and commendable attention to pitch and diction.

Irma Ritter's pliable and ringing soprano was heard to excellent advantage in Song of the Shepherd Lehl from the opera Snowmaiden by Rimsky-Korsakoff and Mi chiamano Mimi from Puccini's opera La Boheme. Miss Ritter sang with vim and vitality. Elbert Bellows distinguished himself by giving a very emotionally convincing interpretation of Il mio tesoro intanto from Mozart's Don Giovanni.

Robert Frith gave a very spirited rendition of the ever effective oratorio aria Honor and Arms from Handel's Samson. Jeanette Sholl, Frederic Bittke and Marvin Freeman aroused considerable enthusiasm with their characteristically operatic rendition of the trio from Verdi's opera Attila entitled Te Sol, Quest Anima. Reba Greenley and Alfred Seidel made an excellent impression with their decidedly artistic interpretation of two rare classic songs for contralto and viola by Brahms accentuating the message of the work with keen intelligence.

Frederic Bittke, whose tenor voice is frequently heard in public in concert, at the radio and in opera, again obtained the hearty acknowledgment of his audience by singing Romance by Debussy and Almachtiger Vater from Rienzi by Wagner with his well known verve and expression. Edith Trickler, soprano, Grace Halow, piano, Pauline Kaifer, violin, Virginia Peterson, 'cello, sang the Cantato Daphne et Acteon by Rameau with that repose and daintiness so necessary to its adequate presentation.

Gertrude Anabelle Turner created many friends for herself from the large audience by singing an old Spanish song—Cante de la Verge—and Una voce poco fa from Rossini's opera Barber of Seville, in Spanish costume and with chic and vivaciousness that brought her storms of applause. Reba Greenley and Frederic Bittke delighted everybody with their exceptionally well rendered duets Vergebliches Standchen by Brahms, and A nostri monti from Il Trovatore by Verdi, revealing unusual versatility of expression and gratifying vocal material.

Andrew Robertson sang Rachmaninoff's Field Beloved and The Horn by Flegier with fine dramatic accentuation as well as resonance of voice and discrimination of phrasing. Jeanette-Grossman-Sholl revealed her richness of voice and dramatic instinct in Depuis le jour from Charpentier's opera Louise and A Spring Fancy by Densmore. The song cycle for quartet—In a Persian Garden (Liza Lehmann)—was interpreted with excellent judgment and fine adherence to its romantic style and also with splendid vocal artistry by Harriette Loftus, Reba Greenley, Elbert Bellows and Andrew Robertson.

The program was worthily concluded by the Ensemble Class which interpreted Ave Verum Corpus (Josquin de Pres) and What Ails My Darling (Morley), the accompaniments being played by Margaret Cosmey, Reba Kay and Rena Lazelle. The entire program was indeed worthy of the highest praise and Miss Lazelle, as well as her pupils, are entitled to hearty congratulation for the success of the event.

## ARTIST-STUDENT BRILLIANT

A pianistic event of late May was the presentation of Doris Olson Howard by Elizabeth Simpson at the Women's City Club of Berkeley. Mrs. Howard, also a member of Miss Simpson's coaching class, was assisted by Aileen Piggott, soprano, and Mildred Randolph, accompanist. Endowed with natural gifts, the player gave a highly exemplary program, showing herself to be among the more prominent of the young professionals of the community. A charm of expression and refinement evinced itself in the playing of Debussy's Reflet dan l'eau and Ravel's Jeux d'eau, while a bravura style was well disclosed in the Liszt E flat Concerto. Mrs. Howard has musicianship and adapted herself intelligently to the rhythms of Schumann, with much of tenderness in the Andantino.

Mrs. Piggott, whose singing is enjoyable, gave the Depuis le jour from Charpentier's Louise, and songs by Ronald, Dunhill, Rimsky-Korsakoff and Rummel. Additional piano numbers were Intermezzo, Brahms; Gavotte, from Iphigenie, Gluck-Brahms; G minor Sonata, Schumann; Nocturne and four Etudes, Chopin; Seguidilla, Albeniz. The Liszt Concerto was given orchestral accompaniment on the second piano by Miss Simpson.

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This will be the first special edition of the Pacific Coast Musical Review since December, 1927, and it will take the place of the Convention Number which was not published owing to the unpropitious time of the year for adequate returns to advertisers.

Historical sketches of the San Francisco Opera Company, the Musical Association, Municipal Music, Public School Music, the Municipal Chorus, Chamber Music and records of visiting and resident artists of distinction will be included in this De Luxe number.

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Doris Barr, contralto, gave an informal musical evening at her home in Berkeley recently. She was assisted by Vivian Wall, the unusually accomplished impressionistic dancer, who interpreted in her well known graceful manner Gavotte and Musette from the 6th English Suite by Bach, Intermezzo—Scotch Lullaby (Brahms), Vienna Woods Waltz (Strauss). Another assisting artist was Miriam Sellander, a

very gifted soprano soloist, well known in music club circles of the bay city, who sang a group of exceptionally fine songs by Edward Harris. Miss Barr, a very discriminating and musical vocal interpreter, sang three Zigeunerlieder by Brahms and a group of Schubert songs in a manner to net her a genuine ovation from her musical select audience. The excellent accompanists were Carrie Teel and Evelyn Phelan.



# PHILOSOPHER UNFOLDS LAWS AND ART OF LIFE

Health of Thought and Experience Is Spread to Large Audiences by Dr. Leigh Henry

BY ANNA CORA WINCHELL

There is an opportunity existing at Mills College this summer, which could be heralded over California's landscape. The art of life, its pulsations toward humanity and diviner aspects are brought to vivid and practical realization in the talks by Dr. Leigh Henry. A pedant, he is anything but; a man highly risen in the deeper comprehensions, he is most humbly sympathetic, with a companion-ship of spirit which reaches each and all.

Basically, as recently pointed out, Dr. Henry deals with the arts as we are accustomed to caption them. There is a wealth of information regarding every facet of beauty as it allies itself with the arts, though, in the end, it is a groove of living to which he points inexorably. Life and its living, as comprehended by this speaker, have been tested by pestle and mortar; ground to dust and reconstructed to a wholesome mass where prismatic lights prove the reward after long and tedious building. There are the co-ordinations and the cooperativeness of literature, music, painting, sculpture, all of which he leads to a melting pot to bloom later as the composite art of life.

His technical analyses include blackboard drawings of skill and clear definition; piano arabesques, sonatas, plain songs, moderns among whom the late Satie and Scriabin are gods of a cult, and of whom we, carelessly dubbed as musicians, have known nothing. Their lives and temperaments, their plane and ideal longings are what have made these men who have known and lived phases of life far beyond our own, and to whom we superficially or undescendingly bow as unfathomable composers, or openly deride because we have not been capable of understanding their place on this sphere.

One almost feels humbled by the revelations gained from Dr. Henry who is totally unconscious of humbling anyone and would regret to know that he had. In three weeks his audiences have grown from a handful to a crowded room, and include students and masters of the various arts, seekers after artistic and spiritual knowledge; and the attendant, who came, first, to be entertained and remained to become respectful and now returns unfailingly at each class hour.

The hour is 3 at Mills, Tuesdays and Thursdays, and even the few remaining talks, to those who have been so fortunate as to forego them, will open up new sectors in any mental apparatus.

rs. H. I. Krick gave a piano recital to a group of her pupils at the Rockledge Women's Club in Oakland on Thursday evening, June 11th. The program being skillfully interpreted: Marjorie Anglemeyer, Chester Phillips, Virginia Bell, Raymond Jones, Betty Lyman, Virginia Turner, Evelyn Litman, Naoma de Clairemont, Shiraz Picard, Jane Mitchell, Billy Picard, Margaret Bernhard, Betty Lou Harver, Ellen Bruner, Ruth McVean, Franklin Lefler, Ida Mary Anglemeyer, Margia van Wambeke, Nonette Scher, Elizabeth Gardiner, Carol Ward and Jeanne Krick.

# EXCELLENT PROGRAM BY WELL TAUGHT STUDENTS

San Francisco Conservatory of Music Introduces Young Artists in an Hour of Music.

One of the very best programs ever presented in this city by students took place during May at the Scottish Rite Auditorium, under the auspices of the San Francisco Conservatory of Music.

In the presence of an enthusiastic audience that packed the hall the program was introduced by Giulio Silva, who directed the first act of Monteverdi's Orfeo in concert version with chorus and orchestra in a truly craftsmanlike fashion. The ensemble was excellent, chorus and orchestra following the leader with precision and intelligence of phrasing. The stormy applause that followed the conclusion of the work was ample testimony for the efficiency of the performance.

Salvatore Nessina, a tenor of exceptional timbre and discriminating interpretative faculty, sang the difficult Salut demeure aria from Gounod's Faust with virility and operatic temperament. Isaac Stern, a truly gifted young violinist, played the Andante from Lalo's Symphonie Espagnole and the Scherzo from Wieniawski's Tarantella with splendid technical and musical accomplishments.

An unusually impressive performance of Schumann's Piano Quintet restricted to the Allegro Brillante movement was given by Edgar Sparks, piano, Abraham Weiss, first violin, Arthur Bryon, second violin, Caroline Berger, viola, and Virginia Peterson, cello. It was a very convincing and musically well balanced reading.

Joseph Marks, a young pianist whose performance revealed serious and diligent study and exceptional adaptability, interpreted Debussy's Claire de lune and De Falla's Danse rituelle de feu with special attention to tone color and poetic phrasing. This unusually meritorious program was concluded with Handel's Concerto Grosso, played by a complete orchestra of symphonic proportion under the direction of Nathan Abas, in a manner to reflect enviable credit upon conductors and orchestra members alike. The hearty appreciation of the audience was justified in every respect.

# PIASTRO AND PODOLSKY GIVE SONATA RECITALS

BY ANNA CORA WINCHELL

The final concert in a series of five violin and piano recitals, by Mishel Piastro and Leo Podolsky, will be given at Wheeler Hall, Berkeley, Friday evening, July 24. The preceding programs, beginning June 26, have combined classic and modern structures with evolutionary effectiveness, dealing with Handel, Tartini, Sinding, Beethoven, Mozart, Brahms, Schumann, Grieg, Strauss to date of July 14. The latter program offered the Pierre D minor, op. 36; the Debussy G minor and the Franck A major.

While it has not been the privilege of the writer to hear the early part of the series, the program of last Tuesday evening was pleasurable and a most finished product. Piastro's tone is one seldom duplicated, and his mastery of instrument beyond all criticism. He was ably accompanied by Podolsky, and the contrast of style among the trio of composers was an educational feature for the student body present, besides affording every satisfaction to adult ears.

The Pierre was played with suavity befitting its spirit, a melodiously run-

ning line being apparent throughout. In strong contrast, the Debussy was filled with imagery, with sparkling lights which Piastro threw in charming manner. The Franck, dynamic, intense, called for the virtuosity for which this violinist is noted, and he gave a virile reading of the general context, tempered with poetic insight. Podolsky, a new figure here in the piano world, fulfilled every demand of artistry. His firm touch yields security, while the gentleness of his fingering was at all times most grateful to the ear.

Piastro and Podolsky are artists of balance. Their closing program, Friday evening, July 24, at Wheeler Hall, which ends the summer music session of the University of California, will offer Leo Weiner's D major and Louis Gruenberg's C major Sonatas, each a first-time presentation here. The F sharp minor Sonata of Issay Dobrowen will intervene.

# PUBLIC LIBRARY MUSIC

The following additions were made to the music department of the Public Library during the month of June:

## Literature of Music

- Bona Pasquale. A complete method for rhythmical articulation. 1911.
- Brophy, John, ed. Songs and slang of the British soldier: 1914-1918, ed. by John Brophy and Eric Partridge. 1930.
- Coleman, S. N. B. The drum book. 1931.

A history of the drum, for children. Tells how to make drums and how to play them.

- Drury Wells, comp. Three pioneer ballads. 1931.

Furnishes the words only of The days of 'forty-nine; Baldy Green; and Joe Bowers.

- Gibbon, J. M. Melody and the lyric from Chaucer to the Cavaliers. 1930.
- Hamilton, C. G. Ornaments in classical and modern music. 1930.

- Orem, P. W. Harmony book for beginners. 1916.

- Scheidemantel, Karl. Voice-culture. 1910.

- Schwerké, Irving. Kings Jazz and David. 1927.

Studies of music and modern musicians.

- Thomas, Theodore. Talks about Beethoven's symphonies; analytical essays with diagrams, by Theodore Thomas and Frederick A. Stock. 1930.

- Weissmann, Adolf. Music come to earth. 1930.

A survey of the art of music of the present time.

## Compositions

- Cadman, C. W. White enchantment; a cycle for four solo voices.

- Cowen, F. H. St. John's eve; an old English idyll for soli, chorus and orchestra.

- Cowen, F. H. Sleeping beauty; a cantata in a prologue and four scenes.

- Dvorák, Antonin. Rusalka; lyrisches märchen in 3 acten.

German and Russian words.

- Erk, Ludwig. Erk's deutscher lieder-schatz. Für tiefe stimme.

- Fifty standard songs for bass voice, with piano accompaniment.

- Gibbs, Armstrong. Midsummer madness. [Operetta].

- Glenn, Mabelle, ed. The Glenn glee club book for young men; a collection of thirty-six songs, ed. by Mabelle Glenn and Virginia French. 1931.

The Hals album; collection Norse national music, containing the most popular folksongs, dances, etc., and also compositions by various Norse composers.

- Hubert, Jean. Weeping Pierrot and laughing Pierrot, a comedy with music, in one act.

- Lawrence, Lucile. Method for the harp, by Lucile Lawrence and Carlos Salzedo.

- Lyric gems for bass and baritone.

- Mackenzie, Sir A. C. The story of Sayid; a dramatic cantata.

- Maier, Guy. Playing the piano; a course of rote training for beginners. By Guy Maier and Helene Corzilius. 2v. 1929.

- Mozart, J. C. W. A. Symphonie 36, C dur (Linzer symphonie.)

Miniature score.

- Stainer, J. F. R. Dufay and his contemporaries: fifty compositions (ranging from about A. D. 1400 to 1440) transcribed from ms. Canonici misc. 213, in the Bodleian library, Oxford, by J. F. R. Stainer and C. Stainer.

- Strauss, Richard. Aus Italien . . symphonische fantasie. Op. 16.

Miniature score.

- Strauss, Richard. Don Juan. Tondichtung nach Nicolaus Lenau. Op. 20.

Miniature score.

- Strauss, Richard. Macbeth. Tondichtung nach Shakespeare's drama. Op. 23.

Miniature score.

- Strauss, Richard. Tod und verklärung. Op. 24.

Miniature score.

- Tschaikowsky, P. I. Symphonie v.

Miniature score.

- Wiggin, K. D. Kindergarten chimes; a collection of songs and games composed and arranged for kindergartens and primary schools.

- Wilson, H. L., ed. Old English melodies.

# L. A. HONORS BEHYMER

(Continued from Page 1, Col. 2)

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## RODZINSKI AT WOODLAND

Los Angeles Conductor Commands Respect of Orchestra and Audience in Works Surviving Test of Time

BY ANNA CORA WINCHELL

Artur Rodzinski established his musical status in San Francisco a year ago when, at the Summer Symphony Concerts at Hillsborough and in this city, he exhibited his authoritative baton. On Sunday afternoon, July 12, he appeared before a large audience at the Woodland Bowl and confirmed the opinion offered him last year. Preceded by two conductors—Dr. Walter Damrosch and Sir William Harty—each of whom was strikingly individual, Rodzinski is still quite of another type. (It is remarkable how distinctive a slim, small stick can become under human manipulation; it seems, in itself, endowed with life even though but reflecting its owner's visions.)

Rodzinski's offerings were far from new to us. We have repeatedly heard the Tchaikowsky Fifth; the Strauss Tone Poem, Death and Transfiguration, and Wagner's Ride of the Valkyries, not to mention Smetana's The Bartered Bride—all venerable friends. Their interpretation was the new point. Rodzinski is not sensational but unusually virile in the best sense of the word. His command is instantaneous and indisputable, not only through baton, but, one feels, through a certain mental domination, for there are times when he allows whole phrases to play along with scarce a raising of his stick, though a restrained alertness is ever present.

The Bartered Bride gave this leader a desired launching; the richness of the score blazed forth and the melodic passages were endowed with certain splendor which Smetana must have intended, to judge of his mood as he composed the work.

The Tchaikowsky Fifth Symphony was a sympathetic revealing of the lights, shadows, tragedies, prayers, resignation within the work. Rodzinski distributes his own feeling through the orchestra which gives it back understandingly, though the leader is quiet in his strength, and effectual.

The Strauss contemplation was ably achieved, all its melancholy cadences coming to the fore—almost too much so for the peculiar surrounding of these outdoor concerts, where the deep beauty of music would seek to assume a form seductive, rather than sadly retrospective or too spiritually projective. The more glorified note of the riding Valkyries was welcomed, and Rodzinski sent them flying in vital formation.

A strange mixture of musical dignities and the irreverence of jazz compiled the program of July 19, when Weber, Scriabin, Gershwin and Ravel pleased and amused, but its detailed accounting awaits another issue of this publication.

Audrey Beer Sorel presented a number of her pupils in a piano recital in the ballroom of the Claremont Hotel in Berkeley on Saturday evening, June 6. Those participating in the program were: Jim Berckerley, Hilda Hope Howe, James Porter Jr., Doris Findlay, Doris Stafford, Francis Ruse, Eva Blanchard, Celeste Garassino, August Blanchard, Stanley Maguire, Emily Groenwaldt, Gertrude Neubert, John Roy White, Lillian Cavagnolo, Gloria Arata, Marion Arata, Margaret Trau and Marion Plack.

## FERRIS HARTMAN WILL RENEW OLD FRIENDSHIPS

Greatest and Most Popular Light Opera Comedian Will Present Miniature Operettas at Civic Auditorium Next Wednesday

(Editorial Note—We wish to urge our friends, and those who still remember the many times when Ferris Hartman brought rays of sunshine into every home and made it possible for San Francisco to universally support continuous light opera seasons, including the most famous light operas in the world, for many years, to assemble en masse to show this pioneer of music that there still remains an affection and appreciation in the hearts of his large following for the splendid work he has done and that he is still able to do. There is no question but all who attend will have one of the best times of their lives.)

Old timers and the younger generation of San Francisco music lovers are expected to flock in droves to the Civic Auditorium on Wednesday afternoon and evening next, when Ferris Hartman, beloved singer and comedian, will present his California Troubadors in miniature comic operas, with a group of gifted young singers taking the traditional parts in the famous old operas. The miniature arrangements are those presented in London recently with great success by the famous Curtiss Pounds, and purchased by Hartman from him a short time ago.

All San Francisco remembers the charm of the Ferris Hartman productions, and in presenting these programs the veteran showman hopes that not only his old admirers, but those of the younger generation to whom he is a tradition, will come to see him and his group of clever singers. In the repertoire of the beloved comedian and his troubadours are the Chimes of Normandy, Girofle Girofla, Iolanthe, The Mikado, Pinafore, Pirates of Penzance, Patience, and many other favorites of the light opera audiences.

Every effort is being made by the friends of Ferris Hartman to make the affair a success, not only for the sake of old times, but because the program promises to be a real delight. Assisting the comedian in his presentation will be Marie Bovo, Bertha Andre, Nona Campbell, Irene Pegg, Evelyn Vann, and Bettina Briggs. Tickets for both the afternoon and evening performances are on sale at the Sherman, Clay & Co. box office.

## PACIFIC SANGERBUND IN GALA CHORAL CONCERT

The Pacific Sangerbund, under the splendid direction of Frederick G. Schiller, will give a Gala Concert at the Civic Auditorium on Sunday evening, August 23, which will prove one of the most brilliant choral concerts ever given in San Francisco. The program will include excerpts from Wagnerian operas and songs by Richard Strauss. The soloist will be none other than Maud Fay, the famous prima donna soprano who created such a sensation during her ten years' activity at the Royal Opera in Munich, Germany. Warren D. Allen, organist of Stanford University, will play the organ accompaniments. The chorus of several hundred fine, fresh and vigorous voices will sing both with accompaniment and a capella. Mr. Schiller, who is particularly equipped to bring out the best in a chorus, has been carefully and diligently rehearsing for this concert during the past few months.

## ARTUR RODZINSKI'S TRIUMPH

Individuality and Virility Combine to Arouse Enthusiasm of Huge Audiences

BY ALFRED METZGER

This evening (Tuesday, July 21) Artur Rodzinski, conductor of the Philharmonic Orchestra of Los Angeles, will give the second of his two concerts of the season's summer engagement. Last Friday evening Mr. Rodzinski conducted the following program: The Bartered Bride, Overture (Smetana); Symphony No. 5 (Tchaikowsky); Death and Transfiguration (Strauss); Ride of the Valkyries (Wagner). One of the largest audiences of the season expressed its appreciation of Dr. Rodzinski's executive art by long and enthusiastic expressions of gratification, which frequently developed into veritable ovations.

Dr. Rodzinski has become a favorite in San Francisco as he already is in Los Angeles, where his virile and musically readings of the masters have attracted crowded houses to all his concerts. This distinguished master of the baton directs with an authority rarely witnessed on the symphony platform. He gives evidence of devoting serious study to the scores and he possesses that rare faculty of inducing the orchestra to grasp his ideas and carry out his instructions.

Particularly effective was his conducting of the Tchaikowsky and Strauss compositions. He invested both with a vitality and accentuation of the sentiments that struck a responsive chord in the minds of his hearers. The orchestra responded magnificently and revealed its confidence in the conductor by following the baton with precision and intelligence.

For tonight (Tuesday, July 21) Dr. Rodzinski has arranged a particularly interesting program for his second concert at the Civic Auditorium under the auspices of the Summer Symphony Association. The program will consist of: Overture, Oberon (Weber); Symphonic Poem—The Divine Poem (Scriabine); An American in Paris (Gershwin); Bolero (Ravel). It would have been impossible to select a more representative and more popular series of modern works than those included in this program. They represent the cream of inspirational works of modern writers.

Next Tuesday, July 28, the famous French conductor, Monteux, will direct the following splendid program of French music: Overture, Benvenuto Celli (Berlioz); Suite—Cephale et Prosis (Gretry); Clouds and Festivals (Debussy); Valse (Ravel); Symphony No. 3 for organ and orchestra (Saint-Saens).

## KPO PRESENTS MIGNON

Delightful Thomas Work Given Enjoyable Interpretation by Cast of Excellent Artists Headed by Alice Gentle

BY ALFRED METZGER

Radio station KPO, of which Mrs. Crowe is the program director, has been giving a series of grand operas in concert form under the able direction of Cy Trobbe. We have heard a great deal of enthusiastic comment about these performances from many friends who are diligent radio listeners, but only last Thursday did we have the opportunity to hear one of these programs personally.

The cast included Alice Gentle, Audrey Farncroft, Raymond Marlowe,

Henry Thompson, Jose Corral, Marsden Argall and other well known artists. We enjoyed particularly Alice Gentle's effective, vocally enchanting and emotionally phrased interpretation of Knowest Thou the Land. It was sung with the utmost artistic discrimination and with a voice thoroughly pliant and always in true pitch.

Audrey Farncroft sang the various rhythmically inspiring selections, containing difficult colorature passages with her usual ease of manner and delightful purity of vocal accomplishments. Henry Thompson interpreted the tenor part with vitality and dramatic effervescence. Raymond Marlowe sang with assurance and taste. Marsden Argall was at his best in the baritone arias. His rich, sonorous voice rang out splendidly. Jose Corral interpreted the bass parts with thorough understanding and richness of vocal material.

Cy Trobbe conducted with his characteristic vim and KPO is entitled to hearty congratulations for their ambitious and successful enterprise.

## BILLIE BURKE AT CURRAN

Billie Burke, the most distinguished and popular comedienne on the American stage, will open her San Francisco engagement at the Curran Theatre on Monday evening, July 27, in the gay comedy hit of the New York season entitled, The Vinegar Tree. The reception of the current Broadway success, which opened last November, caused J. Brooks Atkinson of the Times to record the fact that "the audience laughed until it burst its stays."

As the gay and capricious Lady Merrick in The Vinegar Tree, the vacuous and charming Miss Burke is ideally cast. Her part is that of a languishing wife who hungers for romance. Ludicrous situations and surprises follow one upon the other as circumstances permit her to dally with Eros and indulge in the attempt to rekindle an old flame.

Miss Burke's supporting cast is pronounced one of the finest seen here in many moons. Warren William of the original company will appear as Miss Burke's leading man in the part he created. The noted character actor William Morris, will portray the husband. An important juvenile role is in the hands of William Janney. Among others in the company are: Julie Dilloo, Dorothy Blackburn and Harry Bradley.

Marie Cassetta, a young piano student of Janet Rowan Hale, one of San Francisco's best equipped piano instructors, won first honors in the most advanced class during Music Week. She plays Beethoven's Waldstein Sonata, and Schumann's Novelette. This clever young musician is eighteen years of age, attends the University of California and, notwithstanding her numerous studies, finds time to practice piano industriously. She has been studying with Mrs. Hale during five years. As a recognition of her efficiency she received two season tickets for the concerts of the San Francisco Symphony Orchestra.

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# Musical Review

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## ALFRED HERTZ' EUROPEAN TRAVELS

Spring Through Spain Recalled Memories of California—Kindness and Courtesy of Spanish People Noteworthy—Holy Week Traditions Responsible for Flat Tires—La Scala's Fine Acoustics—Glad to Be Back in California.

BY LILLY HERTZ

Editorial Note—Upon the request of the editor of the Pacific Coast Musical Review, Mrs. Alfred Hertz wrote the following travel impressions gathered during a European trip in company with her distinguished husband. No doubt readers will find this descriptive treatise of unusual interest.

Having traveled many thousands of miles by motor in a country where there is no speed limit we finally arrived at the Grand Hotel Dolder in Zurich, an ideal place for rest and relaxation. With the sun shining on the sun-drenched terrace, while birds were singing an open-air symphony, it is appropriate to recall some of the impressions from the time Mr. Hertz welcomed the lady of his love on the pier at Marseilles at the end of February on the return to California.

As fortunate enough to participate in the maiden voyage of the Libera from California from San Francisco via Genoa to France and Italy. We were ten days at sea. It was a great experience for passengers in spite of the tropical heat during the first two days and of five days' rough water en route reaching Gibraltar. The day after landing we started with the Maestri motorman, guide and conductor on the Golden Corinche Road to Cannes, where we stayed a few days.

While this part of the Riviera was beautiful, reminding us at times of California, we did not care particularly for the crowds and palatial hotels. Particularly out of place seemed to us the dining palaces or Casinos, where the stakes were as high as 50,000 francs (\$2000) during these times of depression and money shortage. We had a beautiful March day for Spain.

We were immediately impressed with the extraordinary kindness and courtesy of the Spanish people and in all our travels we found unaccustomed courtesy in the attitude of the Spanish. Nowhere in the world have we met traffic officers who were more polite, attentive and patient, never rebuking you when you passed a sign, never glaring at you when you inadvertently stopped the traffic. It was a wonderful experience to find tolerance and understanding instead of rudeness and eagerness to impose

Barcelona looms large, beautiful and glorious, with a magnificent harbor and the lovely Tibidabo (Mountain). Withstanding a continuous rain last ten days our enjoyment was not

dampened in the least. We met Arthur Rubinstein, whose excellent piano recital we heard in the old and dignified concert hall where he was acclaimed as one of the great favorites of Spain. While the weather was still unsettled we left for Saragossa to arrive just in time for afternoon tea. There were many young couples in the lobby of our hotel, but none without a duenna, or chaperon, at their side. Hours upon hours the young people may dance and flirt, sit holding hands and whisper sweet nothings, but they are never left

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CHARLES WAKEFIELD CADMAN

One of America's most distinguished and prolific composers and pianists whose reputation is international in scope.

## RODZINSKI DIRECTS MODERN WORKS

Scriabin's Symphony No. 3—The Divine Poem—Gershwin's An American in Paris and Ravel's Bolero Warmly Applauded by Crowds in Hillsborough and San Francisco—Distinguished Conductor Receives Ovations.

BY ALFRED METZGER

Surely those concert goers who are always eager to listen to the works of modern composers had no reason to feel dissatisfied last Sunday afternoon and Tuesday evening when Dr. Artur Rodzinski included on his program such apostles of the modern schools as Scriabin, Gershwin and Ravel. Von Weber, with his Oberon Overture, was the only representative of the old school among those in evidence. It is now 105 years since Carl Maria von Weber died and still we can not help admiring his Oberon Overture, because of its charming melodies and its sim-

licity of poetic or romantic expression. We can not imagine anything more delightful to listen to than this old composition so elegantly and gracefully delineated by Dr. Rodzinski.

Quite in contrast to this operatic overture was Scriabin's Symphony No. 3 entitled The Divine Poem. While this work contains considerable of the characteristics of the modern school, such as shrill dissonances, abruptly changing keys, difficult tempi and crashing climaxes, there is also evident an element of tonal beauty and deep emotional expression. We could not imagine a more convincing reading of this work than Dr. Rodzinski gave and we shall ever remember his interpretation as an authoritative accentuation of Scriabin's at times magnificent sentiments. This was specially true of the climax at the conclusion of the work which proved positively thrilling.

The cleverest part of the Gershwin work, An American in Paris, is its instrumentation or orchestral arrangement. There is nothing particularly original in the themes, most of them being frankly copied from popular jazz melodies, nor is there contained in the work any message of importance. It is purely and simply program music of the most realistic kind, neither inspiration nor idealization being resorted to. We have never yet become reconciled to the idea that the tooting of automobile horns, the whistle of the locomotive or the steam exhaust of an engine are subjects worthy of musical expression.

The Gershwin work in this case attempts to translate the most commonplace street scenes into a language of emotions. We can not see either the value nor the purpose of such cheap employment for a noble art. We have no quarrel with those who find pleasure in listening to such commonplace descriptive manipulations of theory and harmony, but so far we have not yet seen the light that seems to shine for others.

This exceptionally selected program concluded with a very graphic and effective presentation of Ravel's now familiar Bolero. Dr. Rodzinski was particularly successful in interpreting this work with a concentration of rhythmic effects and a gradual construction of a climax that brought down the house. With the least expenditure of effort this distinguished conductor attained the finest results, and

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## SWEET AND SOUR NOTES

BY A. MAJOR

The program notes describing the character or meaning of Gershwin's *An American in Paris* were specially true to the impression I received by listening to the work in the Hillsborough program. It said that the hero, becoming homesick "has the blues, and if the behavior of the orchestra be any criterion, he has them very thoroughly." This by the way is a quotation from Lawrence Gilman, who wrote the program notes for the Philharmonic Orchestra in New York. Everybody felt blue, orchestra and audience included. One of the finest effects was when the automobile horns, specially tuned to sound properly out of tune blended with the whistle of a locomotive passing a short distance from the Woodland Theater on its way to Palo Alto. All it needed to make life particularly bearable would have been an airplane with sixteen motors flying over the charming outdoor amphitheater.

The other day I read in the newspapers that Clarence Mackay, the noted capitalist, married Anna Case, formerly an opera and concert singer. Evidently Miss Case, being the daughter of a village blacksmith, was born with a horseshoe in her mouth, while Mr. Mackay seemed to have cultivated a severe Case on Anna.

No doubt you saw in last week's issue of the Musical Review that Los Angeles was presented with L. E. Behymer's bust. I did not realize at the time that Bee was quite so busted, and if everyone's bust was presented to his home city the price of chest protectors would immediately go up. However, seriously speaking, L. E. Behymer was entitled to the recognition of his forty years of progressive activity.

No doubt you know that the percussion section of an orchestra is referred to as the battery. Quite often, when listening to some of the ultra modern compositions, I feel like suing the composer for battery.

In last week's issue I tried to be funny in this department by quoting from a communication to the San Francisco News, in which someone referred to a "fishman," but the proof reader, being conscientious and looking upon this joke from a serious angle, corrected the mistake to spell "fisherman." Of course, references to Rhine daughters, Undine, etc., where fish-women appear, lost their significance and so my little joke sounded fishy. Anyway I know that these sweet and sour notes very frequently, like fish, have the earmarks of decomposition.

Mr. and Mrs. Peter D. Conley are fond of household pets, but somehow seem to be unfortunate in watching them enjoy life long enough to become used to them. The most recent of their pets was a dog called by the musical name of Mitzi. Mitzi seemed to be up a tree most of the time because she barked considerably, specially when she didn't give a scent for you. So while Mr. and Mrs. Conley were on a vacation Mitzi's head must have collided with something harder than itself for she died of "infernal" hemorrhages. Prior to her demise Peter Conley pre-

dicted that soon there would be pups in the family, and now the pup concerts have to be postponed indefinitely.

Pierre Monteux, the distinguished French conductor, never realized how quick time passes in San Francisco until someone stole his gold watch while he was rehearsing the orchestra at the High School of Commerce Auditorium last week.

The Musical Courier says: "Modernistic music ought to be easy for the Chinese and Mexicans to understand. Look at their wonderful discord!" True enough, but we find even stronger relationship between modern music and Chinamen, for, like them, it can do without cues and as to the Mexicans it is not unlike the jumping beans.

With all this talk about moratoriums it seems as if the whole world had adopted the movable do. In San Francisco there seems to be a moratorium on pupils' recitals in effect during the summer.

"One of the hardest things for a composer to learn," says the Musical Courier "is when to end his compositions." It seems to me that in certain cases he fails to learn the easiest thing, namely never to begin them.

Mr. and Mrs. Alfred Hertz looked so splendidly when they returned from Europe last week that all their friends wanted to know what made them appear so healthy. They replied that they had discovered a new food, the fundamental element of which is applesauce. Well, if applesauce is the principal ingredient necessary to make you look well, music critics ought to exhibit apple blossoms on their cheeks.

Since so many music houses have gone into the refrigerating business most of the popular songs are being kept on cold storage. Anyhow there seem to be more frosts than there used to be.

### ANNUAL FESTIVAL CONCERT

Pacific Sangerbund Will Assemble a Chorus of Six Hundred Voices Under Direction of Frederick Schiller

The annual festival concert of the Pacific Sangerbund will muster a chorus of 600 voices in the Civic Auditorium on Sunday evening, August 23, when all the associated German singing societies of Northern California meet to give an unusually fine program of choral music under the direction of Frederick Schiller. This body of singers, noted for the great sonority of tonal volume due to the fine balance of fundamental male voices, will sing among other classical numbers, the Chorus of the Tritons, and Chorus of the Muses from Liszt's *Prometheus*, and Let Altar Fires Flame from Bruch's *Odysseus*. Among the a capella numbers will be Schubert's *Lindenbaum*, the well-known *In Einen Kühlen Grunde*, Lutzow's *Wild Chase* and Song of the Corsairs.

Frederick Schiller first heard Maude Fay sing in Munich years ago while visiting his home and family there,



FREDERICK SCHILLER

upon his return from Nuremberg, where he had been conducting opera. She sang in an early opera of Richard Strauss under the baton of Felix Mottl, Schiller's teacher, then head of the Royal Academy of Music at Munich. Later Miss Fay sang Mozart, Strauss and Wagner in opera houses throughout Germany, and was acclaimed by opera audiences in London, Brussels and New York, as well for her Wagnerian interpretations. Miss Fay, now Maude Fay Symington, will be soloist at the Sangerbund concert, and will sing selections from Strauss and Wagner.

Warren D. Allen, official organist of Stanford University, will be at the console of the Municipal organ. Assisting Schiller as co-director will be Arthur Luis. The concert is under the general managerial supervision of H. Joseph Kertz, president of the Pacific Sangerbund.

### ALFRED HERTZ TRAVELS

(Continued from Page 1, Col. 2)

alone. The loyal chaperon at their table sits speechless and motionless for hours at a time, this being the custom among Spanish families.

Later we asked for our Cadillac to pay a visit to the Dome. While waiting in a narrow street to let a train pass two ladies crossed behind our car. Suddenly a man in uniform made his appearance at the open window of the car and addressed Mr. Hertz in a veritable avalanche of Spanish phrases accompanied by excited gestures. With his well-known amiable smile Mr. Hertz asked: "Strada? Chiesa?", which means in Italian: "Street? a Church?" The uniformed expostulator seemed to become more and more excited, continuously pointing toward the rear of the car. Finally I was able to understand two words: medias—stockings and senoras—ladies. By this time, thirty or more people having surrounded us, I stepped from the car to inspect the much talked about rear and sure enough the exhaust was placing a black smoke screen across all of Spain. Evidently the ladies who crossed behind the machine received the full benefit of the inferior quality of government monopolized gasoline a la Spanish. Ethyl isn't at home in Spain. The uniformed protestant was evidently a gallant caballero who came to the rescue of the smoked stockings, although their possessors had vanished long ago.

Striking another bad stretch of road we omitted a side trip at Malaga and reached the Alhambra Hotel at Granada shortly after 1 o'clock. In the lobby were officers in dress uniform



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and city officials in evening dress silk hats, the occasion being a banquet in honor of one of the sons of K Alfonso, and I suppose it was the banquet given in honor of this nasty. We found the hotel fashioned and very untidy, though view into a magnificent valley toward snow-peaked mountains, ample recompense for other shortcomings. Nevertheless we left two days later after having admired the history of the Alhambra.

On Good Friday we traveled across mountain passes during early morning past meadows covered with multicolored flowers symbolic of spring, beneath snowy mountain peaks, along an indescribably blue ocean stretching below us, all of which combined to make an unforgettable impression on nature's beauty. The road via Madrid and Murcia is one of the most traveled and most beautiful from the motor standpoint.

(To be continued next week)

### RODZINSKI

(Continued from Page 1, Col. 4)

while we do not consider this Bohemian one of the outstanding gems of orchestral literature, we find in Rodzinski's mode of conducting it something decidedly enjoyable.

At the conclusion of this program, both in Hillsborough and San Francisco, Dr. Rodzinski received a magnificent ovation from audience and orchestra.



# Pacific Coast Musical Review

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## VALUE OF A REPRESENTATIVE MUSIC JOURNAL

There are residing within a radius of thirty miles from San Francisco 1,500,000 people. Among these are approximately 3000 music teachers and 30,000 music students. It is not too much to say that at least 75,000 people are either directly or indirectly interested in music. This would indicate that about 5% of the population could be induced to support the musical profession and musical enterprises of various kinds. It is evident, however, that at the present day music cannot depend upon this percentage of the population for its support. As a matter of fact when the Pacific Coast Musical Review was at the height of its success between the years beginning with 1914 and ending with 1927, a much larger percentage of the population supported music than it has done during the last two or three years when it was made impossible for a weekly music journal to maintain an adequate existence.

Proof of the decline of musical interest is evident from the fact that the daily newspapers have considerably curtailed the space they devote to music and while there are a number of people that find all kinds of excuses or alibis for this condition of affairs none of these excuses answer the question why it is that the interest in music should have dropped from a former support of 8% or 10% of the population to the present support of less than 5%. We can not admit that radio or the talking pictures have reduced the interest in music. On the contrary these additions to the distribution of music have added considerable numbers of people to the music loving portion of the community. Consequently it should be possible to interest a much larger percentage of the people residing in this vicinity in musical education and musical entertainment than is being done at present.

Now the interest of the public in music can only be awakened by publicity. And in order to induce the public in publicity devoted to music it must be presented in a manner sufficiently attractive to create demand for its consumption by the public. In other words, to make people read musical publicity it must appeal to their curiosity. Therefore, a variety of subjects such as a weekly music journal is able to present, including news from abroad and at home, reviews of concerts, editorial departments of humor, personal items, studio news and similar subjects, certainly will appeal to popular taste. People who are not willing to keep in touch with the musical news of the day are not sufficiently interested in music to be permanent supporters of musical enterprises. Students who are unwilling to keep up with musical affairs will never become useful members of the profession. If their interest is only selfish or personal and consequently does not contribute to the welfare of the people as a whole.

To give a weekly music journal an opportunity to make itself useful to the people at large the musical profession, music students and music patrons (concert and opera goers) must combine to support a paper to obtain a circulation sufficiently large to make it pos-

sible to arouse the enthusiasm and interest of the public in musical education and entertainment. To do this it is necessary to devote considerable space every week to the exploitation of music. A daily paper will not devote the space to music to accomplish this purpose. A monthly paper does not reach the public often enough to keep up this interest. It, therefore, devolves upon a weekly music paper to assume this responsibility. To be successful, a weekly music paper must give assistance, begin big campaigns, and continue constantly its exploitation of activities worth while. Much of this exploitation must be done without regard to financial remuneration. If a weekly music journal would ask financial support for everything necessary to concentrate public attention upon music it would be unable to be of assistance to the musical profession and public.

The Pacific Coast Musical Review has never been able to induce a sufficiently large number of people to support music and its various phases of activity to make a sufficiently large percentage of the musical public "music minded," that is to say, to induce them to give music their whole-hearted support. For this reason teachers have not enough pupils, pupils have not enough opportunities, opera and concerts have not enough patronage to sustain themselves for a long enough time. Now, how can anyone expect the public at large to interest itself in reading about music and the musical activities in the community when the profession itself does not care enough to support a music journal in a manner to be circulated among a sufficiently large number of people?

Solicitors that have been trying to obtain subscriptions for the Pacific Coast Musical Review have in most cases met with cordial acknowledgments of the service which this paper and its editor have rendered to the cause of music in this community. But only a comparatively small proportion have backed up their appreciation with material support. They give many excuses. For instance, they claim, among other things, that some of them have lost confidence in the paper because once or twice it had to interrupt its publication, that they do not think there is room enough for two music papers in this community, that the subscription price of \$2.50 for 52 issues a year is too big, that advertising rates are too high and other excuses of a similar nature.

Let us answer some of these excuses. The paper would never have needed to interrupt its service to the musical profession and public had it been supported sufficiently to always meet its obligations. Or is it fair to expect the editor or publisher to finance the publication from outside sources? As to publishing two music papers in one community surely this paper can not be held responsible for this condition. We can not be expected to keep anyone else from publishing a music paper. The Pacific Coast Musical Review is the oldest weekly music journal in the far West. We pioneered in this field. Others followed us. The price of subscription is surely reasonable enough. It is less than 5 cents a week, besides if anyone can not pay \$2.50 a year he or she could pay \$1.25 for six months at a time.

Regarding advertising rates people seem to fail to take into consideration that advertisers obtain far more space for nothing than they pay for. If advertising were confined only to the space paid for we could charge much less and get out a smaller paper, but as long as advertisers like to have us publish advance notices of concerts, records of personal doings, programs of pupils' recitals and quotations from papers outside California recording their successes we must charge a sufficiently big rate to justify this service. In all of this we have not included publication of pictures. Would the musical profession prefer to have us charge for everything we do, thus reducing rates or would it prefer to have us publish notices about musical activities according to merit and not according to the money paid for such notices? The writer could never adopt a mercenary policy exclusively.

(Continued on Page 11, Col. 1)



## ENJOYABLE PROGRAM OF CHARACTER VIGNETTES

A highly appreciative and demonstrative audience assembled at the Travers Theater recently to listen attentively to a program entitled Character Vignettes presented by Miss Carmelina Bianchi, pupil of Reginald Travers, assisted by Miss Giovannini Bianchi, pianist, of the occasion, who, since her early childhood, has been a pupil of Signora C. E. d' Bianchi, a well-known and successful piano and vocal instructor of this city, and of late years she studied with John Haraden Pratt. Both young artists are granddaughters of Eugenio and Signora Giovanna Bianchi, distinguished operatic artists of San Francisco's early days.

The program was throughout most varying and finished and revealed Miss Bianchi in a happy mood. She has exceptional histrionic talent, enjoys an



MISS CARMELINA BIANCHI

unusual knack for versatility and her interpretations show conviction and realism. Although her characterizations included various nationalities, she created particular enthusiasm with her Italian dialect sketches showing effective contrasts of pathos and humor.

Miss Giovannini Bianchi played the incidental music with particular understanding of the contrasting moods of the disease and her exceedingly musicianly and technically smooth phrasing of the Chopin, Tschaikowsky, Debussy and Sgambati compositions proved her to be a young pianist of exceptional ability. The event, which was given under the personal direction of Ronald Telfer, proved a most charming one and all concerned are entitled to hearty commendation.

## MUSICAL COUNTY OFFICIAL

A short time ago we received a communication from Richard Waring, county recorder of Stanislaus County, who has been teaching piano in Modesto, Cal., for a number of years. During Music Week Mr. Waring presented two groups of his students in two piano recitals and our readers may judge for themselves whether or not we are justified in reproducing the programs in this issue, for here they are:

### Monday, May 4

Introduction: Quartet: Marche Militaire.....Schubert  
Billie Myers, Verna Reuss, Ila Turner, Marie Jones  
Solo Group:  
(a) Thousand and One Nights.....Reinecks  
Dorothy Waring  
(b) Melody of Love.....Engelman  
Muriel Vent

(c) Shadow Dance.....W. W. Smith  
Lloyd Courtney  
(d) Twilight Dreams.....Friedmann  
Margaret Vincent  
(e) The Rosary.....Nevin  
Marie Jones  
(f) From a Wandering Iceberg.....MacDowell  
Eleanor Yates  
Intermezzo—Piano Quartet.  
Cortege from the Petite Suite.....Debussy  
Amy Parker, Dorothy Thompson, Annetta Horine, Richard Waring  
Solo Group  
(a) Stabat Mater, from Cujus Animam.....Rossini-Liszt  
Beatrice Williams  
(b) To a Wild Rose.....MacDowell  
Verna Reuss  
(c) Fairy Fingers.....Wachs  
Billie Myers  
(d) Song, from Sea Pieces.....MacDowell  
Dorothy Harvey  
(e) On the Meadow.....Doring  
Rosemary Mardock  
(f) Humoreske.....Tschaikowsky  
Janet Sweet  
(g) Hark, Hark, The Lark.....Schubert-Liszt  
Ruth Stone  
Intermezzo—Two Pianos—Four Hands.  
Children's March, Over the Hill and Far Away.....Percy Grainger  
Fern Smith, First Piano—Richard Waring, Second Piano  
Solo Group—  
(a) Witches Dance.....MacDowell  
Dorothy Thompson  
(b) In a Monastery Garden.....Ketelbey  
Dorothy Redman  
(c) Soirees de Vienne.....Liszt  
Amy Parker  
(d) Fantasia—Tarantelle.....Binet  
Ila Turner  
(e) Arabesque.....Debussy  
Fern Smith  
Finale—Two Pianos—  
Allegro molto moderato from the Concerto in A minor.....Edward Grieg  
Richard Waring  
Orchestra parts played on second piano by  
George Henry Antrim

### Tuesday, May 5

Quartet Eight Hands—Two Pianos—  
Marche Militaire.....Schubert  
Billie Myers, Verna Reuss, Ila Turner, Marie Jones  
Duet—  
Danse Petite.....Thompson  
Muriel Vent and Richard Waring  
Duet—  
Morning Mood (Peer Gynt Suite).....Grieg  
Jane Sweet and Jean Allderice  
Duet—  
Salut a Pesth.....Kowalski  
Pauline Lemieux and Ruth Stone  
Quartet—Eight Hands—Two Pianos—  
(a) En vue d'Alger.....Saint-Saens  
(b) Marche Militaire Francaise, Saint-Saens  
(From the Algerienne Suite)  
Dorothy Thompson, Helen Griggs, Ila Turner, Richard Waring  
Duet—  
Serenade, from Italienische Liebesnovelle.....H. Hoffman  
Billie Myers and Verna Reuss  
Two Duets—  
(a) Picture from the East.....Schmann  
(b) Der Schwann, from Moon Pictures.....MacDowell  
Dorothy Harvey and Annetta Horine  
Two Pianos—Four Hands—  
Children's March, Over the Hill and Far Away. Dedicated to my little playmate beyond the hills.....Percy Grainger  
Fern Smith and Richard Waring  
Two Duets—  
(a) Night by the sea.....MacDowell  
(b) A Tale from Knighly Times.....MacDowell  
(From Three Poems)  
Dorothy Thompson and Helen Griggs  
Quartet—  
Petite Suite.....Debussy  
(a) Cortege  
(b) En bateau  
(c) Ballet  
Amy Parker, Dorothy Thompson, Annetta Horine, Richard Waring  
Concerto in A Minor.....Edward Grieg  
(a) Allegro molto moderato  
(b) Allegro moderato molto e marcato  
Richard Waring  
Orchestra parts played at the second piano by  
George Henry Antrim

It is refreshing to find someone now and then who takes music seriously and you will agree with us that Mr. Waring is sincere in his music as he must be in his official work for his county when he says: "My primary interests have always been connected with music, and, although my whole time is not taken up with teaching, now that I have taken over the recordership in this county, I find greater zest and inspiration in my music by not having taught all day. Most teachers who let themselves slide do so, because they have no other interests, so that when they are through teaching, they fail to keep up their own practice. That is the great tragedy and one which I hope never comes my way."

We know some teachers who should paste this wise council in their hats.

## SAN DIEGO SUMMER CONCERTS

### Nino Marcelli to Conduct Either Six or Eight Concerts at Balboa Park According to Public Demand

Four years ago, in 1927, a small group of musicians, San Diego's own artists, realizing that there was no outlet provided for the musical talent that had been developed here, with the help of Maestro Nino Marcelli, formed an organization that is now known as the San Diego Symphony Orchestra.

The first summer they gave five Sunday Sunset Concerts at Balboa Park, which were so enthusiastically received by both the citizens of the city and the summer visitors, that a group of musically minded people planned to secure a continuance of the work and to make possible the permanent organization of a symphony orchestra composed of our finest resident artists. Each year the scope of the concerts has increased and the size of the orchestra enlarged. Visiting artists, such as Mme. Ernestine Schumann-Heink, Alfred Hertz and Charles Wakefield Cadman gave their services to make these seasons a success.

Last year a volunteer organization headed by Philip L. Gildred took up the cause, and upon their advice the concerts were held on Tuesday evenings instead of Sunday afternoons. This change made it possible for a greater number of people to enjoy this rare musical treat. The desire for the highest type of musical entertainment was evidenced by a compilation of the selections asked for on Request Night last year. This year, with new scores added to the library and an augmented wind section, even keener enjoyment may be expected than in the past.

There can be no orchestra—no filling of the summer evening void—no Mid-Summer Night Symphonies unless the people of San Diego, city and county, enter whole-heartedly into this plan of providing funds for the maintenance of the orchestra, and that resolves itself into the simple process of meeting the orchestra's volunteer representative, at least half way, when the call for support is made.

At the Balboa Park Organ Pavilion, under the soft summer nights of southern California, with the moon shedding its silvery light over the whole scene, the ocean breezes bringing a hint of the rolling Pacific, eighty-four members of the San Diego Symphony Orchestra will interpret the works of the all-time masters of music, under the leadership of Maestro Nino Marcelli. Could one imagine a more glorious way to spend an evening, alone in one's soul and yet surrounded by thousands, held in the spell of earth's universal language—Music—knowing that everyone present is being wafted away from the world's mundane realities into the realms of the Infinite?

San Diego has attained a place among cities of the world by its support of symphony music. Unique in its plan of building an orchestra from within its own environs, it has a right to be proud. The 1930 Mid-Summer Night Symphonies were a success, due to public interest and generosity. Mu-

sical journals commented upon the fine concerts given, as well as the size of the audiences—but one season does not make a symphony.

### Program for Season 1931

Gala Opening Night.....Tuesday, July  
Viennese Night.....Tuesday, July  
Scandinavian Night.....Tuesday, July  
American Night.....Tuesday, Aug.  
Soloist Night.....Tuesday, Aug.  
Novelty Night.....Tuesday, Aug.

The seventh and eighth concerts will be played if sufficient support is given by the public.

Russian Night.....Tuesday, Aug.  
Request Night.....Tuesday, Sept.

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Sender of Dreams  
The Ghost Song  
Westward.

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Price, \$1.00

## NATHAN FIRST VIOLIN ABAS STRING QUARTET

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## FRIEDA SIEMENS PLANS TO LOCATE IN THIS CITY

Edfern Mason in a recent issue of Examiner published the following interesting article:

As was a child that Frieda Siemens was with Clara Schumann. Indeed was the youngest pupil Madame Schumann ever took. And now, after living with the Meiningen Orchestra, Berlin Philharmonic, the Boston Symphony and many other great orchestras, she has found her way to San Francisco, to play and to teach the piano. San Francisco seems nearer to Europe than other American cities," she says; "I mean spiritually, of course, not geographically."

Her mind is a calendar of great events; but, to her, the divine Clara is the best of them all. She had concertized as a Wunderkind when she accepted me as a pupil," she says; "but Madame Schumann only insisted on the understanding with my parents that I was not to play in public without her express consent."

She had already toured with Patti and Albani. "I was so poor when I went to study with Clara Schumann," she says, "that I hardly had money enough to keep me. So what did that good, wonderful woman do but give me the stipend which the rich merchants of Frankfurt accorded her to keep her from them. She was too proud to ask for a penny of it herself; she used to help others."

After Madame Schumann's death Frieda Siemens studied with her and on her passing, went to the famous Brahmsian, Ernst Engesser. To this was one of Madame Schumann's parting injunctions. Afterwards she lived the gypsy life of the artist, now living with Nikisch, now with Fritz Schach, now with Franz Kneisel. There comes a time when wanderers come to call a city home, and San Francisco appeals more to her spirit than any other.

## INTERNATIONAL PRIZE COMPETITION FOR \$500

An international competition for a sum of five hundred dollars (\$500) is being held under the auspices of the Association of Music School Settlements of New York, for an unpublished composition submitted under the following conditions:

Form, style and technical details of the composition must be such as to make it suitable for performance by schools and amateur groups—bearing in mind, however, the high level of performance of such bodies today.

It is specified that the composition represent one of the following: 1. A work for string orchestra. 2. A choral work with string accompaniment, for (a) mixed adults, (b) men's voices, or (c) women's voices. 3. A concerto for two pianos with accompaniment of string orchestra. 4. A chamber-music work for four strings and piano. 5. A ballet, including dance and chorus, limited to not more than 15 minutes' time in production.

The prize winner cedes to the Association of Music School Settlements of New York the exclusive right of performance (also broadcast) for one year from date of award. The award will be made by a com-

mittee of judges of acknowledged authority. The committee reserves the right to withhold the award in the event that no composition of sufficient worth or suitable character is submitted.

The work will be performed in New York in the Spring of 1932 by the combined forces of the Associated Schools.

The prize has been generously donated to the Association of Music School Settlements by Mrs. John Hubbard of Paris, France.

The composition closes December 1, 1931.

Manuscripts (full score) should be sent after September 1 by registered mail, anonymously (marked with a nom de plume) with the full name and address of the composer in a sealed envelope accompanying the music, to the Prize Composition Committee, N. Y. Ass'n, M. S. S.

Marion Rous, Chairman  
Melzar Chaffee  
Hedi Katz  
Hugo Kortschak  
Janet D. Schenck

Room 328, Barbizon Plaza Hotel, New York.

## LILLIAN BIRMINGHAM THANKS MUSICAL REVIEW

The Pacific Coast Musical Review acknowledges with thanks the following letter from Mrs. Lillian Birmingham, local chairman of the recent national music club convention:

July 13, 1931.

Mr. Alfred Metzger,  
Musical Review,  
26 O'Farrell St., San Francisco.  
My dear Mr. Metzger:

I know I shall never be able to thank you enough for your co-operation and ever-ready willingness to help in so many ways to put over our convention!

I am deeply grateful, Mr. Metzger, and realize that much of the success of the convention is due to your fine notices before, during, and following our Biennial week. Also to your interest as a member of our committee.

For everything that you have done, I thank you from the bottom of my heart and I shall never forget the unfailing support you have given me!

Most sincerely yours,

LILLIAN BIRMINGHAM,  
Local Chairman of the Biennial Convention, National Federation of Music Clubs.

## BROSA TO CLOSE SEASON

The final concert by the Brosa Quartet, for the summer session of 1931, will take place at the Mills College music auditorium tomorrow evening, July 29, at 8:30. By request, the "Emperor" Quartet of Haydn, C major, op. 76, No. 3, will be repeated. It was an opening number on June 14 when the Quartet made its first bow in Northern California, and was an impressively beautiful reading. The Beethoven C sharp minor Quartet will close the season.

The players, under Antonio Brosa, have given musical pleasure of fine order to audiences who have been in constant attendance throughout June and July. The organization is one of the most outstanding ever brought to this Coast, the privilege coming through Mrs. Elizabeth Sprague Coolidge, whose musical ministrations in the United States have not been duplicated by other patrons.

The programs of July 22 and 26 will receive later reviews.

## ONE HUNDRED FINE VOICES

San Francisco Opera Company To  
Include Best Singers Available  
In California

Approximately one hundred of San Francisco's finest voices are included in the list of singers accepted for membership in the San Francisco Light Opera Company. These will receive practical instruction in everything pertaining to the lyric stage and be presented early in October in the romantic light opera, Maytime, of Sigmund Romberg, a composer noted for the beauty of his melodies and the magnificence of his ensembles.

### Artist Members

(To date, July 26)

SOPRANOS: Emily Hoffmann, Marie Austin, Bubbles Baxter, Dorothy Buechner, Winifred Chilton, Verna B. Hendrickson, O'Dessia Luster, Mildred McNeil, Muriel L. Clark, Elsie M. Still, Enrica Conradi, Lorna Claire, Eleanor Nielsen, Lella Webb, Mildred Markle, Doris Whitmore, Etta Reid, Elsa Williams, Norma Bentley, Helen Breslan, Gina Carlo, Ruth May Friend, Constance Trutner, Genevieve Irvine, Irma M. Lowell, Helen Norstrom, Edith Parks, Eleanor Wreden, Grace J. Zehm, Willaine D. Copenus, Eva L. Beder, Mrs. Eva Hudson, Jayne Davis, Leonora Puccinelli, Josephine Small, Nell Bradley, Emily Hardy, Elaine Tickner, Madeleine O'Neil, Carmen Sancedo.

MEZZO SOPRANOS AND CONTRALTOS: Helen Strause, Marjorie R. Sachs, Olga L. Thoreson, Marie Burns, Sylvia Hermanson, Tatyana Popova, Irene Millett, Marion Davis, Eileen Carmody, Victoria Valentine, Martha Kruschke, Alyce M. Doughty, M. McKnight.

TENORS: Frank Holiday, Jr., Jack Reeder, V. Kondratieff, E. F. Russell, Ed Bird, Earl J. Miller, James Nelson, Ernest Thies, Lloyd Talma, Fred Atkinson, Chester Resler, Harry McKee.

BARITONES AND BASSOS: Einar J. Lindquist, Thomas C. Hughes, Bob Macpherson, Theodore M. Ober, Jack Perege, James Grant Kahlo, Oliver Jones, Vincent Davalos, Thomas Jones, Franklin Roberts, Phillip A. O'Rourke, Keith Longnecker, Robert Combs, Thomas J. Glynn, Bud Fiench, John P. Lutze, Francis C. Moore, Arthur Russell, Oscar Descilo, J. F. Waltman, A. R. Frieth.

## PRINCESS TELLS OF LORE

Princess Tsianina, full-blooded Cherokee-Creek Indian, whose songs of her tribes have been heard over the world, was a speaker before the recent biennial of the N. F. M. C. on folk music. She explained that an Indian's songs are symbolical and designed for certain events, days, ceremonials, and that none are ever trite or casual.

Tsianina also recited briefly her campaign with and for Vice President Curtis, himself half Indian, to whose good offices the speaker gave great appreciation in behalf of the Indian at large.

"The white race may learn much from our customs, ceremonials and life, as we are guided by spiritual forces in all we do, but we need the co-operation of the white race, too, and the harmony that is increasing from year to year has created a greater understanding between the races, with betterment for each."

John Pennington, first violin of the London String Quartet, and Margaret Tilly, pianist, gave three Sonata Recitals which were notable events of June. The intimacy of drawing rooms presented the players to greater advantage, and the programs comprised only the classics. The homes of Miss Marian Huntington, Miss Persis Coleman and Mrs. Charles N. Felton were offered, and the composers exposed were Arcangelo Corelli, Mozart, Franck, Handel, Bach, Brahms, Haydn, Beethoven.

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## REMOTE CONTROL

BY THE LOUD SPEAKER

The inadequate remuneration fees for radio artists is discussed in a recent issue of *Variety* of New York. This article reveals a lot of surprising news as will easily be gathered from the following extract:

"Show business laughs at the salaries radio pays its actors. Radio groans at the prospect of having to meet the salary standards of show business.

"To show business and to some of the advertising agency men now knee-deep in show business because of radio, it seems inevitable and inescapable that radio will have to give up in the end."

"Or else" in the case of Radio is a public reaction founded on disgust. Deadening similarity, rehashing, widespread imitation, stale programs, already are having their results. New talent and new ideas, or at least better and smarter variations of the old ideas are needed. To attract what radio must have it will have to spend money. Up to now radio has been willing to pay opera stars and a handful of big names, while the rank and file of radio entertainers remained woefully underpaid, according to theatrical standards. Established radio performers with fan followings as told in thousands of letters monthly have been getting as little as \$75 a week. Show business hears such stories, amazed and amused. Radio seems alone and unique among public amusements in that professional success seems frequently not to carry financial reward.

Dramatic actors with as many as five accounts a week still can't make a fair living. Each of the accounts pays them a mere pittance and the total of all five is not equivalent to a regular theatrical stipend.

### Too Much Fees

Too much of the money now appropriated by advertisers for talent is deducted by the stations and networks for "commissions" and overhead fees. Probably no one will object to the Artist Bureau and its 10 per cent or 15 per cent assessment. Show business is resigned to that. Where the rub comes in on radio talent is the spending of \$40 for talent when the advertiser is billed for \$75. Neither advertisers nor, until very recently, advertising agencies, had any real idea of salaries. Hence radio stations have quietly been practicing an old Spanish custom known as taking care of the home boys.

It's still going merrily forward. No effort has been made to stop it. But the advertising agencies, not dumb, have gotten around this habit by more and more taking from the studio the whole problem of staging, producing and casting, and doing it themselves.

It is not a desire to collect talent commissions so much as a suspicious distrust of the axe-grinding studios that has prompted the advertisers to establish their own production departments.

Studios and networks have been concerned in the past with one thing: getting accounts. All honor, all profits, were accruing to the salesman. Showmen were unknown, unvalued and regarded as persons who could thank the salesman who made their jobs possible.

### Talent Last

Hence talent was actually the last

thing considered. First the sale, then the hook-up and the question of traffic management; thirdly, the advertising copy, and fourth, last and incidental, the show, the actor and the entertainment.

In the beginning, and still today, radio could and can get all the cheap talent it wants. Regiments of sopranos, tenors and elocutionists are glad to pick up \$10 or \$20 or less. Radio's prime source of talent up to now has been non-theatrical. Graduates of choir lofts, chautauquas and the family parlor. People who wanted glory and didn't wrangle about cash. But all they can do is sing or speak their little pieces.

Most of the skit actors are dramatic stock players, accustomed to work for small money anyhow. But the versatile entertainers, the idea men, have not been attracted save here and there. They will come in, in the end, and they will ask for and get money.

### Radio's Attitude

Radio will be forced by necessity to accept this changed condition, whether next season or the season after. Radio would like to go on as it is now, divorced from and indifferent to show business, a world within itself. But it will not be allowed either to drift or grift.

Advertising agencies are the pilots and they'll apply the spurs to action and change. And that spending \$40 and charging \$75 will stop. They'll spend \$75 and the talent will get \$75, less \$7.50 commission.

Radio likes to feel offended or supercilious and condescending when show business presumes to criticize the bad quality of air programs. Who and what is show business? they demand. Unfortunately, Radio is not just an advertising media, as it pretends to think. Its success as advertising depends and will increasingly depend on its success as entertainment. That's where show business comes in. Neither the judgment nor the experience of show business can be brushed aside.

And show business knows a racket when it sees one, whether the perpetrators are wrapped in dignity or dressed in loud vests.

### ATWATER KENT AUDITION

With an unbroken record of placing finalists in the national radio auditions of the Atwater Kent Foundation during the past four years, an appeal has been sounded by Governor James Rolph, Jr., to the young singers of the state to uphold this high standard by signing up for the 1931 auditions now being organized.

Governor Rolph, in his proclamation, expresses his faith in the surpassing talents of California's golden voiced young singers and describes the audition as "opportunity knocking at their doors with rare and unusual insistence." The governor urges the co-operation of every Californian in obtaining the enrollment in the audition of any known young singers.

Applications for enrollment may be made with any local audition committee or directly with the Far Western Headquarters, care of KPO, San Francisco. The governor points out further

that the local auditions, open to any young singers between the ages of 18 and 25, will be held sometime before September 15, and that early enrollment is essential to avoid missing the qualifying local competition.

Cash awards amounting to \$25,000, scholarships, and an assured career in music, constitute the lure these auditions hold forth to all those who enter. In Northern California alone it is expected that more than two score communities will organize their individual local auditions. The winners of these will subsequently meet in a Northern California audition in October. A district meet between the representatives of the Far Western states will follow in November and the boy and girl emerging from this contest will journey to New York in December for the national finals.

Robert I. Bentley, president of the San Francisco Opera Association, is chairman for Northern California in the national radio audition. Serving with him and representing various communities throughout this section of California are men and women who have taken a prominent part in furthering this nation-wide quest of the Atwater Kent Foundation for America's best young singers.

### GOVERNOR ROLPH URGES CALIFORNIANS TO SING

Chief Executive Advises Young Artists To Participate In Atwater Kent Audition For The Glory of California

BY JAMES ROLPH, JR.  
Governor of California

Young men and women of California who feel they possess voices of really good quality have opportunity knocking at their doors with rare and unusual insistence. A. Atwater Kent, the famous philanthropist, offers young men and women between the ages of 18 and 25 years an opportunity to be heard in a nation-wide audition and through his generosity to further their musical education.

I have the pleasure of a long acquaintance with Mr. Kent. I know he is doing a great public work in his annual quest of the nation's best young voices. His nation-wide radio auditions are an expression of his genuine interest in the welfare of deserving young men and women, enabling them "To study and become great singers."

Between now and September 15th local auditions will be held in many cities throughout the State of California under the sponsorship of individuals and organizations which are energetically interested in public affairs.

As Governor of the State of California, I urge every young man and young woman, who is eligible, to enter the contest and sing for the glory of California. During the past four years California has placed one boy and one girl each year in the National Finals held at New York City.

I hope we can live up to the record which our young golden-voiced California singers have established. To this end, it is urged that every singer, and every Californian interested in any young person with singing ability, communicate with his or her local Audition Headquarters or with Far Western Headquarters, National Radio Audition, Atwater Kent Foundation, care of KPO, San Francisco, California.

### IRENE AT ALCAZAR

Irene, that ever-popular and smart musical comedy with Dale Winter heading the large cast of 50 players is now in its third big week at the Alcazar Theater and, although the crowds are still attending every performance, the end of the run is near at hand, as other bookings at the Alcazar must be taken care of.

The story of Irene is about a shy girl who suddenly falls into a position that brings her beautiful gowns and better surroundings, a sort of a Cinderella story. She is beautifully gowned and takes on an air of being from a most distinguished family until her mother finds her missing from home one evening and follows her to a party in the home of a very wealthy man. During the unfolding of the plot there is much comedy interspersed with delightful song numbers.

The chorus is composed of a bevy of Hollywood's most beautiful and talented dancing girls which comes in for a goodly share of applause. The large company of principals headed by Dale Winter includes Bobby Watson, Helen Fairweather, Dorothy La Mar, Ruth Gillette, William Arnold, Allen Dailey, Eddie Featherstone, Walter Regan, Sydney Reynolds, Lillian Dean and Henry Cautbisens.

Josephine Crew Aylwin, F. A. G. O., who has been invalided at Los Gatos for some time, was honor guest at an organ recital given at Trinity Methodist Church, Berkeley, recently. The program was generously attended by organists and other musicians aside from those who were in active participation. The event was under the chairmanship of Mabel Hill Redfield, Dean of the Northern California Chapter A. G. O.

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## UNE BRIDES AND MUSIC

ng Artists Say Their Vows Following Announcement Of Engagement At Recital

ne, alert to her mystical and traditional customs, claimed two young ts for the altar of Hymen, when t Graham, pianist, and Warren ney, sculptor, said their vows in First Unitarian Church of Berkeley. The simple rites were heard by y whose following is toward the and the couple face a life of conal interests.

short time before, Miss Graham a morning recital in the studios Mrs. Alma Schmidt-Kennedy in eley, when the attendance comed the musically elements of San cisco, Oakland, Piedmont, besides ge representation of the alumnae Hills College, of which the pianist graduate, and those of the faculty included President Aurelia H. hardt and Dean Luther B. Mar-

ne early work of Miss Graham was established by Mrs. Kennedy, and three additional years she was ad in Germany and Austria with ters who included Artur Schnabel. is decidedly professional in comension of the piano, with a definite finished technique which covers gamut of demands. If slightly e intellectual than emotional, this t, nevertheless, has sufficient of latter element to give beautiful exsion, which was demonstrated in reading of Chopin and Schubert.

he morning's list was most interest- in every detail, and included the Italian Concerto, a Scarlatti riccio and A major Sonata; Schu- 's B flat major Impromptu, and pin's C sharp minor Etude and F or Fantasy.

was on this occasion that surprise offered by the happily unique announcement of Miss Graham's engagement to Warren Cheney. At the close he program, he joined her on the form at the instant that a panel lowered over a window, bearing r names in painted letters.

r. and Mrs. Cheney have returned n Lake Tahoe and will make their e in the east bay region, each to tinue along the individual profes- —A. C. WINCHELL.

## NDIAN MUSIC IN OREGON

r. Derrick Norman Lehmer has reed from Corvallis and Ashland, gon, where he gave a series of song tals and lectures on the music of American Indian. The events were usiastically attended, and compared by the audiences between ore of the Oregon tribes and that California and the Southwest Is- s. Dr. Lehmer was accompanied Miss Esther Murray Anderson. The r, who is a graduate of the Univer- of California, 1931, majoring in ic, was honor guest shortly after reception and tea given by Miss riet Thompson, pianist, at her io-garden in Berkeley.

roups of songs were given by Miss inia Baum, coloratura soprano, ented by Mrs. John W. Beckman, by Miss Ruth Frazier, contralto, ented by Miss Gladys MacDonald, Miss Anderson at the piano. The er sang excellently the Ave Maria Verdi's Othello, and Miss ier's voice, rich in its nature, uses further to her hearers as time nces.

## LOS ANGELES TRIBUTE FOR MUNICIPAL CHORUS

How visitors are impressed with the work done by San Francisco's Municipal Chorus, of which Dr. Hans Leschke is the conductor, may be gathered from the following enthusiastic endorsement from the able pen of Bertha McCord Knisely, music editor of the Los Angeles weekly paper, Saturday Night, who was a visitor during the National Convention of the Federation of Music Clubs. Here is what Mrs. Knisely had to say:

"Choral event, supreme, was the performance of Brahms' Requiem at Civic Auditorium, Sunday evening, by the San Francisco Municipal Chorus, with symphony orchestra, under direction of Civic Choral Conductor Dr. Hans Leschke. The work of this chorus is truly magnificent—enough to inspire visiting Los Angelans with the idea of demanding such a concession from our own city fathers. San Francisco does more, financially, for music than any other city in America; the Municipal Chorus is ample compensation for all the expenditure. With such a chorus what could we not attempt in Los Angeles! Of course, it should have been in existence this long while and ready for the Olympiad of 1932. I have never heard the Brahms' Requiem so adequately presented. (It was excellently given by John Smallman last spring, in a modest way, with choir, organ and piano.) It depends greatly upon the orchestra for all the musical meaning, which, with Brahms, could only be expressed through the rich texture of the symphony.

"In Sunday's performance there were the means at hand and the work stood out in all its tremendous import as one of the peaks of Brahms' genius. Dr. Leschke achieved splendid unity without noticeable pressure; there was remarkable flexibility which permitted the kind of phrasing expected of a cultivated soloist. Behold all flesh is as the grass, How lovely is Thy dwelling place—to single out the choruses of superiority would be to name all—left the listener in no doubt of the meaning of the words. Gertrude Weidemann, soprano, and Austin Mosher, baritone, made sincere contribution. Simplicity of presentation was the crowning achievement of Dr. Leschke; there was no marred attempt for spectacular effect. Everybody was tremendously gripped by the Brahms' Requiem."

## PRO-MUSICA'S PROGRAMS

Pro-Musica's announcements for the 1931-1932 season will be made at a later date, and offer, as in past seasons, noteworthy programs by visiting and resident artists. The last presentation by this society was another evidence of the interest in going from the main centers to hear beautiful music, and when the Parlow String Quartet played at the Palace of the Legion of Honor, on an early summer morning, the attendance numbered enthusiasts from many points on the north- and east-bay shores.

Kathleen Parlow, whose youthful genius flowered here under the late and much revered Henry Holmes, later became known to two continents, but has, nevertheless, elected to become once more identified with her home land. On the day referred to, Miss Parlow, with her associates, gave the Brahms C minor Quartet op. 51, No. 1, and the Ravel F major Quartet—a program of contrasted nature. It

## SIXTH CONSECUTIVE SEASON

# SUMMER CONCERTS

Auspices Summer Symphony Association

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was pleasant, too, to pass from music to pictures and sculptures in the adjacent galleries, if for no other reason than retention by the mind of varied forms of beauty, and because it is less abrupt than to dash from concert hall into the open. Perhaps Pro-Musica will allow us further privilege of this sort.—A. C. W.

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## DOES SAN FRANCISCO REALLY KNOW HOW?

### S. F. Symphony Program Displays Very Graphic Statements of Facts That Should Get Results

One of the cleverest arguments in favor of additional support for the San Francisco Symphony Orchestra appeared in the Symphony program during last season's final concerts. It is in every sense of the word a DEADLY PARALLEL. Two pages are devoted to this enumeration of facts. One page is headed

**THE SYMPHONIC HALL OF FAME** and under the heading we find:

**BOSTON**—Colonel Henry Lee Higginson.

**NEW YORK**—Mr. Clarence H. Mackay.

**CINCINNATI**—Mr. and Mrs. Charles P. Taft.

**PHILADELPHIA**—Mr. Edward Bok.

**DETROIT**—Mr. William H. Murphy.

**MINNEAPOLIS**—Mr. Elbert L. Carpenter.

**LOS ANGELES**—Mr. William A. Clark, Jr.

**ROCHESTER**—Mr. George Eastman.

**CLEVELAND**—Mr. John L. Severance.

**SAN FRANCISCO**—?

The opposite page is headed **AN UNFINISHED STORY OF DEVOTION (Symphonic)** and under that heading we find:

Chapter I  
**COLONEL HIGGINSON**—Founder

and for many years the sole contributor to the Boston Symphony Orchestra sustaining fund.

Chapter II  
**CLARENCE H. MACKAY**—Through

whose generosity and guidance the New York Philharmonic Symphony has taken first place among the great orchestras of the world.

Chapter III  
**MR. AND MRS. CHARLES TAFT**

—Gave a fortune to the Cincinnati Symphony Orchestra during their lives and secured its future by giving millions to a permanent endowment.

Chapter IV  
**EDWARD BOK'S** generosity and

untiring devotion to the Philadelphia Orchestra are directly responsible for the orchestra's Endowment Fund in excess of \$2,600,000.

Chapter V  
**WILLIAM H. MURPHY**—Patron of

the arts during his long life, was for many years the silent underwriter of the deficit of the Detroit Symphony.

Chapter VI  
**ELBERT L. CARPENTER** launched

the Minneapolis Symphony Orchestra 27 years ago in the smallest of all cities boasting a major orchestra. His contributions have been heavy.

Chapter VII  
**WILLIAM A. CLARK, JR.**—Since

1912 has personally maintained the Los Angeles Philharmonic Orchestra with gifts running into millions of dollars.

Chapter VIII  
**GEORGE EASTMAN**—Rochester's

outstanding citizen, has made gifts totaling millions to establish and endow the Rochester Symphony Orchestra and the Eastman School of Music.

Chapter IX  
**JOHN L. SEVERANCE**—Has written

Chapter IX by capping his countless contributions to the Cleveland Orchestra by just presenting the organization with a magnificent new Severance Hall, at a cost of \$1,500,000. This music patron had

already signed checks for hundreds of thousands for the earlier maintenance of the orchestra and its endowment fund, which is now practically complete.

### Chapter X WILL SOME NOBLE SAN FRANCISCAN WRITE THE NEXT CHAPTER?

Pretty neat, isn't it? Now we wonder what the result is going to be. Does San Francisco have a wealthy music patron with a sense of pride? The Musical Review will anxiously await the breaking of the deadly silence that so far has greeted this clever object lesson.

### CADMAN'S SONG CYCLE RECEIVES HIGH PRAISE

Charles Wakefield Cadman has not written anything on a large scale in some time that can match his *White Enchantment* (Boston: Oliver Ditson Co.), a cycle for soprano, alto, tenor and bass solo voices with piano. His previous success as a writer of quartet cycles entitles him to consideration.

This time, however, he has kept pace with the times and has written a work that may be given both as a concert cycle and also with stage action, scenery and costumes.

The book is by Nelle Richmond Eberhart, who has written his texts often in the past. It tells of a typical American family, father, mother, daughter and the latter's friend, finishing their after-dinner coffee before the fire. There is a piano prelude, and opening quartet, *Fire on the Hearth*, a recitative and solo for the father, recalling *When I Was Young*. The mother and daughter have a recitative and duet, *Window-Shopping on the Avenue*, followed by the friend or lover who sings a love song, *Three Harps Make Songs to Heaven*. In a lovely solo, *Mignonette*, the mother tells of her days of romance, a song that ought to rival Mr. Cadman's *At Dawning* in popularity.

Brilliant is the solo for the daughter, *The Plunderer*, an Allegro of dashing mood. The daughter and lover exchange glances, the latter approaches the father to ask for the daughter's hand but falters, all this in a conversational recitative between the four, adroitly managed, ending in an a cappella Andante called *Love's Language*, a quartet worthy of Arthur Sullivan in tenderness and melodic purity. The men sing a duet, *Lull Us No Longer*, and the mother an Interval on *The Boon of Life and the Great Gift of Love*. She sits on the divan, while the father dozes over his newspaper. The lover asks *What Shall I Do?* of the daughter, who replies with *Like Wind Upon Water*, a fetching solo. The parents recognize what is going on, nod at each other and pretend to doze.

There is a recitative and duet between the lovers and a final quartet, *Love Is a Blossoming Bough*, with which the work comes to a happy close.

If performed in concert form without action, etc., the recitatives may be omitted, but we like to think that this novelty work will be given as Mr. Cadman has conceived it. There is a genuine operatic feeling in this music, quite natural in a composer who has shown his gifts in *Shanewis* and *A Witch of Salem*, two operas which should be produced again, and a freshness of thematic material that is altogether admirable. Mr. Cadman has an inexhaustible flow of melody and he makes the most of his text in every case. The

piano accompaniment is full and wonderfully effective, without being too taxing to play. In short, *White Enchantment* is a completely successful achievement, one that will add to its composer's already noteworthy reputation. In this day of tuneless twiddling, this frank and joyous utterance comes like a breath of Spring.

The publishers have given it an edition that does them great credit. Our compliments to them as well as to Mr. Cadman.—Musical America.

### PIERRE MONTEUX FIFTH HILLSBOROUGH LEADER

The open air concert in the Woodland Theatre Sunday afternoon was conducted by the fourth of the guest conductors appearing this summer at the Philharmonic concerts. Pierre Monteux, distinguished French director, arrived last week from Paris and rehearsed every day with the orchestra in preparation for Sunday's concert, which unfortunately was the only one conducted in the open air theatre.

Although Monteux appeared as guest conductor during the summer of 1927 for a few concerts at the Stadium in New York and at the Hollywood Bowl, he has not previously been available for the summer concerts in Hillsborough and San Francisco, as he is in great demand in all the music centers throughout Europe, and the Philharmonic Society directors were most fortunate in being able to secure this noted French director for a single concert.

Monteux first came to America in 1916 as conductor for the Russian Ballet, which made a transcontinental tour. For two seasons following he conducted the French operas at the Metropolitan Opera in New York and in 1919 he was appointed conductor of the famous Boston Symphony Orchestra, which he continued to direct for five years. Since his return to France in 1925, he has been conductor of the *Orchestre Symphonique de Paris* for half of the regular winter season and the other half shares with Willem Mengelberg, the direction of the *Concertgebouw Orchestra of Amsterdam*, one of the most noted in Europe.

Although including in his repertoire practically every work embracing all the classics regularly played by Symphony orchestras, Monteux has achieved pre-eminent distinction and recognition because of his interest in and devotion to modern composers and their works. He probably has presented for the first time more new works than any other single conductor now before the public and his concerts in Paris are the mecca of composers seeking audition for their latest works.

Complying with the policy of the summer concerts in the Woodland Theatre, Monteux has arranged a program which was in part characteristic and expressive of the conductor's nationality and representative of the composers of his own country. Works of Ravel and Chabrier were included, and fittingly reminiscent of Monteux's first visit to this country, he presented excerpts from Rimski-Korsakov's ballet pantomime, *Scheherazade*, which the Russian ballet first performed here.

Henry Cowell gave an evening of his compositions at the Rudolph Schaeffer Studios in St. Anne street, Friday, July 24. In explanation of their construction, Cowell was heard in a talk on *The Scientific Aspects of New Music*.

## BENEFIT CONCERT FOR UNEMPLOYED MUSICIANS

A change of date to August 21 has been announced for the coming concert of the San Francisco Philharmonic Society at the Civic Auditorium. The change is due to an enlargement of the program, and because the general interest in the affair seems to warrant a more elaborate production than was planned at first.

A full orchestra of 85 pieces, under the baton of George von Hagel, will give a program of interesting music of the lighter classical genre, with three important soloists assisting. Jat Herod, sensational nine-year-old violinist, will make his first public appearance, with the assurance of many distinguished critics that he will make musical history.

Noel Sullivan, distinguished basso, whose interpretations have won him unstinted praise in the past, and Miriam Elkus, one of the most popular of resident artists, who enjoys an international reputation for her lovely mezzo-soprano, will each sing a group of songs.

The concert is being given for the benefit of unemployed musicians, and is being sponsored by a committee of leaders in musical, labor and business circles.

## FAVOR OUTDOOR MEETINGS

California musicians lean towards outdoors at this season of the year for meetings and programs. The immediate branches of the Music Teachers' Association, those of San Francisco and Alameda Counties, frequently combine, with the former enjoying the more informal aspects of the cross-bay organization. The early fall will present musical affairs now in process of arrangement, with Miss Harriet Beecher Fish, president of the local branch, and Mrs. John I. Del Valle, re-elected head of the east-bay branches.

The beautiful gardens of Miss Sarah Unna, pianist, were at the disposal of these musical fraternities, recently, where a spacious music room and adjacent flower beds formed a delightful setting near the upper Berkeley hills. Orley See, violinist, a member of the San Francisco Symphony Orchestra, gave a solo group which included the *Canzonetta* from Tchaikowsky's *Second Concerto*, a *Hebrew Melody*, adapted by Akron and arranged by Auer, and a suite of *Spanish Dances*.

A quaint Old English play, set to music of mid-Victorian days, was a variant note, offering seriously pretty music with recitative and melody, and costumed in the period, each participant showing her personal possessions as coming from generations now antique. Dignity and humor strove for place throughout and provided unique and most attractive entertainment, the roles being taken by Mrs. Frances Croft, an elderly serving maid; Roberta Butler McDonell, Mrs. "Doctor" Brown; Mrs. Lloyd Harter, Mrs. "Doctor" Jones; Mrs. Romaine Hunkins, pianist.

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# RECOLLECTIONS OF THE MUSICIANS' CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

At the dinner September 3d, 1927, Frederick W. Warnke, assisted by Noah Steinberg, played an arrangement of four symphonic sketches, and two groups of Mr. Warnke's songs were sung by Miss Dorothy Seely.

Rudolph Schaeffer addressed the Club on the aesthetics of color and design. He brought out the fact that in this country is to be found a drabness in dress and other things, as compared with life and customs in European countries. He recommended variety and brightness of color in general as pleasing and cultivating.

I was reminded of the writings of the late Ernest H. Wilson, keeper of the Arnold Arboretum. In a description of trees and shrubs in Australia, he tells of the depressing effect upon him of a forest of the casuarina tree, which we see in our gardens, and which is of a dull color.

The question naturally arises, what is color in music? Is there more in jazz than in a Bach concerto? Is there more in a Wagner opera than in one by Mozart? Are we to judge by our emotions, if more depressed or enlivened by one than the other?

Mr. Metzger brought to the dinner the proof sheets of the first installment of these recollections, which came out in the Silver Anniversary Edition of the Pacific Coast Musical Review December 5, 1927. Leo G. Kaufman was elected an associate member of the Club.

The October dinner was put over from the first Saturday evening to the second, viz., October 8, on account of the opera. When we came together, there was no music; but instead of it we listened to a talk from Alexander Fried, the Music Critic of the Chronicle, who had just returned from a tour abroad.

Beside, we discussed the action of the Musicians' Union, which has ruled that all union performers over the radio must be paid union dues. The Don Lee Company, which had been financing the broadcasting of the Club's programs, over the radio station KFRC had, on account of the Union's ruling, decided to discontinue the service. The President's plans, on which he had set his heart, were thus frustrated. A hope so crushed cannot rise again, and we were thrown back upon our traditional resources, which were poor financially.

We talked as to the desirability of using the radio for our music in the Club, and as there were several among us, myself for one, who were not in love with it, and were very indifferent to it, I think that Mr. Henley's regrets were not as poignant as they might otherwise have been.

I am glad to say that the Club supported him in what he wished to do, and threw no obstacles in the way of accomplishment.

December 17th, 1927, a Ladies' Night took place at the Women's Building, 609 Sutter Street, with much fun and frolic. Joseph Thompson was toastmaster; Alfred Hertz and Redfern Mason were there; Alfred Metzger headed the Mirth Committee, assisted by Ansel Adams, Emil Hahl, and Samuel Savannah. Mrs. Lillian Birmingham, also, took part in the jinks. The ladies were the judges in a Male Beauty Contest, in which the Musicians' Club Adonis was to have been chosen. Not being present, I cannot tell who he was.

In a Circular issued December 29th, Mr. Henley summed up doings of the Club for the year 1927 as follows:

San Francisco, December 29, 1927

## FELLOW MEMBERS:

The December Ladies' Night program, arranged by a committee including Emil Hahl, Ansel Adams, Samuel Savannah and Alfred Metzger, with the latter as chairman, was a notable and unqualified success, with an attendance of sixty.

On that night the 1927 officers of the club were re-elected for the ensuing year; and your president takes this opportunity of thanking the membership, on behalf of the other officers and himself, for both the compliment and the honor. As an earnest of our appreciation, we shall endeavor to make the meetings at our monthly dinners as pleasant in 1928 as they proved in 1927.

Nineteen hundred and twenty-seven was a good year and a full year for the Musicians Club. The attendance at the dinners never fell below thirty-five, and some meetings it was nearer fifty.

Your president conceived the idea of devoting part of the meeting time to the production of new works by California composers, under their own auspices; and later this was broadened to include radio broadcasting of some of these. At the dinners, new and hitherto unpublished works of the following composers were given: Max Pons, Edward F. Schneider, Domenica Brescia, Pierre Douillet, Uda Waldrop, John Haraden Pratt, Adolph Locher, H. Bickford Pasmore, Frederick Warnke. There were also illuminating talks and readings by Joan London (daughter of Jack London), Redfern Mason, John D. Barry, Ernest J. Hopkins, Rudolph Schaeffer, George Douglas, Alexander Fried, Arthur S. Garrett and Alfred Hertz.

HOMER HENLEY, President.

## YEHUDI MENUHIN WILL STAY ABROAD TWO YEARS

The dream of a home in the hills of California, long cherished by Yehudi Menuhin, the world famous violinist, will not come to pass for the present at least, for a sad, yet enthusiastic, letter from the young genius' father tells of a complete reversal of the plans of the Menuhin family, and of their latest resolve to remain in Europe and France, except for short concert tours, of two, and perhaps three, years per year.

Menuhin says that after due reflection over parental duty, by himself and wife, during a recent quiet vacation at the Ville d'Avray, Seine-et-Oise, France, the conclusion has been reached that it is still paramount to fulfill their own wishes and comforts and the necessities of their growing children, and that whether they want it or not, Yehudi and his sisters are just now the right age to get out of Europe and the utmost of culture, and more and more of the great store-house of treasures in art and music which the Old World offers. Therefore, the Ville on the Seine has been leased for two years; it will be used, for that time at least, as a permanent home for the Menuhin family.

In August the Menuhins expect to be

at the Riviera, bathing and swimming; in September and October will find them in Basel, where they still have a lease on their home in Gartenstrasse. Then the mother and the little girls will move to the Ville d'Avray, and Yehudi and his father and their new pianist,

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Herr Dyck, begin a tour of Europe. Rome will be visited in December, where Yehudi will play twice in the Augustheum, once with orchestra and once in recital. Rome will conclude Yehudi's concert engagements, and then he will take an Italian steamer from Naples for New York.

Only a short American tour is anticipated, but it will bring the youthful

artist across the continent, for three or four recitals are scheduled for April in 1932 in Pacific Coast cities.

So it is that Yehudi's dream of his California home does not yet come true, but the little fellow, himself, writes that it is only a postponement, as to settle down in the state of his adoption, the state that he loves so well, is the ultimate ideal of his career.

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## ROSALIE HOUSMAN TO SUMMER AT HER HOME

**Noted American Composer After European Triumphs Announces Her Intention to Spend Two or Three Months Here**

BY RUDFERN MASON IN EXAMINER  
Rosalie Housman left her native San Francisco and went, like Alexander, "to spread her conquests farther." Now she is back home for two or three months, and she is bubbling over with ideas. She sees idols to be overthrown, authentic gods to be worshipped. Between lecture tours she studies and composes. Her Temple service is now in the hands of the publisher and will be off the press shortly. Incidentally, she brings back the news that Louis Persinger is known in New York as "the American Auer." He is painstaking and patient; he is penetrating; he gives the pupils something more than mere notes.

But all the teachers in New York are not Persingers. Miss Housman fiercely asserts that the average New York teacher of music is the biggest cheat she knows. Their pet trick is to tell you that you have a wonderful voice and can "make" the Metropolitan in six months. At the end of the six months you are minus so much good money, and the Metropolitan is as far away as ever. To prepare herself for her work as a lecturer, Miss Housman steeped herself in Freud. She believes the psychoanalytic approach to the subject is the most fruitful of all. Reversing popular superstition, she regards Beethoven's deafness as the greatest blessing that befell him.

"Then he was driven in upon himself. He looked inside for beauty—and found it," she says.

Today she believes the Finn Sibelius is the greatest composer, the only man of our time who has the quality of Rodin and Michelangelo. Ernest Bloch's Temple Service, on which he is now engaged, she believes will be a great work after the type of Bach's B minor, not a work for use in a synagogue. While in England Miss Housman gave a concert of American music over the radio. She put on the Griffes Sonata, piano works of Sowerby and Carpenter, and a number of songs. The English people liked it and want more.

## LIGHT OPERA COMPANY OPENS SEASON IN FALL

The San Francisco Light Opera Company will open its season on or about October 12 with the Messrs. Shubert's romantic musical play, Maytime, acclaimed in Europe and elsewhere as the finest work of the master melodist, Sigmund Romberg, composer of the Desert Song, Student Prince and other excellent works.

Last Tuesday night in the California Room of the Hotel Fairmont the artist members of the San Francisco Light Opera Company listened to a musical reading of Maytime, given by General Musical Director Hans Linne, and discussed plans for a complete canvass of music lovers on behalf of the founder membership of the San Francisco Light Opera Company.

Founder memberships in the San Francisco Light Opera Company cost \$20. Already several hundred of San Francisco's finest men and women have become founders and will be presented with seats for the gala opening to be known as Founders' Night, and

also invited to rehearsals, lectures and other interesting affairs to be given by the San Francisco Light Opera Company.

Mr. J. J. Shubert of the Messrs. Shubert, Broadway producers, is very much interested in the San Francisco Light Opera Company and offers for San Francisco production several of the Messrs. Shubert's light operas, including Nina Rosa, the latest work of Sigmund Romberg; Land of Smiles (new), by Franz Lehar, composer of The Merry Widow; and Countess Maritza, by Emmerich Kalman. Also Mr. Shubert offers Three Little Girls, which is now in its thirty-second week in Chicago.

Several eastern managers now in communication with Frank W. Healy, secretary-treasurer of the San Francisco Light Opera Company, are of the opinion that it is much more economical to have operas owned by them produced by a permanent light opera repertoire company in San Francisco than to send traveling companies here.

## OPPENHEIMER AT TIVOLI

A welcome improvement in the presentation of artists and famous visitors is announced by the Selby C. Oppenheimer management, which states that recital events by world celebrities under that management will hereafter be held at the Tivoli Opera House on Eddy street, which has been leased for concert purposes, and which furnishes an ideal locale for the purpose of hearing music at its best. The Oppenheimer management promises a sterling list of visiting notables next season. On a subscription basis, Lawrence Tibbett, baritone; Grace Moore, soprano; Richard Crooks, tenor; Percy Grainger and Jose Iturbi, pianists; Georges Enesco and Jacques Thibaud, violinists; Sigrd Onegin and Kathryn Meisle, contraltos; Florence Easton, soprano, and the famous dancer, Kreutzberg, assisted by a group of young dancers, will be here. In addition dates have been reserved at the Tivoli Opera House for the Don Cosacks Russian Male Chorus, La Argentina; Tito Schipa, tenor; Paul Robeson, baritone, and others. Season subscribers to the Oppenheimer concerts have until August tenth to renew their reservations.

## DR. ARTUR RODZINSKI TO CONDUCT IN HOLLYWOOD

Dr. Artur Rodzinski, noted conductor of the Los Angeles Philharmonic Orchestra, will be the third director of this season's Symphonies Under the Stars in the Hollywood Bowl. His first concert will be played Tuesday, July 28, in the huge natural amphitheater. Rodzinski will conduct for two weeks, although they do not run consecutively. He is to be followed on August 4 by Pierre Monteux, famous French conductor, and will return to the leader's stand on August 18.

An important event during his first week in the Bowl will be the appearance on July 28 of an elaborate Adolph Bolm ballet. Bolm, noted Russian ballet conductor, will offer his most pretentious dance number, The Spirit of the Factory. It is a spectacle of his own conception, to be performed to music by A. Mossolow. Bolm finds poetry in the usually prosaic commercial institution through the rhythm of its machines. In this ballet the dancers will represent plastically the various

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This will be the first special edition of the Pacific Coast Musical Review since December, 1927, and it will take the place of the Convention Number which was not published owing to the unpropitious time of the year for adequate returns to advertisers.

Historical sketches of the San Francisco Opera Company, the Musical Association, Municipal Music, Public School Music, the Municipal Chorus, Chamber Music and records of visiting and resident artists of distinction will be included in this De Luxe number.

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A comprehensive forecast of the season 1931-1932 will be a prominent feature.

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motions of a factory machine at work. M. Robert Bell and Elise Reiman will be the principal dancers, supported by a group of 60 others.

On the same program the Bolm dancers will offer Nuages to music by C. Debussy. Later in the week, on July 31, Albert Spalding, foremost American violinist, will make his second appearance with the Bowl orchestra.

Alberto Terrasi, baritone, gave the half-hour of music at the Greek Theatre Sunday afternoon, July 26, with the following program in which he was accompanied by Dora Ditano: Monologue, from Andrea Chenier, Giordano; Rondine al Nido, De Crescenzo; Rimpianto, Toselli Polichinelle, for piano; Miss Ditano; Credo, from Othello; Verdi; Serenade, Mascagni; Occhi di Fata, Denza.



## ASSING OF WILL NEWHOUSE

Heart Attack Takes Life of San Francisco's Kindest and Noblest Patron of Music

BY ALFRED METZGER

If the writer had suddenly lost one of the most intimate members of his family he could not have suffered a greater shock nor a greater loss than the news of the sudden death of Will Newhouse last Thursday at 5:30 p. m. from heart failure, caused him. His gentle, attentive, courteous and big-hearted brother of Hugo and Arthur Newhouse, both identified for several years with the Pacific Opera Co., interested himself in musical enterprises of late. He was treasurer of the Citizens Committee which so successfully guided the financial destinies of the recent Biennial Convention of the National Federation of Music Clubs.

If it had depended upon his own vision no one would ever have heard about Will Newhouse's philanthropic activities. He was modestly personified, because of his reluctance to assert himself in the various posts he so cheerfully filled in the interests of others, his valuable services were at times not fully appreciated by those most benefited by them.

In the hearts of those who knew him best Will Newhouse will live as long as they dwell upon this earth. He has stamped his lovable personality indelibly upon the innermost recesses of their souls. Friends like Will Newhouse are rare indeed and to recount the kindnesses he was responsible for would be impossible as he would never tell of them.

Newhouse was born in Sierra County and came to San Francisco when a small boy. He attended the old South Cosmopolitan School. He was treasurer of the South Cosmopolitan alumni at the time of his death. He joined the San Francisco Bank as a clerk in 1889. He was promoted rapidly, serving in many important posts in the bank until he became vice president. He retired a year ago. Newhouse was interested in many philanthropic movements. He was active in the drive for funds that built St. Joseph's Hospital. He gave active services to the Red Cross, which work he continued up to the time of his death.

His main interest outside philanthropy and business was golf. He was a member of the Shrine, B'nai B'rith and several other organizations. He and his two brothers were inseparable and formed a trilogy of loyalty and affection that is difficult to find duplicated. The community has lost one of its most loyal and generous citizens. The writer has lost one of his dearest friends. We stand bare-headed at the loss of this splendid man and pray that his soul may find that rest and peace which his unselfish and kindly spirit so richly deserves.

## SYMPHONY ORCHESTRA TO HAVE FULL PERSONNEL

No announcement in recent years has so aroused the music-loving public as that of the Musical Association, made early this week, to the effect that the Symphony Orchestra during the coming season is to be increased to original strength and in addition the long desired night concerts are to be given.

Throughout the week, according to the Musical Association, the offices

have been deluged with telephone calls and correspondence congratulating the officers on these two important steps. Much commendation was also received for the decision to hold the coming season in the Tivoli Opera House. The night concerts will be the series of "pops" which heretofore have been given on Sunday afternoons.

According to A. W. Widenham, secretary-manager of the orchestra, the decision to give the night concerts was reached only after an overwhelming majority of the members of the association and subscribers to the concerts voiced their approval of such a course, following the receipt of a post card questionnaire.

"For many seasons we have known that there was a very considerable number of our friends who preferred night concerts," said Widenham. "However, owing to factors out of our control, it was impossible to respond to these requests until this season."

The decision to add to the personnel of the orchestra won many expressions of congratulation and admiration. One subscriber wrote:

"It must have taken a great deal of courage on the Board of Governors' part to take this step in view of existing conditions. If this sort of a stand were taken in business generally perhaps there would not be so much to lament about. Here is hoping that the music-loving public show their appreciation by attending the concerts in such numbers that this added expense may become one of the orchestra's greatest assets."

The organization of the orchestra has been practically completed. The announcement of the personnel will be made in a few days. Issay Dobrowen, conductor, who will open the season and direct the first half of the series, will sail from Bremen on the Europa, September 4. He will come directly to San Francisco for the purpose of calling the first rehearsal, September 28.

## ATWATER KENT WINNER GAINS FAME IN PARIS

Yoshika Miyakawa, formerly of Sacramento, has scored an extraordinary triumph at the Opera Comique in Paris during last season. She was particularly successful in her artistic interpretation of Mme. Butterfly, in which role she received an extraordinary ovation by her enthusiastic audiences. She made her debut in Paris last winter and from the very beginning she forged to the front. Only eighteen years of age, very pretty in appearance and the possessor of a beautiful bell-like soprano voice, Miss Miyakawa has gained such repute that the leading Japanese daily newspaper in Tokyo is sponsoring a concert tour for her.

This young artist left San Francisco last week for Japan and after her concert tour she will return to the Opera Comique in Paris to continue her triumphs. This brilliant young artist won the second prize during the State audition of the Atwater Kent contest three years ago and it is certainly gratifying to the judges to know that their selection has found such favor abroad. In case Miss Miyakawa has time upon her return to San Francisco from Japan she should be given an opportunity to sing over the radio prior to her departure for Paris. Margo Hughes accompanied the young soprano at the time she sang for the Atwater Kent State audition over radio station KPO.

## EDITORIAL

(Continued from Page 3)

We are willing to guarantee that if the musical profession and public will support the Pacific Coast Musical Review sufficiently to assist us in obtaining a paid circulation of say 5000 in the bag region many thousands of dollars would be spent for music which now is being spent for something else. Interest in music study would increase, attendance at concerts and opera would be bigger, radio and talking picture programs would gradually be improved in quality, salaries for artists would increase and resident artists would have more opportunities for engagements. The trouble at present is that the people are not made acquainted with musical activities in a manner to induce them to give adequate support. Publicity alone is not enough. The publicity must be such that the people will WANT to support music. If it is such as to fail to concentrate attention it is of no value. Therefore, if you help this paper to circulate information of interest to the people who are not getting at present what they want, you are most assuredly helping yourself.

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## INTERESTING SKETCH OF DAVE ROSEBROOK'S CAREER

Dave Rosebrook who, during the last few months has conducted his concert band in a series of broadcasts at station KFRC over a nation-wide hookup with the National Broadcasting Company chain on Sunday during the noon hour, has had quite an interesting career. We regard it sufficiently interesting to print it here in its most essential points:

David C. Rosebrook was born in the State of Maine, came to the Pacific Coast with his parents when a small boy, received his early musical training from his father, an accomplished musician, violinist and cornetist, who studied at the Boston Conservatory. He attended the conservatory of music at the Willamette University of Oregon. Later studied cornet with Bowen Church of Boston and Providence, R. I., and the great Jules Levy of New York. Later he studied harmony with Reed and McCoy of San Francisco.

David Rosebrook conducted his first band at the Conservatory of Music of the Willamette University, Salem, Oregon. Afterwards he was leader of the Cordray Theatre Orchestra of Portland, Oregon. Then he toured the United States as leader of Primrose and West's Minstrel Band. Rosebrook was engaged as leader and cornet soloist with the Catalina Island Band for six seasons. Coming to San Francisco he was soloist and assistant conductor at Golden Gate Park for several years and toured the United States and Canada as soloist and assistant conductor with Innes' Band of New York and Chicago.

Later he returned to Portland, Oregon, where he was successively appointed conductor of the Portland Symphony Orchestra, the Municipal Band, and musical director of the Heileg Theatre. Coming to San Francisco Rosebrook was appointed musical director at the Cort and Alcazar Theaters, and first trumpet with the San Francisco Symphony, which he held for eight years. Resigning from the symphony and theater to take the lead-

ership of Islam Temple Shrine Band he was chosen conductor of the Durant concerts in Oakland, a fifty-piece band sponsored by R. C. Durant, president of California Durant Motors Corporation.

At this time Rosebrook organized his own band and played many engagements, such as the Oakland Automobile Show, the Dairy Show, the State Fair at Sacramento, the Fresno Fair, the Merchants Industrial Exposition, San Francisco, and many other similar engagements.

As conductor of Islam Temple Band, Rosebrook went to the Imperial Council Session at Washington, D. C., with a band of seventy men and a Drum and Trumpet Corps of thirty-six, heading Islam Temple and escorting the Imperial Potentate of the Mystic Shrine. While in Washington, Rosebrook was invited to play a concert at Washington's tomb, Mount Vernon, and Washington's lodge room at Alexandria, the only civilian band conductor so honored.

As conductor of Islam Band during the Imperial Council session at Kansas City the following year, Rosebrook conducted a concert to an audience of thirty-five thousand people in Swope Park (the city park). On the Washington trip Rosebrook presented concerts

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Rosebrook is recognized as one of the three or four great band conductors of the United States and one of the finest cornet soloists in the world. He has played under many of the best conductors in the world, including Damrosch, Molinary, Arbos, Hertz, Hadley, Bavanoli, Goosens, Cameron, Dobrowen, Innes and many others.

## FORMER CALIFORNIAN COACHING IN SEATTLE

Mrs. Wallace Wheaton Briggs, long a resident of Oakland and San Francisco, then going to New York City for a term of years, is established in Seattle. With her daughter, Florence Sherman Briggs, cellist, who played with the Seattle Philharmonic Orchestra for two seasons, Mrs. Briggs has opened studios for coaching in advanced vocalism, also giving attention to the relating of opera stories predicated on Bible lore and especially featured for church programs.

During the Spring season of this year, she has described before many audiences the event of the Passion Play as she witnessed it at Oberammergau in 1930. A former president of the San Francisco Musical Club, Mrs. Briggs has never ceased in musical activity at any time, and while at Aberdeen, Washington, established a choral society there, which she still directs, making the trip from Seattle each week.

While abroad last year, Mrs. Briggs had an intensive course of study with John F. Byrne in Paris, who, for twenty-three years had been the associate of Jean de Reszke, and in London she resumed certain exercises of breathing with Miss Webb of the Royal College of Music. Though advantaged by study abroad, Mrs. Briggs has never failed to give appreciation for her earlier vocal successes to her teachers of this city, who included Adelaid M. Bridge and Dr. Humphrey J. Stewart. In New York, Mrs. Briggs coached with Frau Emilie Kaule and Mme. Anna de La Grange, and she still adheres to and advocates the principles of the Lamperti teachings. The Briggs Studios are at 750 Belmont Avenue North, Seattle. She and Miss Briggs are now spending the summer at their country home on the Russian River.

## SUMMER SESSION CLOSES

The two final lectures in the course of Dr. Leigh Henry at Mills College will take place today and Thursday of this week at 3 o'clock. The experience has been remarkable for all who have heard him, and the revelation of certain factors running simultaneously through the arts and through life has been invaluable. One may hear Dr. Henry and apply his words to everyday needs, at the same time gaining a rich insight into the poets, history, literature of all peoples, traditions and mystical references.

Mills College has offered super advantages, this summer session of 1931, in bringing the Brosa Quartet and Dr. Henry. It has set a standard not easy of duplication, and the best we may have for future guidance and pleasure. To have a return of these masters.—A. C. W.

## MUSIC EDUCATION IN S. F. PUBLIC SCHOOLS

### Interesting Statement Regarding the Significance of Music Study in the Schools of San Francisco

BY ESTELLE L. CARPENTER

Director of Music, S. F. Public Schools  
(The following address was delivered by Miss Estelle L. Carpenter before the National Federation of Music Clubs Convention held in San Francisco from June 20 to 27.—Ed.)

San Francisco, with its rolling hills, bursting into flowers in the Springtime, with its windswept dunes, its azure waters of the Bay and the Pacific Ocean; San Francisco, the city that has stood the test of fire and arisen from the ashes to a glorious realization of accomplishment in great enterprises, in buildings, in education, in art, and in music; here we open our hearts to you and wish you happiness and give the right hand of good fellowship and our hearty greetings.

Our city, San Francisco, is known for its distinction in its musical attainments, and public school music education in San Francisco has been one of the great foundations and means for its appreciation and production of music. It has been the very groundwork for the cultivation of music for the masses and for the exceptionally gifted.

The spiritualizing force of music to the inner life is a necessity to education—education with its many instruments working harmoniously together form a great orchestra which sends glorious vibrations steadily into the lives of legions and arouses into action, molds into being, and decides the destiny of those who come within the circle of its beneficent influence, and music in education is the vitalizing and uplifting instrument of the orchestra.

The public school music of San Francisco has been the agent for the uplifting of thousands into a rarefied atmosphere of purified emotions, intellectual understanding and culture and enjoyment, and has achieved through its classroom procedure, school music programs, vocal and instrumental, through ear training, sight singing, rhythm studies, choruses and orchestral work, music appreciation and other branches—through exhibitions within the school and in community projects, a foremost place in the musical and civic life of the city.

The expressions of this work have been so many and varied I can only give you a little word picture of it all in the short time, which I hope will convey to you a glimpse of the great work going on in our San Francisco Public School Music Education program.

Just picture the many open house days, the Parent-Teacher meetings and the recent Parent-Teacher Association Conventions, where the various school music organizations voice themselves in classical music—the school music recitals during Educational Week and Public School Week sponsored by the State and Nation, and the Community Chest and the radio concerts, the light operas and the operettas, and graduations and the musical projects where each activity welds the school and home together, and each pupil participating is motivated toward music study, achievement and avocational and vocational endeavor.

Here in San Francisco, as chairman

of Public School Music in our California State Federation of Music Clubs, I have each year administered a Public School Music Day, where parents and friends visit our public schools and encourage the endeavors of the faithful teachers of music—bring them a word of greeting and appreciation. Beautiful choruses, orchestras, operettas, etc., are produced and officers of the State visit the schools with me. In passing let me mention I have federated with the State Federation of Music Clubs, five Junior Public School organizations, the Girls' High Glee Club, the Lowell High School Boys' Glee Club, the High School of Commerce Band, the Everett Junior High Music Club, the Polytechnic Glee Club, all of San Francisco. They perform frequently for the public and accomplish much for our Federation.

With thousands of pupils from High Schools and Junior High Schools and eighth grades singing in the Auditorium with band and organ accompanying American songs such as Bloch's America, Lieurance's By the Waters of Minnetonka, Cadman's By the Land of the Sky Blue Waters and other classical part songs, and as chairman of Public School Music Week I presented 112 concerts in all schools to the city, and a Public School Music Festival and Pageant from high schools and Junior high schools—with bands, orchestras playing in daily practice and weekly band drill on parade grounds in R. O. T. C. uniforms and semi-annual exhibitions in auditoriums, with bands expanding from 50 students four years ago to 600 now, with music appreciations starting with music contests using 40,000 pupils with 471 winners to an established course of study—with a hundred orthophonic victrolas and library of 3000 records.

With the music department of the public schools starting the Young Peoples Concerts filling the Auditorium with 9000 people, selling the tickets through manager and teachers, to the two years of free concerts of symphony furnished by the Board of Education, with thousands listening, to the present when a Board of Founders (of which I am an enthusiastic member) puts on yearly a series of pay concerts.

With thousands of children singing amidst the ruins on the spot of our destroyed City Hall to arouse enthusiasm for bonds for our loved Civic Center, and the combined graduation chorus in Golden Gate Park, amidst our distressed city—to singing carnivals all over the city, the dedication of 75 new schools through public school music on Sundays, the dedication of the new Civic Center, the singing of 6000 pupils in Union Square, for great civic events, the dedication of our parks, monuments and libraries.

Everyone should know what the music of the San Francisco public schools has meant to the upbuilding of this great city—San Francisco is known throughout the world as the city where courage was brought to the people and attainments were aided through the singing of the children and the music of the public schools.

From a budget of \$200 to a \$50,000 budget acquired, was my report last year, with \$13,000 actually spent in band and orchestral instruments, with 3000 pupils in the high schools electing music daily, with thousands of junior high and elementary pupils required to take music.

All senior and junior high schools have radios and last year 10,000 pupils "listened in" to our unique and splendid standard broadcast which you will hear. I am happy to say I am an enthusiast on this subject.

Where we have a State and city superintendent and Board of Education furnishing us books free to pupils of music, and where we have excellent courses of study and an interest given to us in furthering our work.

San Francisco—where boys and girls learn to love music first through hearing great music and then work and grow into great singers. Some of our greatest opera stars and singers and composers received their awakening in the music life through public school music. Such artists as Mario Chamlee, the great Metropolitan tenor; Myrtle Donnelly, Florence Ringo, Nathan Firestone, Radiano Pazmore, Pauline Talma, Merle Upton, received their inspiration and encouragement for public careers through public school music of San Francisco.

We must not forget that we sent three singers from the Polytechnic High School of San Francisco to the National Chorus of last year, the only school in all the western coast of the United States to send members.

In San Francisco, where our Armistice Day participation grew in four years from 500 in chorus to 4000 last year in the Auditorium, where patriotism is expressed in that anniversary and in the Lincoln and Washington celebrations, where our pupils sang gloriously their devotion to their country and its ideals.

Where under the stars at Union Square at San Francisco Christmas fete, the San Francisco public school pupils voiced their belief in goodness and devotion to brotherhood in service through service.

And this is a little of San Francisco music. We're achieving, we're building for the future and great hopes for growth and determination to go onward and upward.

And now to the presidents, officers and all delegates, Welcome.

At this convention we have a veritable feast in the demonstrations and speeches. Then we have our social contacts, which are valuable. To meet as friends, to discuss our problems and to enjoy each other's successes. All enlarges our understanding of each other and gives us added strength and gladness.

We all must be optimists, high priestesses and high priests of music—you who light the way for the youth through lower lands to the heights of clearer vision—

Here's a health to you  
And a welcome true,  
High Souls of the Earth,  
March On—March On.  
No drooping head,  
No dragging feet,  
But catching Strains of Music Sweet,  
And God's great Harmonies complete,  
Sing from Mountain top and lane,  
Sing on in Sunshine and in rain,  
Sing On!

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Pacific Coast

# Musical Review

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TEN CENTS

## PRESENT DAY TEACHING PROBLEMS

Interesting Address Delivered Before State Convention of California Music Teachers' Association at Del Monte Early in July—  
Miss Elizabeth Simpson Deals With Up-to-Date Problems of Teachers in a Convincing Manner

BY ELIZABETH SIMPSON

The complexity of modern life is such that we sometimes feel like the beginner's apprentice trying to sweep up the rising flood with a broom. There is a thousand-fold riddle in these times, and our very existence depends on our ability to solve it rightly. This is especially true in our own profession, for in no other realm of art, perhaps, has the change been so rapid and drastic. So at the end of this exciting season it is well to take stock of ourselves and squarely face some of our major problems, hoping to find together the solution that will help us look toward the future with confidence.

There are three classes of problems that never cease to confront us. The first class is environmental. They lie outside of the profession, although they influence it, and they consist of all those conditions of modern life that affect us as musicians. To mention a few of them:

The radio is flooding our homes with music, good and bad. Is it a friend or foe?

The stress of modern life is eating up more and more of our leisure. Can music study persist in a civilization whose pace is so rapid?

The schools are opening their doors wider each year to beginners on musical instruments. Will this turn the elementary private teacher out of business?

The economic situation has made inroads upon the prosperity of musicians. Is there a way out of this impasse?

One could go on for hours, and you are mentally supplementing me with other problems vital to yourself. All that I have mentioned, however, are of an environmental nature, so I should like to leave them for the open discussion later, and turn for a moment to the second class.

This is formed of those problems that are inherent in the profession itself, and that have to do with equipment, personality and teaching talent; and in considering the outer problems, many of which we cannot control, we must not overlook these inner ones that influence our success even more directly, and over which we have direct control. So at the close of each season, when we are taking stock of ourselves, wondering how we can turn the realities of the past season into the realities of the next, we may ask ourselves a few pertinent questions:

How about my equipment? Is there a deficiency in my musical education that I

am apt to break through so that I flounder helplessly just when my footing should be most firm? If so, I am apt to sink if I cannot struggle out on to the solid ground of good musicianship. I will study more next year, and fill up the holes in my education.

"Am I apt to feel that my trip to Europe fifteen years ago built for me an educational platform on which I can

(Continued on Page 8, Col. 1)

## SEEING EUROPE WITH ALFRED HERTZ

Continuation of Delightful Travel Experiences by Mr. and Mrs. Hertz Through Spain, Italy, Switzerland, France and England—Meet Elena Gerhardt, Mr. and Mrs. Bruno Walter and Mr. and Mrs. Fritz Kreisler

BY LILY HERTZ

(Editorial Note—Through some oversight a number of pages of Mrs. Hertz's manuscript were not placed in correct order. Consequently in transcribing the last two paragraphs which appeared in the last issue should have been omitted at this time and inserted in a later installment. In today's installment we continue after a uniformed caballero had called Mr. and Mrs. Hertz's attention to the bad behavior of the Cadillac's exhaust pipe

and its disrespect for two Spanish ladies' stockings whose possessors did not wait until the argument was finished. The narrative continues today with the end of this scene between Mrs. Hertz and the indignant man in uniform.)

Approaching the man in uniform I addressed him in the following approved Italian manner: "Ahora (now), arrivo (arrived) da Barcelona—Estranheros (strangers) Gran Hotel." He stares at me repeating: "Gran Hotel—Gran Hotel?" and salutes with the utmost humility repeatedly murmuring in the most surprised and servile manner: "Gran Hotel" and retires continuing his respectful salutations.

The next day we reached Madrid about 4 o'clock. As we approached that beautiful city we were, much to our surprise, overtaken by another car in which a young man sat next to the driver and upon seeing us waved frantically as if in joyous greeting. We were astonished and delighted as well to discover someone that knew us. We could not imagine who it could be. We were not aware of any acquaintances of ours residing in Madrid. We passed the friendly greeter and discovered his auto following us faithfully. We finally stopped at a cross road, where the friendly young man drew up aside of us and asked us in pretty poor English: "Do you know your way to your hotel?" Upon answering him in the negative he replied: "I will show you," which suited us to perfection as it is always rather difficult to locate a temporary residence in a strange place. After arriving at the hotel this mysterious good samaritan approached our car and wanted to know if we could not use him as our guide and chauffeur during our stay.

During the evening while we sat in the grill of the hotel who should make her appearance but Elena Gerhardt, the famous vocal artist, who was amazed to find California's bearded conductor in Madrid. We heard her two recitals during the same week. They were given under the auspices of the Philharmonic Society and were by invitation only. At the first of these recitals we met Mr. and Mrs. Arbos, with whom we spent a delightful evening at a tiny, characteristically Spanish restaurant. Our interest was aroused not so much by the mural paintings on the walls of this quaint place as by the old wine included in

(Continued on Page 2, Col. 1)



MRS. LEONORA WOOD ARMSBY

Music Chairman and General Director of the Open Air Symphony Concerts  
Given Sunday Afternoons at Hillsborough Under Auspices of Philharmonic Society of San Mateo County.



## ALFRED HERTZ IN EUROPE

(Continued from Page 1)

hides instead of barrels ranged upon "shelves" along the walls and by tin pans containing kerosene, the ignition of which formed the only heating system.

One fine Sunday we visited a bull fight for the first time. All I remember is that the spectacle had barely started when I had to accompany a very pale and "seasick" maestro hurriedly looking for the nearest exit. Among our dearest memories are trips to the Escorial, to Toledo and many visits to the Prato.

On March 27 we left reluctantly, motorizing all day in heavenly Spring weather through orchards, mountain passes, the quaintest and most picturesque villages—about eight hours drive over delightful highways, reaching Cordova about tea time and Seville about 8 o'clock that night. Our quarters at the palatial Moorish hotel, Alphonso XIII, reminded me of a suite in a Turkish harem. Heavily screened windows faced a court in the midst of which continuously splashed a fountain, a pergola is stretched over the court every morning when the sun makes its first appearance.

It was the beginning of holy week, which changed the usual atmosphere of this enchanting city to a marked degree. We watched a procession, the accompanying music of which did not seem appropriate according to my companion's judgment, inasmuch as it did not carry out the serene purpose of the ceremony. Trumpeters on horseback intoned high and shrill notes, male choirs did not chant in unison.

As a cigar factory adjoined the hotel in which we stayed Mr. Hertz was pleased to take advantage of this opportunity to see one of the Carmens made famous by Bizet, but alas when the 12 o'clock bell rang and the cigar girls rushed out of the gate they proved to be from 60 to 75 years of age. At a later date I visited the factory only to find some of these poor women, in addition to rolling tobacco leaves with their hands, they rocked cradles containing their grandchildren, with their feet.

Having met San Francisco friends who urged us to join them on the next tour, we left beautiful sunny Seville sooner than we expected. However, we did not leave before exchanging our auto for a one-horsepower cab in order to see all parts of the city with its streets so narrow that a Cadillac would get stuck between the houses. We left Seville about 8:30 o'clock in the morning and came across the first "dirt" road on our way to Ronda, which I regard as God's paradise, arriving there at noon. Ronda, not known to the average traveler, is a fertile sort of Grand Canyon with the exception that on top of the gorge is located a quaint old village with a waterfall and a bridge and an English type country house as its finest hotel. The view of the valley covered with trees in blossom, carpeted with velvety green meadows, enlivened with grazing cattle, dotted with tiny houses and enclosed by towering mountains is exceedingly fascinating both by day and night. We spent a delightful day at this enchanting place and left the next morning for Granada.

Striking another bad stretch of road we omitted a side trip at Malaga and reached the Alhambra Hotel at Granada shortly after 1 o'clock. In the lobby were officers in dress uniform and city officials in evening dress and

silk hats, the occasion being a banquet in honor of one of the sons of King Alfonso, and I suppose it was the last banquet given in honor of this dynasty. We found the hotel old-fashioned and very untidy, though the view into a magnificent valley and toward snow-peaked mountains was ample recompense for other shortcomings. Nevertheless we left two days later after having admired the historic Alhambra.

On Good Friday we traveled across mountain passes during early morning, past meadows covered with multi-colored flowers symbolic of Spring, beneath snowy mountain peaks, along an indescribably blue ocean stretching below us, all of which combined to make an unforgettable impression of nature's beauty. The road via Motril and Murcia is one of the most traveled and most beautiful from the motorist's standpoint.

All about us is the spirit of the Easter holidays. Everywhere are women whitewashing their dwellings so that the entire village should present a clean and sparkling appearance on Easter Sunday. Processions pass us everywhere. At night in Murcia throngs of people filled the square before the dome or cathedral amidst the ringing of chimes and the chanting of priests. A large, full-faced moon was a most reverend onlooker. The next morning we left for Valencia, where we arrived somewhat late to receive any particular impression of this city except its thriving and progressive character. However, we made a new discovery when entering the garage, namely, our first flat tire.

The cause of this accident was due to the fact that in passing through a number of little villages we had to drive over roads literally covered with broken earthenware. We were passing a motorist fixing a punctured tire when we noticed our car, too, was making its way laboriously over all kinds of crockery, creating a series of explosive noises not unlike machine gun fire, which no doubt sounded heavenly to tire manufacturers. Upon inquiry we discovered that all this chaos of dumping-ground-like appearance was due to Holy Saturday. "Tradition! Tradition!" murmured the man by the wayside, sadly wagging his head from side to side. Isn't it a wonder that our tires behaved so well under the circumstances invoked by this "tradition" and that we hardly could feel impatient with the only one that considerably waited until we arrived in Valencia before bursting with indignation.

On Easter Monday we reached Taragona for luncheon, where we found a quaint, cleanly town wherein everyone was anticipating impatiently the first bull fight after several weeks of fightless days. Easter Monday and bull fights everywhere! About 6 o'clock that evening we reached Barcelona, which concluded an exceedingly interesting round trip lasting one month that seemed like a dream from Thousand and One Nights.

In Barcelona we attended an excellent cello recital by Pablo Cassals, with whom we chatted afterwards, and the following day we left for Italy via Nimes, Nice and Genoa over a thousand winding roads we reached Milan and Villa d'Este on Lake Como on April 12 in the midst of sunshine and a divine Spring day. An hour later I jumped into the icy lake for a swim to the dismay of many Sunday visitors drinking their tea on the terrace of the

hotel, among them being Mr. and Mrs. Bruno Walter. Later Mr. and Mrs. Fritz Kreisler arrived, accompanied by violin and dog, for a short rest. Here it was where we at last met fellow Americans for the first time since we started this trip and where the maestro, after several weeks of longing, had at last an opportunity to indulge in that great American indoor sport called bridge.

Three times we motored to Milan for a visit to La Scala. We heard the Flying Dutchman, Nerone, The Vedova Scaltra by Wolf Ferrari—a premiere, and last but not least visited Mr. and Mrs. Montemezzi, the famous composer and his wife. The former's latest opera being a distinct success. Staging and productions were truly wonderful, not to say marvelous, and what a joy it was to sit in an opera house with such flawless acoustics and such dignified and refined appearance!

Inasmuch as the upper Italian lakes were unknown to Mr. Hertz we made a number of side trips to Bellagio, Stresa, Villa Carlotta, Lugano and Varese. On May 3 we left amidst torrents of rain and arrived on May 4, after having passed through the famous St. Gotthard tunnel by train, which also carried our car, in cheerful sunshine.

(To be continued)

FREDERICK SCHILLER  
PLANS CHORAL SOCIETY

Plans have matured for the formation of a select vocal organization under the direction of Frederick Schiller, formerly conductor in opera houses of Germany and long of high standing as a musician here. The organization will be known as the Choral Art Society of San Francisco, an academy of choral art, devoted to the cultivation of ensemble singing in all its diverse forms. The particular object will be the presentation of modern choral and operatic works in English. A number of vocal teachers of the first rank are endorsing the plan, which will afford exquisite training in musicianship and ensemble work of the highest type. In the selection of soloists in works to be performed, preference will be given to members capable of filling the parts.

The society will start its activity the first week in September with preparation for a program featuring two modern English works new to San Francisco. Songs of Sunset by Frederick Delius, for mixed chorus, soli and orchestra, and an opera in two acts, The Stranger by Holbrook. Membership is limited and will be awarded according to musicianship, range and quality of voice. Applications received in excess of membership quota will be entered upon waiting list, and admitted to chorus when other members are disqualified for any reason.

Mme. Jacoba Roesing, the gifted vocal artist, gave a reception in honor of Max Montor, a distinguished actor of the cast of Street Scene, now in Hollywood, recently at her studio, 1440 Union Street. A representative gathering of admirers of dramatic art were present who enthusiastically applauded Mr. Montor in a series of splendid dramatic declamations from Hamlet, Suderman and Felix Salten as well as a poem by Charlotte Francke and Mme. Roesing. Mr. Montor's reputation as a noted histrionic artist both in Europe and this country is well justified.



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HARALD KREUTZBERG TO  
BRING DANCE TROUPE

Harald Kreutzberg, the German dancer, whose creative stage picture have made him a sensational figure in San Francisco, writes to Selby C. Oppenheimer that he has severed his co-partnership with Yvonne Georgi, and has engaged four of the most beautiful young dancers in Germany to bring to America and to support him in entirely new programs on his next tour, and also that Friedrich Wilckens, the composer-pianist, who featured the first Kreutzberg tour with his splendid support of the dancers, will again accompany him to America. Kreutzberg and his new organization will reach San Francisco early in April, and will be a feature of the Oppenheimer Subscription Series which will be given at the Tivoli Opera House.

Lawrence Tibbett will open this series on October 19, next, and following Tibbett, in the order of their appearances, will come Grace Moore, the sensational American soprano; Richard Crooks, celebrated American tenor; Percy Grainger, pianist; a joint recital by Kathryn Meisle, contralto, and Georges Enesco, the composer-violinist; Jose Iturbi, pianist; Sigrid Oneghin, premiere contralto, and Jacques Thibaud, France's beloved violinist. Ticket reservations for this series are now being filed at the Oppenheimer office, ninth floor, Sherman, Clay & Co. building.



# Pacific Coast Musical Review

O'FARRELL STREET

SAN FRANCISCO

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ANNA CORA WINCHELL, Asst. Editor

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## MUSICAL REVIEW'S BUSINESS MANAGER'S DEATH

The Pacific Coast Musical Review deeply mourns the sudden death of Henry Harkke who within the last month had been associated with the publication as business manager. Although his connection with the paper was rather brief we wish to inform our readers that the editor had known Mr. Harkke for a number of years prior to his coming identified with the Musical Review as its business manager.

Mr. Harkke belonged to that rare element of human beings who, because of their gentle, courteous and considerate natures, make friends wherever they go. In fact his trust in human nature was such as to occasionally cause him disappointments in the faith he reposed upon his friends. It is timely to refer to the incidents that led up to his coming connected with this paper.

About six weeks before his death Henry Harkke confided to the editor of the Pacific Coast Musical Review that, although he had aside a certain sum to take care of him subsequent to his losing position on account of an accident that deprived him of continuing using the organ or piano, he began to worry on account of this amount becoming smaller and smaller and he foresaw the time when he would have to depend upon obtaining a position for his livelihood. He offered the editor to interest himself in this publication for a reasonable amount so that he could depend upon a fixed income. We assured him that in case he considered himself capable to assist the paper in a manner to add to its income so that he could establish a salary for himself we were willing to turn over the publication to him as publisher and business manager.

He eagerly accepted this proposition. We assisted him in securing necessary advertising patronage to make the paper self sustaining. He took up the work with an enthusiasm and energy that presaged a great deal for the success of the publication. It was during the process of his constructive work that he discovered that practically all of those whom he considered his friends did not seem to be willing to prostrate his friendship for them. He informed us that he mailed hundreds of letters to many of his friends informing the recipients of his connection with this paper and soliciting their patronage. Of course, he did not expect all of them to send in subscriptions, but he expected his best friends to at least acknowledge his new enterprise and wish him luck. It was the fact that NOT ONE of the friends he so thoroughly depended upon did not even inform him of their gratification that he had obtained a means of livelihood that caused him immeasurable grief and worry.

We, knowing the vagaries of human nature, endeavored to console him with the fact that while he mailed these letters they were signed by the editor of this paper and while his name appeared in them they, of course, solicited business for a publication with which his friends were not familiar. So that the neglect of acknowledging the letters was really not an intentional slight of his courtesy, but a misunderstanding as to the purpose of the communication. Mr. Harkke would not accept our view of this matter. He felt that some of his friends,

who always assured him of their regard for him, seemed to have forgotten him and ignored his approaches. This was one of the main causes of his worries.

Mr. Harkke was one of the most generous and considerate men we have ever met. Besides he was an able musician, a wonderful nature, an honest, straightforward and kindly gentleman. He spent a number of years in Germany as concert pianist, student and observer. Although an American by birth he managed to acquire the German language in a manner to compare favorably with a native of that country in his conversation. He was exceedingly well informed because he kept constantly in touch with musical affairs by reading the musical news in the various musical papers published in this country. Only a few days before his death he mentioned to the editor the fact that in case the Musical Courier of New York should ever be changed to a monthly publication he would miss it immeasurably, because he had become so used to it that he depended upon it for his weekly information. It is quite a coincidence that only a week ago we noticed in Variety, a New York weekly theatrical paper, that the Musical Courier had been bought by the Observer, a monthly musical paper of New York, and Mr. Harkke's death followed immediately after he had read this information.

It was but a half hour prior to his dropping dead that he was in this office full of energy and ambition. He went upon appointment to the studio of Mrs. Bessie Fuller Turner, the well known pianist and teacher. He walked off the elevator in the Gaffney Building and suddenly dropped dead. We knew nothing about him being afflicted with any disease. Three years ago he met with an accident that paralyzed his left hand in a manner to make it useless for piano or organ playing. Naturally it deprived him of the main source of his livelihood. Until he associated himself with this paper he had scant opportunity to earn a living. But he had been frugal and succeeded in somehow getting along.

We met him several years ago and he proved a faithful and loyal friend. During thirty years of publishing this paper we endeavored to find some one specially suited to be the business manager. We tried one or two business managers upon the advice of friends who said that, although we could write, we did not know anything about business. These business managers succeeded in putting the paper into debt, which we had never done, and we had the sad experience to discover that while the business managers may have known more about business than ourselves somehow they failed where we succeeded. Henry Harkke was the first man whom we met that corresponded to our ideals of a business manager of a music journal.

His nature would not permit him to force anyone who could not afford to spend money to advertise. He would not advise us to ignore anyone who did not support this paper, although he was entitled to recognition by reason of his ability. He was no Shylock who wanted his last pound of flesh from the profession. He would not annoy people who expressed their disinclination to accept his proposition. In other words he was a man after our own heart. He began to do splendidly and we consider it a grave and irreparable misfortune to have lost him just at a time when he was about to become successful.

In his day Henry Harkke was well known in the musical world. He was a pianist of exceptional ability, having concertized in the musical centers of Europe and America. Subsequently he became manager of artists and theatrical attractions. Finally he adopted an organist's career. He played at the opening of the Fox Theatre three years ago and scored a gratifying success. He was a useful member of the musical profession. We repeat that we are deeply affected by his loss. In this connection we wish to express our appreciation of the kindly services of the Harbor Emergency Hospital that took care of the body, the Coroner's office that kept us informed regarding the progress made to discover Henry Harkke's family connections, the



Schofield funeral parlors that so kindly took care of the body, and finally, the Musicians' Union and the Theatrical Mutual Association that attended the services and whose member he was. Without this co-operation the writer would have been helpless and would have found himself in a position impossible to contemplate.

And now the Musical Review is without a business manager, at least temporarily. We wish to express our gratitude to those kind people who have offered their assistance and we shall possibly select one of those to succeed Henry Haecke. It is a difficult problem to publish a weekly music paper in San Francisco—an organ of the profession that is willing and able to help along. We have tried for thirty years to serve the musical profession and public, but somehow it seems impossible to satisfy enough people to make a music journal self sustaining. We endeavor to continue to fight and will only stop when the last breath prevents us from continuing any longer.

#### PIERRE MONTEUX A MASTER

**Hillsborough Program Is a Revealing Of the Diversified Colors in Music**

BY ANNA CORA WINCHELL

Pierre Monteux, introduced for the first time to Northern California at Hillsborough, Sunday afternoon, July 26, brought with him something more than a new personality, attractive as that may be in itself. This quiet master, of French soil and school, commanded attention from the first by that very quietude which often covers inner vividness, and his audience, as well as his players, was dominated. Here is an artist in the truest sense of this word which has become abused even into shabbiness through its misapplications.

Monteux's dignified mien was ever present, though his pleasure at the reception accorded him shone through a warm and appreciative smile. He directs with the assurance which comes of absolute knowledge of music in itself and in its imprisonment by the individuals who use it for their own expressions. If Monteux exerts the privilege of revealing scores to his own satisfaction, at least no smallest fault may be found, for with all the imagery and poetry bound up in the Gallic soul, he has respect for the creator of tunes and harmonies, and it would seem that no composer could become dissatisfied with Monteux's readings and yet he casts a magic baton abroad and sent to us, that Sunday afternoon, some thrills which were deeply born and still approved. One unconsciously voiced "a master," and felt the serious understanding of his art.

No scores nor music desk stand before Monteux. He directs as easily as though swinging a cane for a gallant stroll, and music in freedom springs from every flowering bush by the way-side.

Berlioz's Benvenuto Cellini was the primal gesture of the day; fine in itself but merely a pointer toward the lovelier diversions; realizing its radiance, as it came through the Overture, it seems strange at this day, at least, that a Berlioz work could ever have been devoid of continued charm.

Clouds and Festivals, from Debussy's psychic pen—he is more than imaginative—were conceived by Monteux to be what their names imply. If one could not feel the soft passing of clouds, their rolling into mass and even gently murmuring what might be the whisper of thunder, one missed an exquisite illusion, but an illusion so clearly traced as to make a nearly tangible picture.

Festivals found Debussy no less inspired in his powers of picturing. Of the earth, the festival, nevertheless, was but the etching of an event in which human light-hearted and light-footed joys were made transcendental. One sensed the circus, but only as an attenuation; the free and varied emotional cries of senses playing upon senses, happiness calling, and the wail of the ever-present hurt amid pleasure rang out with high-flung ecstasies from the orchestra which caught Monteux's revealing spirit.

Ravel, again in dance mood, pitted his Choreographic Poem, La Valse, against the insinuations of Bolero. The Bolero has aroused a multitude of opinions, moods and emotions, since its introduction here two years ago; "monotonous," "what does it mean?", "deadly," "alluring," "subtle," "too deep for me but fascinating." Its answer may never come to light, proving, perhaps, that music is only that which is responsive to something in the hearer. To this column, the Bolero means more than space would ever allow for an attempted description; one of deepest admiration; its cadences may even hold the sinister. However, La Valse, opposed to monotony, dances, just the same, to a sinister motif. The presence in it of frenzy, gaiety, the waltz rhythm, cannot deceive the onlooking spirit. Ravel seems to be playing, or to wish to play with dangerous and defiant elements; one may occasionally be reminded of Danse Macabre, which is intense and nude in its picturing, but La Valse carries an intensity that might take the dancers to a height of artificial joy only to end in screams of terror.

At least the work carries this feeling to some, and Ravel, through his ability to arouse such a version of his Valse, must be set among those artists who make us feel.

The Rimski-Korsakov Scheherazade was given with restricted brilliance; no bombast blared forth and yet the stories were told in music of many colors; with finesse and impressiveness; a sufficient robustness to meet the demands of so worldly a story.

The Monteux baton has great and diversified powers.

The Fiesta Opera has been composed by Mary Carr Moore in Los Angeles, to the libretto by Neeta Marquis. The commission was offered Mrs. Moore by Glen Tindall May 2, and the opera, in three acts, is now ready for production.

#### MEMORIAM—TEVIS, HOWARD

In memoriam for July includes two notable names; those who have stood for the progress and elevation of art in its full meaning—Dr. Harry Tevis and John Galen Howard.

Dr. Tevis, member of a California pioneer family, has been identified throughout a lifetime as the constant associate of music, unostentatiously proceeding along lines for its best dissemination. He was the close friend of Emilio de Gogorza and his wife, Emma Eames.

Dr. Howard's tall, striking figure will be missed. No concert, nor music of any import, was overlooked by this patron who loved the arts for their intrinsic worth and regarded them as being the most influential of life's best influences. An architect by profession, Dr. Howard was far greater than the one branch of art was able to express him. California will count him among her immortals, if only for the notable buildings erected under his creation the University of California, though other structures of worth were his, and his name far reaching.

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# RECOLLECTIONS OF THE MUSICIANS' CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

We dined at 6 p. m., February 4, 1928, again at the Elks' Club. The attendance was not large. Mr. J. B. Levison was with us, as well as Mr. Hertz.

Reminiscences were freely exchanged of the former days of the club. Mr. Hertz had been a member for years, long enough to look back across them and recall their significance in his life in America. Mr. Levison was particularly interesting in his allusions to the music of the P. P. I. E., of which, as is well known, he was the Chairman, and for the success of which he was responsible. He was appointed by the President, the Hon. C. C. Moore. Selecting G. W. Stewart of Boston as Director, the two worked together to bring to the Exposition the best possible performers of music. The actual results were a tide of unprecedented fullness, already noticed in earlier pages of these collections.

So it was truly a happy hour of musing over past pleasures, which we spent that evening of February, 1928. From vacant minds nothing proceeds, but ours were full of the thoughts of the opportunities for musical enjoyment that will never return.

Mr. George Kruger came and played for us. It is many years since we came one evening to our house and entertained us with his fine playing. It was greatly enjoyed in the intimacy of the home.

Like many others, once having tasted of the San Francisco life, he has never left it. His half hour of playing capped the climax of a pleasant night, and we adjourned.

Ernest Bloch was the guest of honor at a dinner at the Elks' Club on March 3. There were forty diners and thirty after-dinner guests. In addition to a spirited and voluble address about himself, which was illustrated by playing upon the piano, a group of his compositions was performed by the following artists: Ada Clement, Michel Penha, Jos Fenster, Robert Pollak, Romain Verney, Ernest Bacon and Julian Rivera.

Harold Bauer, an honorary member, was there. Mr. Bloch, in the course of his talk, was about to play his Sea Chanty, but complained that his fingers did not obey his will. Whereupon Mr. Bauer arose and offered to play it for him. That was a startling surprise, and the piece, descriptive of tumultuous waves, was dashed off *aus dem kopf*. Here is a quotation from the February circular: "The 6 o'clock dining hour has not worked out well; therefore, dinner will be served at the old hour of SEVEN O'CLOCK. Mark it well, please—

S-E-V-E-N O'CLOCK! If you forget and come at six—well, then, appetite will have to wait on digestion."

May 5, 1928, our dinner was at Grace's Trocadero, 609 Montgomery street. There we ate for 50 cents, and well. The speaker of the evening was Edward Harris, music critic at the time of the Bulletin. His talk was unusually good, and we followed him with interest when he told of the artists for whom he had been accompanist before the public.

Now the time for the summer vacation had arrived, but W. W. Caruth, Dean of the Chapter for Northern California of the American Guild of Organists, invited our Club to join with the Guild in a dinner to Mr. Lemare, who was passing through San Francisco on a concert tournee.

A large company of us met at the Elks' Club on June 2 to do homage to him and Mrs. Lemare.

The first circular of the fall was dated August 28, 1928. It follows: Fellow Members:

To paraphrase the poet (especially when that poet is one of the gentler and lovelier sex—and still more especially when she has been dead a hundred years or so and cannot help herself), we may murmur at vacation's close:

"The summer came with flower and bee,  
But now the summer's gone.  
Oh, call my brother back to me!  
I cannot play alone."

So we are going to play together again in post-summer accord at our first monthly dinner of the fall season. It is true the play will be confined to verbal battledore and shuttlecock; but the play of words and wits may be as artful and full of grace as any symphonic interlude.

Our very well beloved and distinguished fellow-member, Gaetano Merola, director-general of the San Francisco Opera Association, and himself a cunning smith in the artifice of wit and word, is going to tell us all about opera; all the gossip of green room and box office from Rome to Sutter and Kearny is to whet our appetites for the glorious season imminently before us in the felicitously named "Dreamland." To hear Mr. Merola talk of his opera is to gain new faith in what may be accomplished by unswerving fidelity to an ideal.

Thus held forth our President and master of hyperbole, Homer Henley. It calls to mind the visitor who, upon arriving at the St. Francis, asked where Milpitas was, for he had been told not to fail to see it, should he ever come to San Francisco.

All the way from the Appian Way  
To Kearny street and Dreamland Rink!  
And when we get there all that we find  
Is a FIGHT going on, I think.

(To Be Continued Next Issue)

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## MUSIC CHAIRMAN HERE

**Dorothy Demuth Watson, National League American Penwomen, Assembling American Women Composers for Washington Bi-Centenary**

Dorothy Demuth Watson of Washington, D. C., national chairman of music of the League of American Penwomen, is a visitor in San Francisco and Oakland. A former Californian, Mrs. Watson has devoted many years to the cause of American music in all its phases and is expanding into a wide and gratifying program. She was honor guest at a reception given by Mr. and Mrs. Orley See at their Piedmont home July 23, Mrs. See being president of the Berkeley Branch of Penwomen. Mrs. Charles E. Curry, president of the San Francisco Branch, was also a guest of the occasion.

Mrs. Watson outlined a few of her activities and explained that the League is the only body of women in the world devoting itself to the arts among women—"pen, pencil, brush and chisel," the slogan of the organization which embraces thousands of members of which Mrs. Grace Thompson Seton is national president.

The League will figure prominently in the bi-centenary of the birth of George Washington to be held in Washington in 1932, and toward that Mrs. Watson announced that fifty of America's women composers are being selected for participation and especially for the production of their compositions. The evening's program at the See home included a String Quartet, consisting of Orley See, first violin; Jack Terrell, second violin; E. Towler, viola, and Arthur Weiss, cello, playing the Cesar Franck, a Beethoven and the Dvorak Quartet.

Mme. Sofia Neustadt read the recent poem by Inglis Fletcher, The Ballad of Romney Marsh, a tenth century ballad of The Free Men of Kent, which has just been awarded a prize by the League. Solos by See, and original verses to music by Ada Jordan Pray were among the evening's contributions.

Even at this issue, it is necessary and important to refer back to the Pacific Coast Congress of the League, held here in June, one of the most important and satisfactory events concerning the literary and musical forces of this country. With the presence of Grace Thompson Seton came other notables, and, during an entire week of programs and conferences, there issued forth events of news value besides that of artistic representation. The Celebrity Luncheon, held in the ball room of the St. Francis Hotel, disclosed over 400 delegates, visitors and guests, among whom brilliant speakers of nation, state and city gave evidence of the dignity of purpose pursued by the League. Music programs represented the fast-budding compositional talents of the American, much of which was surprising in originality of theme, without the strain of the ultra-modern fetish overweighing melody.

Poetry, taking a leap ahead throughout this country, many lyrics showed the gentler tendencies of the mind to be arising in the midst of wild free verse, and although normality of imagination were again gaining over the too-rough effects of a vivid rancorousness in the fully growth throughout.

The Composers' Concert, the final one, was held at the home of Mr. and Mrs. W. R. Clark on Vallejo

street, when national prize-winning compositions of 1930 and 1931 were presented by artists, resident of San Francisco and other California sections. The calibre of this concert is deserving of far wider mention than can be assured here; the detailed outline, however, follows:

Cancion Romanesca, first prize, 1930, by Mary Howe, String Quartet, played by Orley See, Willem Wegman, Roman Verney, Wenceslao Villalpando; Flower Cycle, Dorothy Radde Emery, first honorable mention, 1930, words by Mrs. Seton, sung by Grace Hedge, with obligato by Orley See, Villalpando and Helena Munn Redewill; Wings, Phyllis Fergus, first honorable mention, 1931, sung by Frank Austin, baritone, with string quartet.

Clothes of Heaven, by M. Wood Hill, first prize, 1931, read by Mme. Sofia Neustadt, with obligato by Leslie Schivo, oboe; See, violin; Verney, viola, and Mrs. Redewill, piano. An April Bridegroom, by Reah Jackson Irion, second honorable mention, 1931, sung by Easton Kent, tenor, with obligato by K. Attil, harp; See and Wegman, violins; Villalpando, cello; Verney, viola. To The Top of a Star-Swept Hill, by Phyllis Fergus, second honorable mention, 1930, with composer at the piano, and obligato by Thorwald Bacher, flute; Schivo, oboe; Joseph Roberts, clarinet; Herman Trutner, III, horn; Wegman, violin; Verney, viola; Villalpando, cello; Orley See conducting.

The patrons and patronesses of this event were Governor and Mrs. James Rolph, Jr.; Dr. and Mrs. Robert Gordon Sproul, Dr. and Mrs. Modeste Alloo, University of California; Mr. and Mrs. Luther B. Marchant, Mills College. Mesdames Gertrude Atherton, Maude Fay Symington, A. B. Spreckels, Florence Kahn, Paul C. Westfeld, Horatio Stoll, Rose Relda Cailieu. Messrs. and Mesdames Roy Harrison Danforth, Leland Cutler, Albert Elkus, Glen Wood. Misses Emilie Melville, May Sinsheimer. Messrs. Noel Sullivan, John Rothschild, Albert Bender, Alfred Metzger, Arturo Casiglia.

#### LIGHT OPERA COMPANY IS REHEARSING MAYTIME

To make light opera widely popular and easily accessible to the people and to afford serious encouragement and adequate opportunity to San Francisco talent of genuine merit, is the aim of the San Francisco Light Opera Company which, under the direction of Dr. Hans Linne, formerly general musical director of the Broadway producers, Lee and J. J. Shubert, is busily engaged in rehearsing Sigmund Romberg's delightful light opera, Maytime, on Tuesday and Thursday evenings in the California Room of the Hotel Fairmont. Dr. Linne is pleased beyond measure at the beauty, both vocal and physical, of the singers entrusted to his care.

At present all of the members including chorus and those who are to play parts, are concentrating on singing in ensemble. Later there will be a distribution of the parts, of which twenty-four of the twenty-eight to be filled will be given to San Francisco singers who, after they have finished the musical tuition under Dr. Linne will be turned over to the stage directors for intensive stage training so that next October the San Francisco public may witness vital, stimulating and amusing performances of Maytime.

## SIXTH CONSECUTIVE SEASON

# SUMMER CONCERTS

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Homer Simmons, pianist, will give the half hour of music at the Greek Theater, Berkeley, Sunday afternoon, August 9, at 4 o'clock. Sydney Charles, lyric tenor, sang there August 2, accompanied by Mabel Robinson, his list containing songs and arias from Handel, Schubert, Grieg, Godard, Mozart, Watts, Campbell-Tipton, Rach-

maninoff, Protheroe, with a folk song of old Wales—Y Gwaw Fach (The Cuckoo).

A native of Wales, Charles has toured Europe, Canada and the United States and in certain ballads was reminiscent of John McCormack. He sang at the last moment to replace Kurtis Brownell, who was ill.



## SIXTH SUMMER CONCERT

### Pierre Monteux Creates Splendid Impression With French Composition and Beethoven's Eighth Symphony

BY ALFRED METZGER

The program presented by Pierre Monteux at the sixth of the ten Summer symphony concerts given under the auspices of the Summer Symphony Association at the Civic Auditorium Tuesday evening was of unusual interest inasmuch as it contained representative French compositions specially selected to the interpretation by a French conductor. To show that Pierre Monteux could also conduct other works than those of French masters he included Beethoven's Eighth Symphony.

If one may judge by the ovation the distinguished conductor received from an audience of six or seven thousand people his mode of reading the Beethoven symphony seemed to please his hearers. Personally the writer prefers somewhat hasty tempo and less sharply attenuated manner of attack. However, Mr. Monteux is a very intelligent musician, memorizes his selections thoroughly even to the point of giving accurate and precise cues. The latter of special significance to the orchestra and it proved its appreciation by cooperating with Monteux very effectively.

We never enjoyed listening to the compositions of Grieg, Debussy and others with more pleasure than was afforded us through the medium of Pierre Monteux. There is throughout the phrasing of these works such a vibrant coloring of tones that the beautiful, poetic effects and frequently changing nuances are brought out with almost impossible to surpass. We regard Pierre Monteux as one of the dominating masters of the baton appearing in San Francisco.

The next two concerts will be given by Alexander Smallens, who will interpret the following two programs this next Tuesday evening:

TUESDAY, AUGUST 4

Phony No. 3, Eroica.....	Beethoven
er and Juliet.....	Tchaikovsky
er Waltz.....	Johann Strauss
Juan.....	Richard Strauss

TUESDAY, AUGUST 11

phony, From the New World.....	Dvorak
ation to the Dance.....	Weber-Weingartner
Friday Spell, from Parsifal.....	Wagner
andia.....	Sibelius

## ELLSBOROUGH CLOSES ITS OPEN AIR SEASON

Next Sunday afternoon's concert in the open air Woodland Theater at Ellsborough will be conducted by Alexander Smallens, the fifth and last of the several guest conductors announced for this summer's series of programs, and it will be the final concert of this season.

Through education, training and professional activities, Smallens eminently qualifies as an "American" conductor, as he has achieved an enviable position in a number of important positions which he has held. Graduate of the College of the City of New York, later of the Institute of Musical Art in the same city, he has been actively identified with many interesting musical enterprises in America during the last two decades.

For a season he was assistant conductor under Weingartner at the New Opera House and was chief con-

ductor of the Opera-in-English venture in the New York Century Theater. For three seasons he was conductor with the Chicago Opera Company, with which organization he visited California and conducted several performances in San Francisco.

Since its inception and during the past seven seasons, Smallens has been musical director of the Philadelphia Civic Opera Association, with which he has produced American premieres of modern operas as well as including the familiar stand-bys of the operatic repertoire.

Both last summer and the current season, this energetic and ever active young conductor was appointed as musical director of the summer symphony concerts in Philadelphia, and during the winter season is assistant conductor to Leopold Stokowski with the Philadelphia Orchestra.

Foreign engagements of Smallens include the directing of opera in many European and South American opera houses, in many of which he was the first American to appear as conductor. He was also musical director for the only tour which the late Anna Pavlova made in Central and South America and the West Indies.

## MUSIC CLUBS SPONSOR MUSIC IN UNIVERSITIES

The National Federation of Music Clubs, which recently closed its biennial convention in San Francisco, believes that colleges and universities can do much to advance the cause of music in America by the development of the proper kind of music courses for undergraduate students. The Federation is appealing to the educational authorities of the nation along these lines, asking that college graduates be provided with an avocation as well as a vocation.

To be truly entitled to the degree of "bachelor of arts" a college graduate should have an understanding and appreciation of music, according to Federation officers. Too many graduates today are leaving college with little or no feeling for music. The Federation holds that college graduates should be leaders in their communities in those things that bring intellectual satisfaction in life. In preparation for this, basic music and art courses are urged for the general student body in all institutions of higher learning.

A recent questionnaire sent to the deans of music of some thirty colleges and universities by Mrs. Elmer James Ottaway, president of the Federation of Music Clubs, disclosed that only one-tenth of the students in college evidenced any interest in music.

Marshall M. Bartholomew, director of the Yale University Glee Club, stated in an address at a Music Federation banquet that one of the greatest eastern universities spends annually \$500,000 for athletics and nothing for music. He also pointed out that whereas in a certain famous college the football team is sent across the country to play games, the glee club is not permitted to spend one night away from the campus.

However, the Federation, in looking at the music situation in American colleges and universities over a period of years, sees much progress as a whole. Officers have not expected music to reach its full recognition in college curricula over night. A growing tendency is everywhere evident to give more and

more consideration to the cultural merits of music in college curriculum by both students and faculty.

"The National Federation of Music Clubs, both through our national organization directly and also through our state Federation and local clubs, is co-operating fully with college and university faculties in advancing the cause of music," said Mrs. Ottaway. "Through our membership of approximately 500,000 friends of music, we are endeavoring to stimulate a demand for the presentation of music courses to the general student body. Our thought is not to dictate or criticize, but to be helpfully cooperative in the furtherance of a fuller appreciation on the part of our young people in whose hands will shortly be placed the future of music in America."

## RETHBERG AND MARTINELLI

Elisabeth Rethberg and Giovanni Martinelli, two of the greatest dramatic singers of the day, are returning to California in September for their third season with the San Francisco Opera Company. These two artists arouse the greatest enthusiasm wherever they sing. At the Metropolitan Opera House in New York, and at Chicago's artistically and fashionably famed summer opera at Ravinia, they usually appear together; and it is in their most popular roles in these two houses that San Francisco will present them this fall.

Verdi's Masked Ball will show them in the company's first performance of the opera. Its melodramatic situations and infectious melodies make it a delightful piece of entertainment in the hands of these two artists. In two other of Verdi's immortal dramas, Aida and Il Trovatore, they are already known in the West. Umberto Giordano's thrilling opera of the French Revolution, Andrea Chenier, will be cast with Rethberg as the daughter of the aristocracy, who is loved by the revolutionary poet Chenier, in the person of Martinelli—a dramatic combination unequalled for this exciting opera.

Rethberg's one appearance without Martinelli will be in the great German opera Tannhauser, repeated from last season in order that the West may hear her in the part of Elizabeth, with

Pistor and Schorr, the great German tenor and baritone, in other leading roles. On the occasion of the last Tannhauser of the season at the Metropolitan, the demonstration for Rethberg was prolonged and was even joined in by her companions on the stage.

Carmen will be Martinelli's one opera without Rethberg. With him will be a new Carmen, Faina Petrova of the Moscow and Metropolitan operas, and as the Toreador, Ezio Pinza, who electrified San Francisco when he sang the part in 1928. Martinelli's Don Jose is a striking characterization.

There will be twelve operas in the season at Civic Auditorium from September 10 to September 29—three German, two French and seven Italian.

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## TEACHING PROBLEMS

(Continued from Page 1)

stand all the rest of my life? If so, I shall probably find myself standing alone while the rest of the world moves on to some teacher who realizes that education is not a static thing, but constant growth by unremitting effort.

"Is my mind hardening with my arteries so that I find myself out of sympathy with the trend of modern thought? Am I a reactionary, looking backward to the good old days and bemoaning the frightful music conditions of today? Or am I standing on the forward edge of my time with great new plans for a great new future? Am I older than my years, or am I young in spite of the years? I wonder if I cannot swing into line mentally and professionally and come along with the procession of the best modern thought.

"How about my personality? Am I a positive, compelling force, eager to help the young musical life about me, willing to give twice value received at every lesson, warmly friendly to my pupils, and genuinely interested in their problems? Do I believe with all my heart in their ultimate success, and am I ready to put my shoulder to the wheel to help them to attain it? If so, all is well; if not, let me look to the human side of my work.

"Have I teaching talent? Do I love my work so that I feel sorry for everyone who is not a piano teacher? Can I do a clean, scientific job with the musical materials of my craft? Can I get results? Can I develop technique without bungling? Can I explain a knotty point simply and clearly, or are my explanations so muddy that I make even a simple thing difficult? How about my criticisms—are they constructive or destructive? Does a pupil leave my studio discouraged, or does he feel that he knows what to do next week, that he believes he can do it, and that he likes to try?

"Have I tact enough to lead a pupil from a wrong track to a right one without humiliating him? Can I remember to build up a pupil's initiative instead of dominating him by my own personality? Can I remember that a teacher who scolds or who resorts to sarcasm is a bully? Can I remember to treat my pupils with as much courtesy and consideration as they show to me?

"Do I teach good music and that only, even to children? Do I seek out the hundreds of lovely little classics by the great masters, or do I let myself be engulfed by the flood of unutterable trash that fills the market in the name of music? How about my public recital programs? Is the proportion of cheap music to good music five to one or the reverse? Do I make the children in my class crusaders for good music, and urge them to share their pieces with their friends as they would share any other good thing?"

This type of mental house-cleaning is a very renovating process for musical minds that have grown dusty through the year from not enough use or frayed from too much wear. If we set our own house in order it will usually fit harmoniously into its communal setting; that is, if we can successfully pass the inner test it will go far toward helping us to overcome adverse environmental conditions.

The third problem is the one that I should like to make the main consideration of this paper. Our first was environmental, or outside us; our second

was personal, and within us; the third is educational, and is concerned with drawing out the inner powers of the pupil. Perhaps it might be called the problem of emotional education from a musical angle; and surely no factor of a musical education has more bearing upon a vital and well-rounded development.

Perhaps you will forgive me if I mention something already familiar to all of us. As the old theologians divided man into body, soul and spirit, so do we divide the essentials of musical education into technique, understanding and emotion. The first is a pure science, but the other two ramify into the realm of aesthetics and art. Now, as we observe young artists, we see that the first point is being taught quite scientifically and skilfully. All through the country are talented young people with fine technique and digital facility, indicating that the mechanics of piano playing are well in hand by the best teachers.

The development of understanding is also receiving attention in all good studios, for its importance is self-evident. The elementary courses in harmony and background subjects in the public schools help; and if a pupil majors in music at the university he finishes his college years with vastly improved musicianship and understanding. But there is often a missing link in our teaching. We make our pupils study harmony and musical form with us, or in school or college; but we often fail to connect it with their actual piano repertoire, so all their knowledge becomes sterile and merely theoretical. The reservoir of knowledge is there; the repertoire is there; but there is no pipe-line between to connect them. We all know the young pianist who has written reams of harmony exercises, but who cannot trace the modulations in his pieces, and who never knows the key he is playing in at any given moment; and we realize that many so-called advanced pupils might never have heard the words phrase and period for all the good it seems to do them in actual playing. So more stress should be laid, all along the line, upon musical understanding, practically applied to every piece in a student's repertoire. This mental approach clears the avenue for musical feeling and helps to set the imagination free along the constructive lines of fine musicianship because it helps the pupil to follow the composer's thought. Even a child can easily learn to trace the modulations in his little pieces and to note the phrases and periods; and if this is begun early, and carried on through his whole period of study, it will form a mental technique that will put his keyboard technic into its place as a servant to fine musicianship instead of a master.

The way is now cleared for our main problem, which is emotional education. It is difficult and elusive because of its subtlety, and perhaps that is why we often ignore it; but we only have to look around us to realize its importance. Every day we hear young pianists with fine technique, good musicianship and no emotional content. They play from the outside instead of the inside. They can do and think, but it is hard for them to feel; and our caliber as teachers depends very largely upon our attitude toward this, the most difficult problem of our profession. We can close our eyes to it and pretend that it does not exist; we can blandly dismiss it as an unteachable subject; we can deceive ourselves by saying that

after a pupil has studied long enough, emotional warmth and poetic insight will descend on him as a gift from heaven; we can assert that if one has it he has it, and if he has it not, there is no help for him; or we can grapple with the problem, and through struggle and effort try to formulate a philosophy of teaching that will help to liberate the musical spirit of our pupils and create a musical soul.

We have all observed in our work with American young people that it is extraordinarily hard for them to express their feelings in music. I suppose that our Anglo-Saxon reserve is the deepest root of our natures; and when the Puritan tradition is grafted on that it creates a veritable Chinese wall of emotional repression in artistic interpretation. The pianist of Latin heritage can tell all that he feels in music without self-consciousness or reserve when he plays; but our American youth finds it very difficult to break down the barriers of his own nature so that he can express the feelings that he really has. Therefore, we often misunderstand him. We think that he has nothing to say when he really has a great deal if he can only get it out.

What I am about to say now will sound pedantic I am afraid, but to my mind there is a technique of interpretation as there is a technique of keyboard mechanics and musicianship; and if we can teach the basic principles of interpretation as skilfully as we have learned to teach the other two, they will form a channel through which emotion can find an outlet. This will not create emotion, but it will prepare the way for the easy expression of it, and thus it will become a strong factor in emotional education.

Of course, in this brief time we cannot discuss fully the technique of interpretation, and that is not necessary before this audience, but perhaps the A B C of it is the development of the feeling for musical line. Any child feels a melody crescendo when it goes up and dim when it comes down, but this simple shading should be made a mental habit until he cannot see an ascending progression, even in the inner part of a Bach fugue, without instinctively feeling its musical expression. The next step, perhaps, is melodic balance; the next, the elements of contrast; and these make up those foundations of interpretation that are as suitable for primary as for advanced study. Even a child can learn these three things as easily as he learns scales; and they provide a medium of interpretation that helps him to expressive playing.

Another step in emotional education is to teach the difference between study and performance. When a pupil studies a piece interpretatively he places it under a microscope. He traces the line of every phrase and finds its objective point; he builds these small units into periods and notes the climax; he constructs these larger units into the whole part, with its larger climax; and so he builds the shading scheme of the piece along its great lines of construction, from small units to the complete whole. The rhythms are studied in the same way, then the tonal balance, until the piece grows into symmetry; but there comes the time of public performance, when one must cut all his moorings, so to speak, and let himself be carried along on the waves of emotion. So one must learn to study objectively and play subjectively—and here is the root of the matter. The Italian or Spaniard

plays subjectively, but it is often impossible for him to study objectively, so his playing tends to be unbalanced and over-emotional. The American is apt to play objectively, just as he studies, so his playing leans toward self-consciousness and over-intellectuality. The first one needs to develop his head and discipline his feelings; the second needs to lose his head, so to speak, and consciously yield to his emotions by letting go and forgetting his inhibitions.

Our clever, intellectual, sophisticated young Americans are apt to smile in a superior way if a teacher hints that musical imagination is necessary. They think that it means visual imagination, like picturizing music, or literary imagination, like weaving a story about music. Perhaps these may help to free some pupils, especially children; but it seems to me that musical imagination is something quite different. It means seeing the inherent possibilities of a phrase; it is hearing what can be done to make a passage supremely lovely; it is imagining with one's ears, not with his eyes or brain; and this is the supreme achievement of the artist, after all the rest has become automatic and sub-conscious.

It is a platitude to mention my last point, but it cannot be ignored. In our concrete and objective modern life, with its stress and drive, one can only develop a rich emotional life by yielding to those influences which will foster it. One cannot spend wealth that he does not have; and rich artistic expression of any kind is a stream fed by many tributaries of varied experience. We cannot let our pupils become merely musicians—they must be widely cultured, conversant with all the arts other than their own; they must know widely and feel deeply and they must dare to express what they feel and all that they feel, without shyness or reserve. This is emotional education in its relation to our profession. I am absolutely convinced, first, that it is a vital factor in artistic development; second, that it can be taught and learned, for this has been proved over and over again; third, that it is perhaps the most important thing that can engage us as teachers; and lastly that, though nothing is more difficult to teach, nothing brings so much joy to the teacher after it is accomplished. The debris of bad technic and bad musicianship are not all that have to be removed in many of our pupils; there are also dense jungles of inhibitions that must be patiently cleared away so that inspiration and imagination can find an easy path. If we can do this—and we can—we shall not have created a musical soul, to be sure, but we shall have given it the voice with which it can tell its own message.

Henry Grobe, the well known music dealer, returned from a delightful vacation trip to Belden in the Feather River Canyon. He took the fine road via Red Bluff over the Chester Road via Almanor and Longview to Belden, the last twenty-six miles being genuine mountain climbing. He was away about two weeks while his family was enjoying the Feather River country during the entire month of July. The time was spent in camping, long hikes and swimming every day in the Feather River. There was also some fishing, but very few fish were willing to be caught. Mr. Grobe spoke enthusiastically about the magnificent scenery.



# Musical Review

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SAN FRANCISCO, CALIFORNIA, TUESDAY, AUGUST 11, 1931

TEN CENTS

## NBC ARTISTS SERVICE ITINERARY

**Rudolph Vavpetich, Manager, Announces List of Concert Artists for Season 1931-1932—Gigli, Giannini, Thomas, Werrenrath, Zimbalist, Levitzky, Ganz, Mary Wigman, Grandjany and Blue Bird Company on List—Also Rosette Anday and Marie Montana**

Rudolph Vavpetich, manager of the NBC Artists Service, has announced a list of concert artists who have been booked through the service to appear on the Pacific Coast during the season 1931-1932.

Sopranos who will make Pacific Coast tours include Dusolina Giannini, dramatic soprano, and Marie Montana.

Miss Giannini has been kept busy since last January, filling numerous concert and operatic engagements in Germany, Austria and Hungary, where she has achieved great fame and success, and her return to the United States will be welcome to audiences here. Mme. Montana, like Miss Giannini, is well known on the Pacific Coast, and she is booked for concert appearances with clubs, schools and colleges throughout the West.

Rosette Anday of the Vienna, Berlin, Budapest, La Scala and Covent Garden Opera Houses and considered in Europe to be one of the greatest present-day contraltos, will be heard on the Pacific Coast. Hungarian by birth, Miss Anday possesses the vivacity of her age, and her operatic characterizations are vivid and arresting. She is equally at home in concert work and as a perfect interpreter of lieder.

Miss Anday will be brought to this country by the National Broadcasting Company, to be introduced during a period of six weeks, while she is on leave of absence from concert, and operatic engagements abroad. Californians are fortunate in that they will hear this artist before the rest of the country. She will be soloist with various symphony orchestras during her tour.

Gigli, greatest of living tenors, also booked for several appearances on the Pacific Coast. Mario Chamlee, who will be heard with the San Francisco and Los Angeles Grand Opera companies in September and October, will fill several concert engagements during his stay.

John Charles Thomas will come to the Pacific Coast for a three weeks' tour. No other baritone equals the popularity of this artist, and demand for appearances by him during the coming season has exceeded all expectations.

Reinold Werrenrath's time on the Pacific Coast was so limited last season that he could not fill every engagement, and was obliged to postpone several appearances until this coming season when he returns to the West.

Violinists who are booked for concert tours in California and the Northwest are Efrem Zimbalist, Paul Kochanski and Renee Chemet, of international fame.

Among the pianists, Paderewski is returning to the Pacific Coast to fill several engagements which he could not meet last season.

Micha Levitzki and Rudolph Ganz, as well as Mary Hess, are other pianists who will be heard on the Pacific Coast

(Continued on Page 2, Col. 3)

## TWO MUSIC JOURNALS ARE MERGED

**Musical Courier of New York, More Than Fifty Years Old and Regarded as World's Largest Music Journal, Will be Merged With the Musical Observer, a Twenty-five Year Old Monthly**

The following announcement appearing in The Musical Observer for August will be of interest to the readers of the Pacific Coast Musical Review:

This is the last issue of The Musical Observer as a monthly publication. Beginning with September, 1931, The Musical Observer will be combined with the Musical Courier and will be known as The Musical Courier Educational Monthly. The Musical Courier needs no introduction to our readers.

It is the oldest and most outstanding music newspaper published.

Under the new arrangement, The Musical Courier will be issued weekly as formerly, but once a month it will bring to its readers a special educational issue so that it will cover all the important world news in music more thoroughly than ever before and thus uphold its old reputation, and cover the additional field devoted to the educational interests of public school music, teacher and student, etc., which was so ably covered by The Musical Observer in the past twenty-five years. This combination marks the completion of another and very important step in music journalism. For many years there has been a mutuality of interests and friendly co-operation between The Musical Courier and The Musical Observer and their combination has long been under advisement.

The Musical Courier is the oldest magazine in its class, having been published continuously for over half a century. It has been built up to its present position by constant application and extensive outlay of capital. The first ten years of any magazine present almost insurmountable difficulties and the mortality is high. The Musical Courier was eleven years old before it numbered 10,000 subscribers.

Today The Musical Courier is recognized as the greatest music newspaper of the world and is, in fact, the only American music newspaper known in foreign lands. It gives its readers the best service, its advertisers the most profitable returns. The Musical Observer has served the educational field in music for many years with distinction. Since this field is becoming of increasing importance it will be covered more intensively and more thoroughly in the educational issue of The Musical Courier than ever before.

Homer Simmons, American pianist, gave the half hour of music at the Greek Theater, Sunday, August 9, his program containing excellent examples of classic and modern. Simmons, a composer as well, played two of his works, Gavotte and Hacienda, and his symphonic compositions have been played at Hollywood Bowl under the baton of Eugene Goossens, and by eastern orchestras. Brahms, Griffes, Guion, Chopin, Bach-Liszt and Pich-Mangia-galli were represented by Simmons.



ELISABETH RETHBERG

**The Famous Prima Donna Soprano Who Will be One of the Predominating Stars of the San Francisco Opera Company This Season.**



## SWEET AND SOUR NOTES

BY A. MAJOR

The Musical Courier of August 1 contains the following news item from London: "The latest experiment to make opera popular in London has met with great success. In a downtown cinema, situated in the salubrious neighborhood known as The Elephant and the Castle, 6,000 people have been nightly enjoying a full-blooded presentation of I Pagliacci, following a crook film." Now this is a pretty clever idea. Whoever compiled this program certainly has discrimination. Surely no crook could succeed better to put his rival "on the spot" than Canio does at the end of the opera. There is no doubt regarding the fact that this new experiment in popularizing opera is simply killing.

In reading the following communication from Prague, which also appeared in the Musical Courier, I wonder what the writer means by closing the item as he does. Here goes: "On the occasion of the unveiling of the statue to President Wilson in the city of Prague, the famous pianist Paderewski received a unique honor from the municipality. One of the suburbs of Prague is to be named after the musician, though one gathers that the honor is more in recognition of his services to his country in the field of diplomacy than of his fame on the concert platform." Now this may mean that Paderewski is a fine diplomat as a pianist.

Arturo Toscanini, whom many regard as the world's foremost symphony conductor, has certainly broken into print since he left New York for Europe. Not so long ago he refused to conduct the Fascist hymn in Italy, which seemed to offend a number of his countrymen. He evidently did not consider the anthem sufficiently good material for a symphony program. Now comes word from Bayreuth that he became so incensed at the sluggishness with which certain orchestra musicians responded to his suggestions that he broke a baton and left the orchestra pit in a frenzied state of mind. Toscanini is a great conductor, but he forgets occasionally that his fine Italian diction does not always sound comprehensible in German and that not all musicians grasp with equal spontaneity the musical ideas that blossom so suddenly in the mind of the maestro.

Formerly those who wished to honor noted artists used to present them with medals, watches or other presents. Now in these times of depression I notice with envy that they are given luncheons or dinners. I wonder what this implies.

It has often afforded me considerable mystification to distinguish whether at the conclusion of a program number the audience applauds because they liked the performance or because they were glad it was over.

In a recent issue of a music paper I saw an item announcing the opening of a new concert hall. Among other things the paper said that the hall was very homelike. It must be an ideal place to sleep in.

I saw an item the other day that next year will be the 200th anniversary of

Joseph Haydn and that Eisenstadt, which was the famous composer's residence for thirty years, will stage a big celebration. Many a musician will be Haydn in Eisenstadt.

It seems that Mary Garden has started a suit against a perfumery firm to stop it from using her name in connection with toilet articles. She ought to have a "smell" chance to win her case. If Mary's genius for publicity is still what it used to be I am looking forward toward seeing an announcement of her opening a perfumery shop of her own. In such a case her name will be in big letters over the door, and, by the way, Garden is not a bad name for a perfumery establishment.

At one of the New York Stadium concerts the other day the program contained both the first and ninth symphony of Beethoven. We knew all the time that New York was hit by this much advertised depression, but at least the program arrangers seem to be able to make both ends meet.

Alfred Hertz told me the other day a very interesting story. It seems that during the funeral procession of King Edward VII in London there was a delay which it was necessary to make up in order to start some of the ceremonies at a given time. The cortege, therefore, had to be speeded up and to do so the order was given that the funeral march was to be accelerated in tempo. The result was that when the bands passed the window from which Mr. Hertz and his brother watched the procession Chopin's Funeral March was played in two step time.

Mr. Hertz also tells one on himself. He was rehearsing Beethoven's Eroica Symphony when in the beginning of the second movement one of the violinists seemed to drag considerably behind the others. After having the passage repeated two or three times Mr. Hertz laid down the baton and shouted at the frightened violinist: "What are you trying to do, play a funeral march?" Not until the orchestra men began to giggle did Mr. Hertz remember that the second movement was actually a funeral march.

There has been quite a strenuous and successful campaign against canned music. This reminds me of the days of the Spanish war, when the army suffered a number of casualties from "embalmed" beef. Evidently embalmed music is also a potent poison.

The other day I saw in a paper where a Los Angeles woman got a divorce because her husband called her a "load of hay." She must have been a grass widow.

Occasionally I notice that Mussolini plays the violin when he is at home. Even in his home he plays first fiddle.

In one of those question and answer departments in a music paper I found this one: "In what key should a song be arranged for a school girls' chorus?" In some instances it seems it is arranged in several keys at the same time, but occasionally it sounds like a donkey.

## NBC ARTISTS SERVICE

(Continued from Page 1)

during the 1931-32 season. In addition, Gunnar Johansen and Charles Cooper, both well known on the Pacific Coast, also will make a number of concert appearances.

Mary Wigman, the inimitable German dancer, and the sensation of the season in New York and every other city which she visited last year, will make her first tour of the Pacific Coast during the coming season. Miss Wigman made twelve appearances in New York City alone, in addition to numerous appearances in other cities in the East and Middlewest during the brief period she was in this country. At every performance crowds of persons anxious to witness her dances had to be turned away.

This extraordinary artist, who is the foremost interpreter of the modern choreographic art, was hailed as "the Sarah Bernhardt of the dance" in Europe long before America was privileged to see her. Her plasto-mimic performances have influenced not only the dance movement but the entire philosophy and culture of Germany's younger generation. Kreutzberg and Georgi, whom California already has seen, are pupils of Mary Wigman, and how much of their art is the result of her creation one realizes upon seeing her.

Victor Chenkin, greatest of all living Russian singing-actors, is another outstanding figure of the art world who also will be on the Pacific Coast during the coming season. Chenkin's return to the west coast is practically in response to the insistent demands for other appearances, which followed his sensational performance in Los Angeles last season.

The Aguilar Lute Quartet, which also was heard for the first time in this part of the country last season, and which scored remarkable success, again is booked for return engagements, as well as for appearances in cities which did not have an opportunity to hear this unique chamber music group last year. The Aguilar Lute Quartet is the only group of its kind in the world.

Marcel Grandjany, finest French harpist, head of the harp department of the School of Music at Fontainebleau and also at the Philadelphia Conservatory, has been booked for concert appearances with Le Roy, famous French flautist. They will appear in harp and flute duos as well as solo programs.

The Blue Bird, Yascha Yushny's International Revue, also is scheduled for a Pacific Coast tour. Occupying a position in Europe altogether its own, and having been the outstanding theatrical attraction in the foreign capitals the last ten years, this organization has become an institution. M. Yushny, who fashioned the Blue Bird and who directs its productions and acts as its master of ceremonies, is one of Europe's greatest artists — humorist, actor, singer and creator.

The Blue Bird Company's fifty players come from Moscow's Imperial Theater, as did the Chauve Souris before them. Fantasy and fun are allied in their performances with lighting, color and music. Versatility and an incomparable sense of the comic belongs to each member of the company, yet no one member stands out as greater than the other, so perfectly do they work together. It is the boast of Yascha



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Also booked through the NBC Artists Service for a west coast tour is another group of artists, far different from the Blue Bird company, but typical of American folk-lore and music, as the Blue Bird is of Russia. This is Seth Parker and the cast which appears before the NBC microphone with him each Sunday evening, while a whole continent figuratively attends his "gathering" and joins in the spirit of a simple New England scene. Seth and his company will be seen in person for the first time on this visit to the West, and they are expected to prove one of the most popular attractions of the season.

Other interesting personalities who will be seen and heard on the coast are Sir Hubert Wilkins, booked to lecture on the Nautilus' tour, Irvin S. Cobb, great American humorist and storyteller, and Dorothy Crawford, well known monologist.

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# Pacific Coast Musical Review

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## THE MUSICAL REVIEW'S NEW BUSINESS MANAGER

In last week's issue we took occasion to refer to the sudden death of Henry Harcke, the business manager of the Pacific Coast Musical Review during the brief period of four weeks. Today we are in a position to announce that we have been able to fill the position left vacant by the regrettable accident of its former occupant. John G. Vogel, well known to the musical profession and students of San Francisco, has been added to the Musical Review staff. We have asked Mr. Vogel to write for us a resume of his experiences in the form of a meeting to the readers of this paper. He has complied with our request in such an able manner that we do not hesitate to publish his contribution in full in this department. Here is what Mr. Vogel has to say:

In those balmy days when I conducted the Educational Department of Sherman, Clay and Company, my efforts were centered chiefly on the interests of music teachers. To a great many pupils and teachers who were not in the Rockefeller class, I was entrusted to give tickets to symphony and other concerts. As organist and musical director for the Thursday Evening Family Gatherings (during the pastorate of Dr. James L. Gordon), I provided opportunities for monthly concerts given by advanced pupils and teachers to audiences averaging 1,500 people at the First Congregational Church. There was an acute need for pupil-recital halls at a nominal rental. And so the management of the Emporium was prevailed upon to offer for its spacious auditorium and a certain amount of valuable advertising space to teachers. The Y. M. C. A. caught the spirit of co-operation in the profession; and they, too, offered their lovely auditorium free to teachers. Many recitals were given at these two places.

Then I attempted to spread the message of co-operation by attending every meeting of the M. T. A., every meeting of the Musicians' Club, every meeting of the Sub-Committee on Music of the Commonwealth Club, and every symphony concert. The vacation season is about over. Many of us have enjoyed a short, social isolation. Complete social isolation exists where there are no newspapers or magazines. Vacation being over, the first thing we do is to procure the blessings of the press without which our civilization could hardly exist. It staggers the imagination to think of the almost complete isolation of so many teachers, pupils, institutions of music, music stores, churches, theaters and music lovers in the realm of music. How vital is an organized program by which the musical press may govern and direct the thoughts and habits on a subject that has become so closely an integral part of the life of nearly every man, woman and child?

And so I prevailed upon Mr. Alfred Metzger to donate a page of the Review to the specific purpose of awakening and fostering on a grand scale the active co-operation of teachers, pupils, parents, and public for the development of music in the home, theaters, churches, etc. Incidentally, I am the new business manager of this paper, having now the position vacated by the untimely death of Mr. Henry Harcke. You read the lovely tribute given him in the last issue.

But it was too short; nobody could ever tell all. Everybody experiences at least several times during his lifetime the pangs of grief caused by the death of a loved one. It is strange how such a blow lifts us, temporarily, to a loftier plane of thinking and acting. Greed, avarice, intolerance, hate loosen their hold on us. The scales drop from our eyes. We see him who has passed on endowed with attributes of majesty and divinity we had not noticed before. Our hearts are gripped with an unusual tenderness toward him, toward the bereaved and toward our fellow citizens. Our purses open wider; we spend an unusual amount of time in brotherly acts of kindness and love. Is the advent of death necessary to make us human?

Surely, life, with its faith, hope and love and its many forces of inspiration should have at the least the same power to make us, our thoughts, our acts—human, divine. If death can reveal the majesty of a brother, surely life should and can do the same in a superlative manner during every waking minute of our lives. When errands of business and service bring me to your door I would like to come to you on that lofty plane of conduct on which the death of our brother has just lifted us; that, my errand being finished, we may pass as brothers, our mutual contact having enhanced, heightened and hallowed that spark of divinity with which our Creator endowed you and me.

We wish to add that Mr. Vogel, in addition to resuming the position of business manager of this paper will edit a new department which will be entitled the Home Department. This new addition to the paper will deal with the problems of teachers and students and will prove both of an educational and business value to the profession. Mr. Vogel has had great experience with teachers and students and has accumulated information and knowledge that will prove of inestimable value to those who are making a living of music. We feel that the readers of this paper will find Mr. Vogel's department of unusual interest and help.

## COMPLIMENT FOR THE MUNICIPAL CHORUS

No higher compliment could have been paid the Municipal Chorus and Dr. Hans Leschke, its able conductor, than to give it the opportunity to appear in Hollywood Bowl and participate in the interpretation of Beethoven's Ninth Symphony with the Philharmonic Orchestra of Los Angeles, which is as a matter of fact also the Hollywood Bowl Orchestra, on Saturday evening, August 29. The program will be conducted by Alfred Hertz and, if we are right in our prediction, that outdoor concert auditorium will be packed with 25,000 enthusiastic spectators. The compliment is doubly flattering when it is considered that Los Angeles possesses many musical organizations of exceptional merit and is not given to seek artistic assistance from elsewhere. It also proves that Los Angeles is not the jealous rival city which so many try to make it out to be. In our last issue we quoted from Saturday Night, an excellent weekly publication, of which Bertha McCall Knisely is the able music editor, a splendid tribute to San Francisco's Municipal chorus of which we should like to quote the following extract at this time:

"The work of this chorus is truly magnificent—enough to inspire visiting Los Angelans with the idea of demanding such a concession from our own city fathers. San Francisco does more, financially, for music than any other city in America; the Municipal Chorus is ample compensation for all the expenditure. With such a chorus what could we not attempt in Los Angeles! \* \* \* I have never heard the Brahms Requiem so adequately presented."

This visit of the Municipal Chorus of San Francisco to Southern California is the finest and most effective publicity this city could possibly obtain. Furthermore it cements the ties between the two great metropolitan centers of the Pacific Coast. Hitherto only university football teams have been exchanging visits between the two cities and once the two symphony orchestras changed places.



## CALIFORNIA PIANIST IS HAILED AS FINE ARTIST

**Adele Marcus Wins American Scholarships and Later Is Acclaimed by Critics of European Centers**

California has again to be proud of musical gifts rooted here, and in the piano playing of Adele Marcus there is the forerunning of a brilliant artist to be identified with this generation. Her childhood in Los Angeles showed unusual pianistic talents and she was urged to obtain a scholarship offered by the Juillard Foundation.

Winning that, Miss Marcus, only in her 'teens, went to the top in two severe try-outs in Chicago, passing all competitors to the finals and receiving unusual praise from those who were her judges. This experience finally placed her under the tutelage of Joseph Lhevinne, who was delighted to have Miss Marcus, not only for her native advantages, but because of her rare student qualities.

In brief, she reached Europe to be told by Artur Schnabel that her gifts were ample, and after a short term of coaching with him in repertoire, Miss Marcus went to Germany, where she played the Bach Concerto with the Berlin Philharmonic Orchestra, which led at once to engagements in German cities, Leipzig, Munich, Hanover and other music centers where she remained two years.

Still well under 25 years of age, Miss Marcus plays with a maturity and sincerity not too often heard. With an impeccable technique, she has that greatest of gifts, the instinct of the musician for a singing tone which is never lost in any type of work she presents. She is quiet and poised to an unusual degree and plays with ease, yet abandon; with technical perfection startling for rapidity while retaining every pure tone, and with native feeling, inspired and impressive, always held to a point of finest taste by mental domination.

Returning to this State not long ago, Miss Marcus has been heard at several drawing room recitals in Oakland, Berkeley and Piedmont, where musicianly gatherings have been deeply pleased. Complimenting the Alameda County Music Teachers' Association, Miss Marcus played there in June, and has recently been heard in the homes of Mrs. Adolph de Fremery and Mrs. J. I. Del Valle. Among these programs have been the Chopin B minor Sonata, Etudes and Preludes, three Scriabin Etudes, Beethoven's Sonata, op. 81-a (Les Adieux), a Liszt Transcendental Etude, called Feux Follet; the Stravinsky Etude op. 7, and some of the shorter works of Brahms. To the richness of her nature is added every modesty of attitude, and one feels that Miss Marcus is rarely equipped.

German critics have been lavish with their praise, the Hanover Volks Zeitung saying last year, in part: "Her greatest excellence lies in her deep understanding of the works, comprehending the essential qualities, perhaps somewhat subjectively colored but bringing out their full value; strong rhythmic perception. Her playing of Brahms shows astounding maturity, while modern music afforded the player opportunity to display her brilliant technique."

Hanover Anzeiger—"Her touch is singing, even in the strongest forte her musical perception is strongly governed by feeling, and the F sharp Stravinsky Etude was a brilliant performance."

Hanover Kurier—"Her apparently effortless and inborn technique was never used for mere effect, but only in the most subtle, spiritual penetration of her material."

Cologne Zeitung—"Adele Marcus is a pianist of remarkable technical ability and full-blooded musical temperament."

Cologne Tageblatt—"Adele Marcus must be placed in the front ranks of the young, aspiring pianists. There is a nature musical to the finger-tips, an artist of touch and style, and a free, unfettered mistress of the entire technical mechanism. On a rich-toned Bechstein in the little Lesesaal, she played with the finest culture not only various impressionistic works of Debussy, Stravinsky, Albeniz, but also the romantic, deeply poetic F minor Brahms Sonata, Chopin pieces, including the seldom played Andante Spianato, filled with soul and intelligence."

The papers of Berlin and Leipzig are in accord with the foregoing and the present reporter of all these words is quite ready to go on record with similar enthusiasm regarding Miss Marcus' gifts and their presentation.—A. C. Winchell.

### VOCAL AND PIANO RECITAL

**Lomelino da Silva and Wanda Krasoff**  
Heard in Program at Oakland Civic Auditorium

A song recital by Lomelino da Silva, lyric tenor, drew an interested audience to the Oakland Civic Auditorium Saturday evening, August 1. He was assisted by Miss Wanda Krasoff, pianist, in a program consisting of operatic arias and songs in Italian, Spanish, English (American) and Portuguese. Da Silva's voice is a true lyric of excellent quality and he uses it fervently, sometimes too much so for its own best advantage. At top range there is a slight pitching of notes which otherwise indicate that the singer is capable of producing free tones and it is his enthusiastic temperament that forces a few notes beyond their strength.

Da Silva exhibits an excellent repertoire and has a singer's feeling in abundance. His accompanist, Miss Krasoff, was most capable, following the soloist with ease and accuracy, while her solo work is very attractive, with crystalline clearness of technique and facility that is temperamental as well as acquired. The artists were heard in:

Arias—Quando Nasceti tu from Lo Schiavo (Carlos Gomes), Una Furtiva Lagrima from Elisir d'Amore (Donizetti).

Piano Solo—Pastorale and Capriccio (Scriabin-Tausig), Miss Krasoff.

Aria and French Valse—Che Gelida Manina from Boheme (Puccini), Adorables Tourments (Enrico Caruso).

Spanish Songs—Jota Diez que no nos Queremos (Fallá), El Carro del Sol (cancion Veneciana) (Serrano).

Piano Solo—Viennese Dance (Friedman-Gartner), Miss Krasoff.

American Songs—Bring Me Your Tears (Jessie Moore Wise), My Lady Sleeps (Josef Furgiele).

Portuguese Songs—Serenata (David De Sousa), Cancao das Folhas (Alberto Sarti), a Feira Nova (frontier song, Elvas) (Alberto Sarti).

Piano Solo—Tarentella: Venezia e Napoli (Liszt), Miss Krasoff.

Aria—Donna non Vidi Mai from Manon Lescaut (Puccini). A. C. Winchell.

### HOLLYWOOD BOWL BALLET

Ernest Belcher will present the last ballet of the season in the Hollywood Bowl on Tuesday night, August 18. The ballet maestro has had his dancers in constant rehearsals for several weeks for the elaborate production he intends staging in the outdoor setting.

Costuming and lighting effects will enhance the effectiveness of the ballet. Dr. Artur Rodzinski, popular conductor of the Los Angeles Philharmonic Orchestra, will return to the Bowl for his second week this season on the same evening, and will conduct the musical background for the dance artists.

Belcher's ballet will appear in the Gavotte from Massenet's Manon, the Strauss Waltz, Wiener Bluth, and the ballet numbers from Massenet's opera La Cid. Among the interested spectators will be members of the Dancing Masters of America, gathered in Los

Angeles for their annual convention. They have arranged to attend the Belcher production in a body.

Another highlight of the week will be the appearance of Josef Lhevinne, pianist, as soloist on Friday evening August 21. Lhevinne is one of the most famous of present-day musicians, familiar all over America through his concert appearances. Rodzinski will be followed in the last week of Bowl concerts by Alfred Hertz, noted San Francisco conductor, affectionately referred to by music lovers as the Father of the Bowl.

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# RECOLLECTIONS OF THE MUSICIANS' CLUB

BY JOHN HARADEN PRATT

(Continued from Last Issue)

It has been related in the Review of January 3, 1931, that Alfred Hertz spoke to us of his European tour of 1920. In issuing the invitation to that dinner, Saturday, September 25, of that year, Elias Hecht, Vice President, said:

"We shall have to discuss important questions regarding the government of the club, but the joy of the evening will be the promise of our own Mr. Hertz to open his treasure of experiences and observations which he gathered on his recent trip to Europe. Who would miss such a treat?"

That meeting was at the States Restaurant. Upon arriving we found a table set for us near the music stand. When Mr. Hertz came he exclaimed "Impossible!" After making a complaint we were shown into one of those cubby holes, familiar to patrons of the place, where cheek to jowl we could hear all the maestro had to say.

Now, October 6, 1928, at Grace's Trocadero, 609 Montgomery street, he comes again, and unburdens himself of many a valuable message d'outre mer. His knowledge and life had fitted him to impart to us glimpses of the world up to date, and we were all agog to get them. Here is the call for the November dinner:

San Francisco, October 31, 1928.

Fellow Members:

Turkey month again and thanksgiving for that and all other gifts of the good food—perhaps even that we are still alive to enjoy it; or perhaps "we thank with grief thanksgiving whatever gods may be, that no man lives forever. . . ."

Our own official turkey dinner this year will be a French one and will cost each member exactly nothing, for it's the club's treat. Once in the year, you know, all members who are paid up on their dues to the first of October are the guests of the club for the Thanksgiving dinner. So, if you are not paid up, come prepared to do it and have a dinner thrown in for your virtue.

There are two treats in store for you on this thank-you occasion. First, Mr. Spencer Mackey, the eminent painter and head of our own California School of Fine Arts, will talk on the relationship between painters and musicians and how to permanently cement it. Mr. Mackey has the gift of tongues as well as the seeing eye and his talk should be a notable one for our club.

Second: (Thanksgiving Surprise Party!) our very dear and honored secretary, Johannes C. Raith, will take the carpet (or the sawdust) and relate for us his varied and colorful experiences in the teaching of music in Mexico and in his native Germany. This alone should be very much worth while turning out for, besides which, we are here afforded an opportunity to do honor to the faithful brother-in-music who has served us so unselfishly, devotedly and with such marvellous capability in the past.

The dinner will be held at Grace's Trocadero, 609 Montgomery street, at SEVEN O'CLOCK, on Saturday night, November 10.

The Nominating Committee for officers for the ensuing year, consisting of Haug, Lichenstein and Mason, will read their report.

Hother Wismer has been proposed for active membership.

HOMER HENLEY, President.

JOHANNES C. RAITH, Secretary

2322 Divisadero Street

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Although Mexico was too small a field for Mr. Raith, he was employed there in a variety of ways, for it was found out that he had studied medicine as well as music. So people appealed to him in their ills, and on one occasion he saved off a man's leg. It is strange what situations sometimes arise when the public demands. I, myself, was once a justice of the peace in Southern California, without knowledge of the law. I told the lawyers who pettifogged in my court that common sense held precedence. Our secretary had been able to do good as a side issue of his practice of the Divine Art. As to that amputation, may I not ask what other member of the club could do it better? Into the act must have gone all the integrity, care and kindness for which he is justly known.

Mr. Mackey's address was to artists. We were supposed to be sympathetically competent to follow him, though not technically, when it comes to using the brush. One question I dared to ask him. Leading up to it, I stated as a fact that when a music composer had a theme in mind its development depended on being warmed up, carried away with a certain emotion (as a man in anger gets hot under the collar, so the composer fires up with the import of his subject).

Was it so with a painter, was my query. Does he become fired when once he has projected a sketch upon the pallet? "Yes," was the answer, "but I venture to say that in most cases the ideas are still born."

Next came the December circular, of which I give a part:

San Francisco, December 14, 1928.

Fellow Members:

Noel! Noel! Brothers all! Christmas Greetings and Vale from your devoted group of retiring officers, and Ave! and New Year's Greetings from the distinguished newcomers.

(To be Continued Next Issue)

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## SMALLENS AT WOODLAND

New Conductor Shows Determination  
In Colorful Scores. Late Comers  
Hold Baton Over Time

BY ANNA COPA WINCHELL

The closing of the 1931 season of summer concerts at Hillsborough was forecast Sunday afternoon, August 2, with the introduction of Alexander Smallens, conductor, whose affiliation with Leopold Stokowski in Philadelphia and New York have given him added musical status. He may very well stand alone, however, as his direction is firm and authoritative, and the program of that date was calculated to exhibit various traits necessary to the success of a conductor.

One felt his determined nature at once, as he advanced with serious mien and raised his stick, and his earnestness throughout the program might almost designate him as severe, but the relinquishing smile attested Smallens as friendly and ready to accept the verdict. The verdict by the audience was encouraging after each of the numbers which comprised the Beethoven Eroica, Tchaikowsky's Overture-Fantasie, Romeo and Juliet; the Johann Strauss Emperor Waltz and Richard Strauss' Tone Poem, Don Juan.

The assemblage of such works demanded close concentration, and the Eroica was played with much fervor in which ample color was evident. The two first movements, closing with the Funeral March, were practically unseparated, while fresh spirit was aroused in the Scherzo, which ran unbrokenly into the Finale. The four movements might have been—should have been—continued without break. It is still a sad and annoying commentary on our audiences of city and countryside that they insist upon being seated at a given point and at the moment demanded by them.

It is incomprehensible that California attendances, with the experience of years in musical affairs, have not come to the realization that music, or any art form being approached, must not be interrupted—a break that is no less than desecration. Slowly, it must be said, through the insistence of stern managers or committees, string ensembles are receiving more respect and, moreover, are discouraging applause until the end of a work.

The Brosa Quartet, which has given inexpressible happiness to all at Mills College this summer, has achieved the triumph of preventing premature applause, though a few stragglers have broken through between movements. Hillsborough, where the Woodland Theatre is the scene of the summer symphonies, radiates a natural quiet by reason of its outdoor surroundings, often soporific in influence—at least it has been so during most seasons since 1926 which inaugurated this beautiful plan of open air concerts. This summer has seen a greater inflow of patrons than ever before, enthusiasm has grown, and many have manifested an almost pell-mell spirit in the anxiety to be present before the wands of world conductors—an excellent sign of our musical growth but, like the too eager child, must be restrained through consideration for others.

A conductor becomes agonized as he is forced to hold the spirit with which he has been entrusted; it seeks its own flight, and retention often lowers the flair for which we look through the medium of the baton while mundane

movements in aisles are being given precedence.

Opera companies are inviolable in making late comers wait until the end of the first act before they can be seated. Chamber music and symphony are finer expressions of musical art and should be accorded as much, if not more, reverence than other concert offerings. The tramp of feet at the big indoor auditoriums, interpolated between movements during symphony, is disintegrating to mind and spirit; the music of orchestra becomes, at best, a mechanically beautiful sound, but interpretative values, the finesse of music's meaning are all hopelessly lost. If we call ourselves, here, musically intelligent, why are these conditions allowed?

Smallens was brave but not entirely happy at Woodland, as he poised his baton too long on high after the Beethoven second movement, waiting for those leisurely inclined to sit where they wished, and Smallens was not the only conductor who has thus been unjustly tested this summer. It may be that the otherwise very capable and courteous corps of ushers can be directed, during 1932, to restrict the onward dash.

Smallens read romance into the Romeo and Juliet love-tragedy; the running of its story was vivid and tender, pathetic and impressive, and a Shakespearean dignity permeated the themes, no matter their import. Between Tchaikowsky and the younger Strauss was the Waltz of Strauss the elder, lilting with tunes of familiar idiom, pleasing without arresting quality. The Don Juan again disclosed Smallens' spirit for color and some discursiveness; he seems to tell a story clearly, while giving embellishment, and his programs for this reason, if no other, must always be endowed with interest. His command suggests the element of hard work though on taking plaudits, Smallens shows no aftermath of labored effort.

His program of August 9, officially closing the season, gave the Dvorak New World, the Weber-Weingartner Invitation to the Dance, the Good Friday Music from Wagner's Parsifal and Sibelius' Finlandia.

#### SYMPHONY SEASON WILL BREAK FORMER RECORDS

With an advance sale that is 57 per cent ahead of the season sale this time a year ago, the San Francisco Symphony's twenty-first season promises to break all previous records. The Symphony's winter concerts start October 2 in the Tivoli Opera House.

The newly announced Friday night popular concerts are leading in favor and living up to the name given this series. According to A. W. Widenham, secretary manager, the biggest gains have been made in the reservations for the popular series.

All of the concerts of the twenty-first season will be given in the Tivoli Opera House. There will be three series of concerts, the regular Friday afternoon symphonies, with a repeat of these same programs on Sunday afternoons and the popular series on Friday nights.

The season will be opened by Issay Dobrowen, the newly appointed conductor of the Symphony. Dobrowen, who is now in Europe filling a series of engagements, has already advised the Musical Association that he has been fortunate in securing a number of new works for presentation here. He

## SIXTH CONSECUTIVE SEASON

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will arrive in New York early in September and will come here directly to begin rehearsals for the season.

The music committee of the Musical Association will shortly make definite program announcements, including the naming of a number of guest soloists.

The organization of the orchestra for the coming season has been practically

completed and an announcement of the personnel will be made in the near future. The orchestra during the season is to be returned to its original strength of 85 members.

*Elderly Actress (looking into mirror)*—"Terrible! Can't people make mirrors nowadays."—*Faun, L'icoma.*



## BROSA PLAYERS CLOSE MILLS SUMMER SESSION

BY ANNA CORA WINCHELL

The Brosa Quartet closed its summer engagement at Mills College Wednesday evening, July 29, the occasion being marked by the repetition of Haydn C major Quartet and the Beethoven C sharp minor Quartet. The quartet, also known as the Emperor, by request, made a part of the evening. The Brosas introduced themselves to the music center with this program on June 14, and its playing alone established their status at once as musicians of most finished artistry.

The Music Hall, this last evening, overflowed with an attendance which represented all the principal East Bay towns, outlying districts and San Francisco, the players having won, in their ten weeks, the respect of all educated musicians and the admiration of those who modestly caption themselves as "music lovers." It is necessary to gain the latter element for the best success of any performing music body, if those who merely love music are to appreciate and long for such programs as have been presented by the Brosas this summer, neither American nor any other country may fear for musical standard of present or future. The interesting repertoire has comprised the foundational works, liberally varied by new ones, some of which have had premieres in this section, while others were still unfamiliar to the average ear.

As was noted in the first review of these players, the official four was deprived of its violist, Leonard Rubens, through a serious accident on the eve of arriving at Mills. Nathan Firestone of San Francisco filled that chair on short notice and continued through the season, affiliating himself capably and amicably with Antonio Brosa and David Wise, violins, and Anthony Pini, cello.

Haydn's Emperor, with its melodious and, indeed, revolutionary in the day of the composer, and can now be considered a rare piece of invention. Founded on the cadential formula of key of C sharp minor," according to a commentator, Beethoven exerted imagination not since duplicated. Long in its telling, there is no hurry; it is pure music and in no wise grammatical, yet there seems to be a sense of continuity—cob-web in structure, but carrying on a determined search for its end and reaching it.

Through the six movements, the music is arrested; curiosity of finer essence than the usual might even have an intriguing influence on our minds, through that came allurements that entered all sense of weariness which, on most occasions, have ensued. As a tribute, too, to these players, his Beethoven could easily be torn except in the hands of those who are able to maintain the finest of balance and the most delicate of insight.

One week preceding, in addition to the Haydn C major Quartet, was given the Frank Bridge Quartet, No. 3, com-

posed in 1916. It is dedicated to Mrs. Coolidge who, we presume to hope, may find much pleasure in the honor thus offered her. Its "modernity" clouds melody and harmony and the unenlightened listener is continually in possession of a mental pick and shovel with which to uncover deeply buried gems. It may be that Californians are yet unfree from a somewhat crude state of perception, and in that case we must bear the burden of criticism from the musically erudite, for this Bridge Quartet is really perplexing.

The Brosa Quartet were accorded a personal and cordial greeting at an informal reception at the close of the summer session. It will always be a pleasure to welcome them here.

## ALFRED HERTZ GIVEN SPONTANEOUS OVATION

Entrance of Distinguished Conductor  
at Last Summer Symphony Con-  
cert Signal for Popular  
Demonstration

An audience of several thousand people took advantage of Alfred Hertz' entrance at the seventh summer symphony concert last Tuesday evening to express in no uncertain terms their regard and affection for the noted master of the baton who, during fifteen years, guided the major musical destinies of the community. The moment



JOHN G. VOGEL

The Well Known Lecturer and Promoter  
of Music-Educational Problems, Who is  
the New Business Manager of the Pacific  
Coast Musical Review.

he was sighted the applause began and swelled finally to dimensions that included practically everyone present and was climaxed when the symphony orchestra joined in with a fanfare. It was an inspiring incident. Here is what the daily papers had to say of the unexpected tribute:

**Alexander Fried in the Chronicle:** Mr. Smallens was warmly received by the large audience. He shared applause of the evening, rather unexpectedly, with Alfred Hertz, former San Francisco conductor, whose arrival in the hall was greeted by an impromptu greeting in which both the crowd and the orchestra took part.

**Redfern Mason in the Examiner:** Alfred Hertz strolled into the Civic Auditorium last night to hear the Symphony. A little group recognized him and cheered. The rest craned their

necks to see what it was; the cheers grew and, in a moment, the whole audience was on its feet applauding lustily. The men of the Symphony saw their old leader and burst into a fanfare. Yet they say the public does not remember its old friends. It's a lie.

**Marie Hicks Davidson in the Call-Bulletin:** An interesting interlude of the evening, one not scheduled, was the spontaneous demonstration from the great audience upon the appearance of Alfred Hertz, for fifteen years conductor of the San Francisco Symphony Orchestra. Ten thousand persons arose to their feet as the well known figure of Maestro Hertz walked down the aisle to take his seat in the audience. The orchestra had just filed on to the stage, and when the instrumentalists saw their former leader they, too, joined in the general tribute.

## MINETTI ORCHESTRA IN DELIGHTFUL PROGRAM

Kajetan Attl Triumphs as Guest Con-  
ductor—Florence Ringo and Charles  
Rosso, Soloists—Giulio Minetti  
at His Best.

BY ALFRED METZGER

One of the most enjoyable and artistic concerts of the season's end, which somehow escaped being published in these columns so far, was that given by the Minetti Symphony Orchestra at Scottish Rite Auditorium recently. The hall was packed from floor to ceiling and the audience was enthusiastic throughout the rendition of the program. The opening number was Dvorak's New World Symphony and it was indeed surprising how splendidly the young musicians, comprising this excellent organization, interpreted this difficult work under the virile leadership of Giulio Minetti. Clean intonation, precise attacks, emotional phrasing and vigorous climaxes characterized the performance throughout.

Charles Rosso played the first movement of Mendelssohn's Violin Concerto in E minor with unusual taste and expression. He is a pupil of Giulio Minetti and showed that splendid instructor's influence by his deliberate and intelligent phrasing.

Kajetan Attl, solo harpist of the San Francisco Symphony Orchestra, richly earned the enthusiastic approval of the large audience for his musicianly and virtuoso-like interpretation of Smetana's symphonic poem Vltava arranged for the harp by Mr. Attl.

Florence Ringo was in excellent voice and sang a group of well selected songs by Cimara, Respighi, Haydn-Wood and Coates with a voice of exceptional range, bell-like quality, and fine carrying power. She also interpreted the songs with excellent judgment and convincing emphasis of sentiment. She received a well earned ovation.

The program was concluded with Wagner's Rienzi Overture conducted with fire and vigor by Kajetan Attl, who obtained gratifying results from the orchestra. It was a truly effective ending of a delightful evening's offering.

## VOJMIR ATTL AND HIS FINE HARP ENSEMBLE

Vojmir Attl has returned to San Francisco after an absence of several weeks in New York and has already begun rehearsing his Harp Ensemble for a series of concerts to be given next season. He will compile interesting programs for presentation before music clubs and similar organizations, and has made arrangements to have some of the numbers of the ensemble recorded for phonographs. This will be the first time that records of a harp ensemble are to be taken.

Vojmir Attl and his Harp Ensemble gave a delightful concert last season, which was attended by a large audience and which created an excellent impression. The novelty of the event, the carefully selected program and the charming personality of the performers coupled with the refined interpretations elicited cordial applause from the audience and many requests were made for a repetition of the event.

Mr. Attl has received offers for appearances of the Ensemble before music clubs in interior California cities and he plans to accept some of the invitations. In the meantime the ensemble will rehearse a comprehensive repertoire of several interesting programs. Vojmir Attl has re-opened his studio at 244 Kearny street.

Emma Mesow Fitch, contralto, will give the program next Sunday, August 16, beginning at 4 o'clock at the Greek Theatre, Berkeley.

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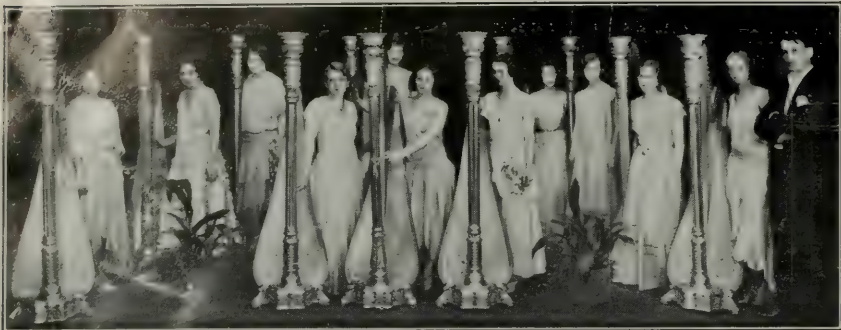
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## SEVENTH SUMMER CONCERT

Alexander Smallens Conducts a Program of Which Beethoven's Eroica Symphony Is Principal Feature

BY ALFRED METZGER

Before an audience of several thousand music lovers Alexander Smallens conducted the seventh concert of the 1931 season of summer symphony concerts at the Civic Auditorium last Tuesday evening. The program began with the always impressive and delightfully melodious Eroica Symphony by Beethoven. Mr. Smallens makes the impression of being a thorough musician who understands the technic of conducting and who possesses complete control of his orchestra. He evidently is no novice in orchestral interpretation and, while not all of us may agree with his ideas regarding the significance of the classics, it must not be forgotten that everyone has a right to his convictions.

The writer, for instance, prefers a more deliberate and more carefully expressed phrasing of the Beethoven work. At the same time Mr. Smallens conducts with precision and with a very well accentuated "beat." While he is at times somewhat "choppy" in his closing of periods he at the same time pays careful attention to rhythm and his reading is characterized by unusual vitality and spirited tempi. He received a cordial acknowledgment of his conducting by the audience at the conclusion of the opening number.

Tschaikowsky's Romeo and Juliet Overture made the deepest impression, because of its gripping climax, while Johann Strauss' Emperor Waltz delighted all those fond of the lighter form of composition during the summer season. The closing number was Richard Strauss' ever enjoyable Don Juan tone poem and herein Mr. Smallens revealed himself at his best. His impetuosity and vigor stood him in fine stead and he brought out the occasional emotional periods with decided convincing power. He certainly grasps the routine of orchestra conducting in no uncertain manner and proved himself a musician whose experience in the past aids him in overcoming technical difficulties.

Mr. Smallens will conduct the eighth concert of the summer series this evening (Tuesday, August 11), when he will interpret the following program: Academic Festival Overture (Brahms), Symphony From the New World (Dvorak); Invitation to the Dance (Weber-Weingartner), Good Friday Spell from Parsifal (Wagner), Finlandia (Sibelius).

Next Tuesday evening Sir Hamilton Harty, who made so many friends when he conducted the first of his two concerts two weeks ago, will return to

interpret his second program. He has selected an unusually interesting program and no doubt he will be welcomed with another record audience.

## DOWNTOWN ASSOCIATION SPONSORING AUDITION

San Francisco's part in the nationwide Atwater Kent Foundation Audition for 1931 will be sponsored by the Downtown Association, according to an announcement made recently by Carl T. Nunan, western audition manager.

In accepting the appointment, Joseph M. Cumming, executive secretary of the Downtown Association expressed his faith that San Francisco will again search out singers capable of making the finals in this nation-wide quest for America's best young vocalists.

The Downtown Association is already working on the details of the audition and a complete announcement is to be made shortly. According to the rules of the audition, the San Francisco audition must be held prior to September 15.

According to Cumming, the judges for the contest are now being appointed and a place selected for the audition. Last year there were approximately 100 San Francisco contestants, both boys and girls, who went after the \$25,000 in cash and scholarship awards offered by the Atwater Kent Foundation.

The Oakland contest is being sponsored by the Women's City Club and Mrs. Peter J. Kramer, president, has fixed September 4 and 5 as the audition dates. The Northern California State audition, following the completion of all the local auditions, will be held in the studios of KPO in October. This will be followed by the western audition also to be held over KPO in November, with representatives from all nine western states taking part. The national audition takes place in New York in December.

"The Downtown Association is happy to accept this appointment," Cumming said. "And we have every expectation that San Francisco will produce a winner. It seems to us that it is a remarkable tribute to California that during the past four years this state has brought forth seven winners in the national auditions, out of a possible maximum of eight. One of these was first, five were second and one was fifth."

In the 1930 audition Stephen Merrill of Campbell won second place, taking the \$3000 cash prize and a year's scholarship in music. Miss Esther Coombs of Long Beach was fifth, winning \$1000 and a year's scholarship.

More than a thousand cities held local auditions in the contest a year ago and approximately 70,000 vocalists between the ages of 18 to 25 took part.

## VOJMIR ATTIL AND HIS HARP ENSEMBLE

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SAN FRANCISCO

## WHICH OPERA?

Grand opera by the San Francisco Opera Company, with world-famed singers, will be in San Francisco from September 10 to September 29, and to many the question is, "Which opera?"

If it is solely the individual singer that interests you Elisabeth Rethberg, the "perfect" singer, is in Aida, Andrea Chenier, The Masked Ball, Tannhauser and Il Trovatore; Marie Mueller, new favorite from Europe and New York, will sing in Lohengrin, Butterfly, Boheme and Die Meistersinger; Yvonne Gall, idol of Paris, has the leading soprano roles in Marouf and Tosca; and Faina Petrova of Moscow and New York will appear in Aida, Lohengrin, Andrea Chenier and Butterfly, and will give an entirely new interpretation of Carmen. Of the men Giovanni Martinelli, as well liked here as Rethberg, will appear with her in Aida, Andrea Chenier, The Masked Ball and Il Trovatore, as well as singing Don Jose in Carmen. Ezio Pinza, the great basso, also will be in Carmen repeating former triumphs as the Toreador. His other roles are in Aida, Boheme and Tannhauser. Gotthelf Pistor and Friedrich Schorr, supreme Wagnerian artists, will sing in the three German operas, Tannhauser, Lohengrin and Die Meistersinger. Mario Chamlee, the California tenor, who has won fame in Europe, will star in Marouf, Butterfly, Boheme and Tosca. Also in Tosca will be the dramatic baritone Giuseppe Danise, who is famous for the role of Scarpia. He is cast also in Aida, Andrea Chenier, The Masked Ball and Il Trovatore.

Classed as to language the operas are: In German—Lohengrin, Die Meistersinger, Tannhauser; in French—Marouf, Carmen; in Italian—Aida, Andrea Chenier, Madam Butterfly, The Masked Ball, Tosca, La Boheme, Il Trovatore.

Spectacular presentations: Marouf and Aida; romantic stories: Marouf, Butterfly, Boheme and The Masked Ball; dramatic stories: Aida, Lohengrin, Andrea Chenier, Tosca, Tannhauser, Il Trovatore, Carmen; comedy: Marouf and Die Meistersinger. Saturday night performances, for the out-of-towner, Aida, September 12; Masked Ball, September 19; Il Trovatore, September 26. Operas with ballets: Marouf, Aida and Tannhauser.

## GRACE MOORE IN CONCERT

Music lovers and a large part of the general public which but seldom attends recital events are looking forward to the keenest anticipation to the appearance of the Metropolitan Opera Company soprano, Grace Moore, during the coming winter. Miss Moore's rise to fame, from her start as a choir singer in Tennessee through the avenue of light opera through grand opera to the

concert stage, has been meteoric and is a part of the history of American music. She is equipped with every attribute for success and has grasped every advantage toward making this success until today it is claimed a Grace Moore recital combines greater pleasure to the listener than that of practically any other of the world's famous artists.

Grace Moore comes here under the Selby C. Oppenheimer management, part and parcel of one of the most attractive series of concert events ever given in this city. The Selby C. Oppenheimer series, now in its sixth annual revival, is particularly attractive for the coming year, starting with the Lawrence Tibbett Concert on Monday night, October 19, following which on October 31 comes Grace Moore, then in the order of their appearance, Richard Crooks, the famous American tenor; Percy Grainger, Australian composer-pianist; Kathryn Meisle, American contralto, and Georges Enesco, Rumanian violinist; Jose Iturbi, Spanish pianist; Sigrid Onegin, premiere contralto; Jacques Thibaud, French violinist; Harald Kreutzberg, German dancer and his company of assistants; and Florence Easton, Metropolitan Opera Company soprano.

## GREEK THEATER CONCERT

Emma Mesow Fitch, contralto; Berenice La Flamme, pianist, and Margie Hughes, accompanist, will give a concert at the Greek Theater of the University of California in Berkeley next Sunday afternoon, August 16. All three participants are excellent artists and the event promises to be most enjoyable. The program will be as follows:

- |  |                 |
|--|-----------------|
| (a) Lungi Dal Caro Bene                          | See             |
| (b) The Mermaid's Song                           | Hayes           |
| Emma Mesow Fitch                                 |                 |
| (a) Pastorale                                    | Searlatti-Taust |
| (b) Capriccio                                    | Searlatti-Taust |
| (c) Prelude and Fugue in A Minor                 | Bach-Lisz       |
| Berenice La Flamme                               |                 |
| (a) Allerseen                                    | Richard Strauss |
| (b) Die Forelle                                  | Franz Schubert  |
| (c) Aria—Erda's Warning an Wotan (Das Rheingold) | Richard Wagner  |
| Emma Mesow Fitch                                 |                 |
| (a) Jardins Sous La Pluie                        | Debussy         |
| (b) La Source Dans Grenade                       | Debussy         |
| (c) Jeux d'Eau                                   | Ravel           |
| Berenice La Flamme                               |                 |
| (a) Hills  | La Fara         |
| (b) Hot Mr. Piper                                | Curry           |
| (c) Sheep and Lambs                              | Hood            |
| (d) Alleluja                                     | Moza            |
| Emma Mesow Fitch                                 |                 |

Theolene Pohlson-Reed, violinist, and Beatrice Clifford, pianist, gave a series of Saturday night recitals at the Samaritan in Santa Barbara during July. Miss Clifford, who is an organist and composer, as well, was represented by some of her own works. Mrs. Reed, who for some years was conductor of a large orchestra in one of the San Francisco theaters, has been for some time an instructor of music at the Daniel Webster School. Recently she has been transferred to the Park-Presidential School, where her teaching begins this term.



Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

L. LVI—No. 14

SAN FRANCISCO, CALIFORNIA, SEPTEMBER 16, 1931

TEN CENTS

## PERA SEASON BEST IN NINE YEARS SEEING EUROPE WITH ALFRED HERTZ

Exemplary Productions of Marouf, Aida and Lohengrin—  
Elisabeth Rethberg Creates Sensation as Aida—Giovanni  
Martinelli is Splendid Voice—Mario Chamlee in Finest  
Artistic Condition of His Career—Maria Mueller,  
Gotthelf Pistor and Friedrich Schorr Ideal

BY ALFRED METZGER

On Thursday evening, September 10th the San Francisco Opera Association began its ninth annual season by presenting the Opera Marouf by Henri Rabaud. This opera was followed in succession by Aida (Verdi) and Lohengrin (Wagner). Although only three of the twelve operas announced for this season have been given at the time of writing one important fact is evident, namely, that this ninth season has shown a progressive improvement in the artistic presentation of the performances since the first season of 1922. We do not hesitate to state at this date that the 1931 season has so far been the best from every angle for which Gaetano Merola is entitled to unequal credit for his intelligence, enterprise and judgment to gradually husbanding his resources both artistic and financial to improve the performances from year to year until he has achieved an aim that resulted in the ninth season, being the best in every way so far given.

That notwithstanding the depression and attendance this season has proved not only comparable but superior to previous seasons is a fact thoroughly commendable and positively evidencing the wisdom of the management in conducting these annual seasons. The absence of an opera house—a permanent handicap for opera—has been a handicap throughout these nine years. The San Francisco Opera Association has originally been organized with the expectation that the opera house planned prior to this organization was to be finished within two or three years after its start. That the San Francisco Opera Association has been able to successfully extend its original plan to include nine years of activity without having a new opera house is, as we see it, one of the musical miracles of San Francisco's musical history. It is gratifying to know at this time that the new opera house has been started and that it will be finished during September 1932 in ample time for the next season so that many of the obstacles that had to be overcome so far will be entirely removed and no excuses will henceforth be necessary to apologize for shortcomings. Conditions were responsible for the far congratulations are in order for the excellence of the productions in which excellence was achieved notwithstanding handicaps that could not be avoided.

### Rabaud's Marouf

An audience of approximately four thousand people attended the opening performance of Rabaud's Marouf at the Civic Auditorium on Thursday evening September 10th. Being based upon a story from the Arabian Nights Enter-

The Final Stages of a Visit Abroad. Switzerland, France and England—Return Trip on Empress of India Via Canada—Encounter Hot Weather on Train Trip to California—Sunshine and Cool Breezes Make Home Coming a Real Joy.

By LILY HERTZ

Editorial Note: Owing to delay in the mails of the third and final installment of Mrs. Hertz's interesting and instructive travel descriptions was omitted from the last issue. The second installment closed with the arrival in Switzerland at the End of the St. Got-

lips. My sister who came from Vienna to visit us and myself took up a course at the Sanitarium Raw Food Kitchen where we met students from all over the world interested in the same cause including a young girl from Palestine. Twice a week, on Tuesdays and Fridays, at Dr. Bircher's Half Hour Lecture regarding raw food value you could see Bruno Walter and Alfred Hertz in the front rows as ardent listeners.

We made beautiful trips to Luzern, Basel, Bern (where we met the composer Fred Jacobi and his wife), admired the majestic Schaffhausen waterfall, drove through the narrow pass at Kussnacht made immortal by William Tell, swam in the Zurich and Luzern lakes and could not feast our eyes enough on the glorious view of glaciers and the fertile fascinating scenery throughout Switzerland.

During June I paid Vienna a brief visit which city, though in a deplorable economic state, still retains that undescrivable charm and atmosphere of culture which has made it famous. I found there many Americans, among them our Artie Carter, who loves and adores Vienna as much as ever. An open air concert at the Josephs Platz under the direction of Robert Herger, conductor of the Vienna Opera, a musician whom America is bound to hear sooner or later, was postponed on account of a thunderstorm accompanied by torrential rains. Oh, you lucky California! Possibly this inclement weather accounted for a very rough and rather "bumpy" flight to Zurich the next day. The air journey lasted only five and one-half hours by way of Munich. Soon thereafter we began preparations for our trip home.

Traveling over a perfect road to Dijon we reached Paris in balmy Spring weather. We stayed only a few days in the metropolis attending the Grand Prix and enjoyed some of the charming environment. After this we left for Le Touquet, the famous bathing resort, and to our greatest surprise we found the palatial hotels as well as villas quite deserted. At first we were the only diners in the huge dining room of the Atlantique; but later we were joined by two parties of five people. They were all from California and rushed up to our table greeting the Maestro.

The next morning we made a short  
(Continued Page 4, Column 2)



**GAETANO MEROLA**  
General Director San Francisco and Los Angeles Opera Associations, who  
During Nine Years Has Successfully Carried Out the  
Artistic Direction of Both Organizations

tainment, The Cobbler of Cairo, the entire atmosphere of the opera naturally consisted of an Arabian slant. The music is not particularly original, being confined exclusively to oriental color, and at times, because of its necessary inclusion of chants, somewhat tedious. However, Rabaud, with his ingenuity in orchestral arrangement has succeeded to compile a score of exceptional interest and of a technical skill that can not but arouse genuine admiration.

(Continued Page 2, Column 1)

third Tunnel coming from Italy. The narrative continues as follows:

When we reached Zurich and finally were settled in the lovely Dolder Hotel Mr. Hertz decided to try the famous Raw Food Diet of Dr. Bircher-Benner, whose sanitarium is situated a few blocks from the above hotel, and the experiment resulted in a veritable miracle. Maestro subsisted during six weeks on "sun kissed" food only—the words meat or coffee never passing his



## GRAND OPERA SEASON

(Continued from Page 1)

Gaetano Merola has selected the cast with almost uncanny wisdom. We can not, for instance, imagine a more competent impersonator of Marouf, the cobbler, than Mario Chamlee. Both from the standpoint of vocal quality and histrionic efficiency Chamlee met the most fastidious requirements. Indeed Chamlee has developed into one of the most accomplished and intellectually as well artistically equipped representatives of operatic literature we know of. Unless this role is interpreted with the skill and refinement exhibited by Chamlee it would be impossible to enjoy.

We can not, of course, judge Yvonne Gall as an operatic artist from this one appearance, but somehow we feel that she seems to have grasped the opportunities of the role in a most convincing and discriminating fashion. Her voice suits the musical requirements of the part completely and her personality as well as dramatic instinct succeeds in accentuating the character in a most realistic fashion. Not having heard the opera before we can not think of a more effective interpretation than was given this part by this exquisite artist.

Eva Atkinson enacted the role of Fatoumah, Marouf's vitriolic spouse, with an energy and vitality that could not help but earn for her the approval of discerning listeners. However, whether this energetic dramatic action somewhat diluted the naturally beautiful quality of her voice, or whether the score was not entirely suited to her range can not be definitely decided at this writing. Suffice it to say that Miss Atkinson fitted in easily with the cast and did not detract from the smoothness of the performance.

Somehow the opera revolved around these three characters and the rest were merely incidental, although every part was taken with intelligent understanding and vocal proficiency. The remainder of the cast included Louis D'Angelo, Eugenio Sandrini, Millo Picco, Marek Windheim, Tudor Williams, Ludovico Oliviero, George Simondet, Alexandre Julian and John Radic.

One of the predominating features of the performance was the ballet. Particularly from a musical standpoint it was, from our point of view, one of the highlights of the opera. The ensemble was not as smooth and even as we would have liked it, but the premiere danseuse, we believe, was an artist of the first rank. Her dance was characteristically Arabian, especially in so far as the "acrobatic" part of it was concerned and she kept consistently to the atmosphere of the action. It was in every way an admirable performance.

The scenic equipment was delightful. This was particularly true of the last act where the optical illusion of dwarfs removing the treasure from the cave was thoroughly convincing. This is, no doubt, due to the skill of Armando Agnini who is proving himself, this season more so than ever before, a stage director of the highest rank.

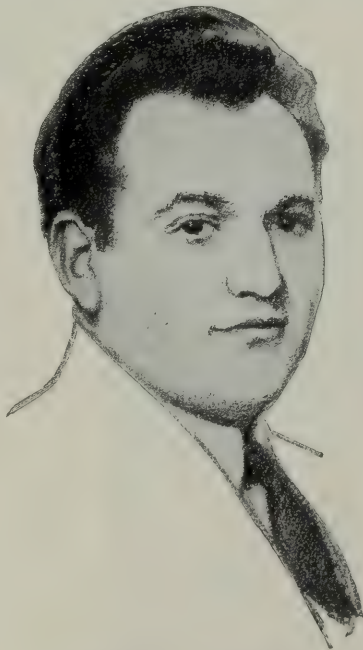
Gaetano Merola conducted the opera with unquestionable efficiency. While the work is better suited to an auditorium of much smaller dimensions than ours Mr. Merola succeeded in directing the performance in a manner where the purely lyric passages were given charming readings, no effort being made to force or overbalance the tone. The orchestra gave an excellent account of itself.

### Verdi's Aida

Right in the beginning we wish to

state that the performance of Aida we witnessed at the Civic Auditorium on Saturday evening, September 12th, was one of the outstanding productions of this spectacular opera we have ever witnessed. The most artistically impressive feature of this performance was Elisabeth Rethberg's unforgettable interpretation of Aida. We know of no more beautiful, evenly balanced, flexible, purely intoned and perfectly produced voice than Rethberg's. In addition to this natural endowment Mme. Rethberg phrases every line with an intelligence and artistically discriminating emotional instinct that can not be surpassed and is rarely equalled. Today we could not think of anyone her equal musically in opera. The Nile scene with Rethberg, Martinelli and Danise was something to cherish all your life.

Giovanni Martinelli as Radames was one of the surprises of the evening. Hitherto we regarded Martinelli as an operatic artist somewhat too robust for finished vocal execution. This time, however, he kept strictly within the purely musicianly limits of his performance. He sang with finished artistic judgment and employed his beautiful, pliant and even tenor voice, unimpaired by years of experience, to the very best advantage. His "Celeste Aida"



**MARIO CHAMLEE**  
Tenor, San Francisco Opera Company

aria was one of the greatest experiences in our artistic career as reviewer of musical events.

Faina Petrova impressed us tremendously during the first two acts of the opera. A voice of exceptional range, pure in height as well as depth, seemed excellently adapted for the role of Amneris. She acted with dignity and repose and in short gave us an interpretation of delightful musical finish. In the last act, however, when she had the scene to herself she seemed to over-exert herself and this expenditure of super-energy, while it accentuated the dramatic value of the scene did not influence the vocal smoothness favorably. Her voice attained a vibrato which was not noticeable during the first act.

Giuseppe Danise was an ideal Amonasro. His ringing, resonant baritone voice, of almost basso cantante color, sounded most exhilarating and his dramatic, convincing powers were given splendid opportunity to assert them-

selves effectively. He is unquestionably the foremost impersonator of this role we have heard in many a year. Louis D'Angelo interpreted the part of Ramfis instead of Pinza who, we understand is delayed in arriving on account of his Buenos Aires engagement. D'Angelo's voice is just a shade too light for this part, but he is a dependable artist and gave an excellent account of himself.

Eugenio Sandrini in the role of the king is also somewhat too much lacking in virility for this role. Otherwise he sang with discrimination and beauty of voice. Charlotte Linne sang the Priestess role very musically and with excellent vocal timbre. Ludovico Oliviero has sung with more confidence and less unevenness before. Again the ballet ensemble lacked in precision and spontaneity while the premiere danseuse exhibited thorough artistic understanding in retaining the Egyptian character of the scene.

Stage equipment, scenery and costumes, were superb, although we regard as unwise economy to dispense with two trumpeters in the finale of the second act. The scene requires six trumpeters and four should be the limit in a production of the magnitude such as the San Francisco Opera Association presents. The stage management of Armando Agnini was again worthy of the highest praise, although there seemed to have been no one present to give the cue to the dusky members of the ballet in Amneris' apartment to begin their dance.

We never heard Gaetano Merola conduct as well as he did on this occasion. His direction of the opera was inspiring. He obtained climaxes of tremendous effect and in the lyric passages he influenced the orchestra to phrase with surpassing beauty. It was a masterly interpretation of the orchestral score.

### Wagner's Lohengrin

It is almost impossible for us to record our impression of Lohengrin in a sane, calm and academic fashion. We still feel the thrill that brought beads of perspiration on our forehead throughout this performance. During more than thirty years of experience in musical journalism in San Francisco we never heard a performance of Lohengrin as satisfactory as the one given by the San Francisco Opera Association at the Civic Auditorium Monday evening.

For a time we thought that with the exception of a few concert artists the operatic material of bygone days was becoming exhausted. Now, however, we gain new courage for Gotthelf Pistor, Maria Mueller, and Friedrich Schorr restore our confidence. Take for instance the Elsa of Maria Mueller. Here we have a combination of actress, singer and musician that is as rare as it is delightful. During the beginning of her entrance Miss Mueller by mere gestures of her head gives a convincing interpretation of the message conveyed by the music. Her voice is of that bell like, silvery quality that is a delight to hear. Her phrasing accentuates the minutest emotional color and her diction is concise and distinct. Indeed the diction of practically all the principal artists was exemplary and we could not help regretting that the opera could not be given in a language understandable by everyone so that they could get the meaning of the lines as well as the music and discover how remarkably Wagner infused the spirit of the words into the music. We have not the necessary space to dwell upon

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WEDNESDAY, MARCH 16

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all the many artistic qualifications of Miss Mueller's art.

Gotthelf Pistor is a Lohengrin after our own heart. In appearance, dramatic qualification and voice he meets every requirement of the Wagnerian tradition and whatever he did was couched in terms of the utmost artistry, his interpretation being the last word of intelligence and musicianship. Friedrich Schorr as Tebramund also revealed a voice of exceptional sonority and vibrancy as well as a knack of phrasing and dramatic conviction that can not be surpassed. Faina Petrova exhibited again her vocal accomplishments and dramatic intensity, although at times like in her Amneris performance, she seemed to employ too great an exertion. Arnold Garbor gave one of the finest presentations of the Herald it has ever been our pleasure to witness. Both vocally and from the standpoint of expression he met all demands. Louis D'Angelo, while somewhat light in voice nevertheless gave a sincere presentation of the King.

Stage management, lighting effects costumes and scenery were most tasteful and the orchestra played with enthusiasm and efficiency. The chorus was superb. Hans Bleschmidt proved himself thoroughly competent to cope with the difficulties of the Wagnerian score.

### Rest of Repertoire

The repertoire for the rest of this, the finest season given so far by the San Francisco Opera Co. includes: Wednesday evening, Sept. 16, Andrea Chenier; Friday evening, Sept. 18th, Madame Butterfly; Saturday evening Sept. 19th, The Masked Ball; Monday evening, Sept. 21, Tosca; Wednesday evening, Sept. 23rd, Tannhauser; Friday evening, Sept. 25, La Boheme; Saturday evening, Sept. 26th, Il Trovatore; Monday evening, Sept. 28, Die Meistersinger; and Tuesday evening, Sept. 29th, Carmen.



# Pacific Coast Musical Review

O'FARRELL STREET

SAN FRANCISCO

Phone SUtter 6882

*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, Editor

ANNA CORA WINCHELL, Assistant Editor

JOHN G. VOGEL, Business Manager and Editor of Home Department

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## EDITORIAL ANNOUNCEMENT

The Thirtieth Anniversary Edition of the Pacific Coast Musical Review is now in the course of preparation under the business supervision of John G. Vogel and G. Pisani. We intended to continue publication of the weekly edition of this paper more promptly after the death of Henry Harcke, but expected to find the anniversary number ready before this. However, we regarded the opera season of such importance as not to delay publication any further and so, our readers find this eight-page number published in such a hurry that much important material had to be omitted.

Next week's issue will contain more pages and we shall be able to include a number of important events that have taken place during the past month, specially a resume of the summer symphony season, reference to the passing of Ferris Hartman, the Pacific Sangerbund concert and the Festival Symphony concert among the more important. We do like to announce that some of our subscribers who received John Vogel's announcement of his Home Department erroneously thought that the subscription blank attached thereto was a reminder that their subscription had expired. All issues omitted during May, June and August will be added to the present subscription period of all subscribers extending same three months.

## FERDINAND STARK, MUSIC PIONEER, DEPARTS

Whenever San Francisco is lauded for its musical atmosphere and the appreciation of thousands of the very best in music it should be explained that those who actually have been able to put this city on the world's musical map would have met many obstacles and their task would have been far more tedious and difficult had they not been able to build upon the foundation so firmly placed by San Francisco's music pioneers of from thirty to forty years ago. Among these pioneers none is more worthy of esteem and respect for his musicianship and artistry than Ferdinand Stark. At a time when the city was starving for regular symphony seasons, when only eight or nine artists used to visit this city, when the Tivoli Opera House furnished music lovers with light and grand operas, when chamber music concerts were far and few between, Ferdinand Stark with a persistence and enthusiasm impossible to surpass helped laying the foundation of San Francisco's musical taste.

He was at the zenith of his power when San Francisco was frequently called the Paris of America. Those of us who remember the bohemian metropolis of the nineties may well exclaim that we had a chance to live. Depression, unemployment and financial stringency notwithstanding, those of us who loved the San Francisco of old have no regrets and remember frequently with delight the free and joyful atmosphere of the good, old town. Ferdinand Stark and his contemporaries were the refreshing dispersers of happiness and contentment. Several old famous "cafes" employed large orchestras that interpreted the best of light and classic music. Ferdinand Stark was a past master in interpreting the ever exhilarating Johann Strauss Waltzes and the light

operatic overtures and marches. The world's greatest artists used to visit the Baldwin Grotto and later Zinkand's to listen for hours to Ferdinand Stark's magnificent violin playing and rhythmically thrilling interpretations. With only ten or twelve picked musicians Mr. Stark used to obtain such mass orchestral effects that he was overwhelmed with salvos of thunderous applause from laymen and critics alike. It was worth while to spend an entire evening listening to Stark and his orchestra.

The younger generation cannot possibly appreciate the popularity enjoyed by such a master as Ferdinand Stark. We remember very well when Franz Kneisel used to ask us to go to Zinkand's and listen to Stark. We never forget the time when Eugene Ysaye used to pick up a violin in the orchestra and play along with Stark in the Baldwin Grotto. Now some turn up their noses at the music of Johann Strauss, but still we believe that the rank and file would have admired Ferdinand Stark today if he had been given the same atmosphere and the same bohemian environment.

However, Ferdinand Stark was not restricted to the lighter form of musical expression. He played in chamber music quartets. He was concert master of the San Francisco Symphony Orchestra during part of Fritz Scheel's regime. He succeeded in obtaining a tone of splendid lusciousness and immense volume and he played as if his heart and soul was in his work. He was nature's own artist. Indeed he was so sincere in his musical consciousness that he could not tolerate mediocrity and frequently became rather severe on his fellow musicians when they could not immediately grasp his ideas. Many a successful musician of today owes his skill and artistry to a considerable extent to the training and scolding he received from Ferdinand Stark.

The writer prides himself in having been one of Ferdinand Stark's friends. We never failed to recognize his ability in public print and we were amply rewarded by the touching gratitude with which Mr. Stark used to acknowledge these well deserved courtesies. He was never quite satisfied with his work. He constantly complained of insufficient rehearsals, lack of personnel, opportunities to present finer and finer programs. And, notwithstanding the enviable reputation he enjoyed as an orchestral leader, he never became conceited to an extent where he wished to conduct a symphony orchestra. We never shall forget his pride, and at the same time his fear, that he might not make good, when Fritz Scheel placed him at the concert master's desk.

Those who have heard Ferdinand Stark in the last few years of his life have no idea of the electrifying vitality revealed during his prime. Although up to the end of his life Ferdinand Stark remained always the musician par excellence, and continued to enjoy the admiration of a large following, his heart was no more with his work, the old San Francisco had passed, the new San Francisco did not belong within the warmth of his bohemian heart. His family took the place of his affection for public work. It was in his home where you found the real Ferdinand Stark. He continued to enjoy fine music and we used to listen to him with great attention when he expressed his admiration for Alfred Hertz and Mishel Piastro in no uncertain terms. We also used to listen with a great deal of amusement to his vigorous denunciation of artists whose claim to renown he disputed.

And so San Francisco loses one of its dearest music pioneers and most efficient musicians in the death of Ferdinand Stark who passed away in his sixty-eighth year from a lingering heart infection. His passion for his work may be gathered from the fact that he directed his orchestra at the Sir Francis Drake Hotel up to within two or three days before his death. Ferdinand Stark we salute you! You have given us many a happy hour! You have taken with you another memory of the San Francisco of old when we were happy, when a bohemian atmosphere bred masters like you! Farewell, dear friend, and may your musical soul find eternal repose in the mysterious beyond which is the end of humanity's trail.



## CARL T. NUNAN GIVES AUDITION FLYING START

The 1931 Atwater Kent Foundation auditions in Northern California have gotten off to a "flying start" with Carl T. Nunan, far western manager and publicity director of KPO, adopting aeroplane travel as a means of keeping in touch with the various local auditions now under way.

Nunan is using a midget "Aeronca," powered with only a 40 horse power motor, yet capable of doing as much as 80 miles an hour. He is being accompanied on his tour of the various local audition centers by F. Myrten Johnston, famous stunt pilot of the movies and Northern California distributor of the "Aeronca."

On a flight to Sacramento recently, Nunan was met at the airport by Cy Graves, organist, and Winifred Fisher, soprano, 1929 state winner and twice winner of the Sacramento audition. Graves has since been named chairman of the Sacramento audition this year, which he is planning to hold some time early next month.

"Plane travel is the answer to today's demand for speed," Nunan declares, who has followed aviation for a number of years and is a member of Floyd Bennett Aviation Post, No. 333, American Legion. "This little plane with only a 40 horse power motor climbs at the rate of 450 feet per minute at sea level and has an absolute ceiling of 16,000 feet.

"We are making these flights at less than a cent a mile, our actual mileage being about 33 miles to the gallon. The ship has a cruising radius of about 200 miles. It is the first ship of its type to fly to the Pacific Coast and holds all American records for ships of its class."

According to Nunan the 1931 Atwater Kent nationwide competition for America's most talented young singers is going forward rapidly throughout Northern California. He declares that there will be more contestants entered this year and more local auditions arranged than at any time during the past four years.

Prizes amounting to \$25,000 and scholarships, coupled with the fact that during the past four years California singers have captured seven out of a possible eight places in the finals, are proving a compelling lure to young singers in the audition this year.

## LIGHT OPERA ENCOURAGED

Reuben Rinder, cantor of the Congregation Emanu-El, Governor James J. Rolph, Jr., are a unit in declaring that the work of the San Francisco Light Opera Company must be encouraged.

"Laughter is good for all," declared a Greek philosopher two thousand five hundred years ago, and Rinder echoes that opinion, adding, "Light Opera cannot fail to be popular in its appeal because it is of the people for the people."

Governor Rolph in a letter to Mayor Angelo Rossi, said: "San Francisco and the Bay Cities will derive a great deal of benefit from the San Francisco Light Opera Company and I feel sure that you will be inclined to give assistance to the Company."

The San Francisco Light Opera Company, comprising 150 resident singers, is diligently rehearsing the romantic operetta "Maytime" of Sigmund Romberg, prolific composer of beautiful melodies. Romberg, a Viennese, composed, in addition to "Maytime," "The Desert Song," and "Student Prince."

## CALISTA ROGERS AT MILLS

Calista Rogers, of Pasadena, is here to prepare her fall schedule of teaching at Mills College. She is to take over the vocal classes of Luther Brusie Marchant, dean of music of the college, during his trip abroad which will continue through the 1931 semester. Miss Rogers, a mezzo soprano of exceptional interpretative abilities, was heard before a large audience at the Denny-Watrous Galleries in Carmel last month. Accompanied by Ralph Linsley, she gave songs that are little known, even though some are 300 years old.

A group of Elizabethan lute songs were contrasted with French, Spanish and Italian composers. In San Francisco, Miss Rogers was heard at the home of Mr. and Mrs. Alfred Hurtgen on her arrival, and on that occasion critics included Redfern Mason who had to say, in part, of Miss Rogers' work:

"It was an unusual, strangely piquant program. She commenced with the songs of the English lutenists, lovely pages by John Dowland and his companions. Then she slipped a century or two and gave us some of the Jewish songs of Darius Milhaud, songs of an acidulated and piquant modernism. Debussy followed—that predestined classic who started by shocking the proprieties and ended by establishing a propriety of his own idiom.

"Closing, the singer gave us a group of Spanish folk songs, honey and vitriol by turns. Miss Rogers is an excellent artist and if Pro Musica wants to do a good turn by its members, that impromptu recital of the other night ought to be repeated with young Linsley, gifted pianist of Yale, accompanying."

## ALFRED HERTZ (Continued from Page 1)

trip to Boulogne and enjoyed a smooth crossing in Spring like weather to Folkestone, England. From there we drove along splendid highways to London's most congested city life in three hours. At the Carlton Hotel we met Kosloff, the noted dancer, with Mr. and Mrs. Cecil De Mille on their way to Russia. A few days later a gentleman representing the Automobile Association, whose suggestions concerning motor travel abroad can not be too highly commended, took us to Southampton where we boarded the gigantic Empress of Britain for Quebec. Meanwhile the association's representative took our faithful Cadillac to London where it was shipped via Panama to California.

After a tremendously hot train journey we arrived at our beloved Golden Gate with its blue bay and cool breezes. Europe farewell! Welcome blessed California, the great and open West!

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Billie Burke, who has been enjoying such brilliant success at the Curran Theatre recently, in a comedy entitled the Vinegar Tree, took her first singing lessons with Marie Withrow of this city in London, England. Miss Burke studied two years with Miss Withrow. At that time Miss Burke sang in light opera with George Edwards as manager and it is believed that The School Girl was her first light opera. She scored a triumph from the very first.

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# COLUMBIA SYSTEM ANNOUNCES PLANS

**Selby C. Oppenheimer, Western Representative of the Columbia Broadcasting System Informs Musical Review of Plans for Ensuing Season—Leading Booking Agencies Merged in this Organization—Many Famous Artists Included in List of Attractions.**

The merger of some of the foremost western concert managements into a unit of the Columbia Broadcasting System, has unquestionably given tremendous impetus to the bringing of good music to the cities and towns which heretofore have enjoyed very little of this form of art. The booking agencies concerned are the Metropolitan Musical Bureau, headed by F. C. Appicus, whose artists include Rosa Bonelle, Lily Pons, Sigrid Onegin, Grace Moore, Paul Robeson, Maria Rita, the English Singers, Mischa Man, Harold Bauer, etc.; Evans & Alter, Inc., who are the booking representatives for Galli-Curci, Rethberg, Schipa, Tibbett and Yehudi Menuhin; the Judson Bureau which books the personal appearances of Heifetz, Corigliano, Horowitz, Iturbi, the Barrere Little Symphony, Florence Easton, Martinelli, Borgioli, the New York String Quartet, etc.; the Wolfsohn Musical Bureau, with a list including Kathryn Meisle, Richard Bonelli, Thibaud, Harding, Szigeti, Brailowsky, the London String Quartet and others; and the pioneer firm of Haensel & Jones who preside over the destinies of young Ricci, Richard Crooks, Paul Althouse and others of equal fame.

This merger claims booking control of a large percentage of the most important operatic stars, recitalists and instrumental celebrities in the world today. The unit is known as the Columbia Concerts Corporation, and has appointed Selby C. Oppenheimer of San Francisco, in conjunction with L. E. Behymer of Los Angeles, Pacific Coast representatives for all its activities in the

entire territory west of Denver and the Rocky Mountains.

In addition to their established offices in Los Angeles and San Francisco, Messrs. Behymer and Oppenheimer have opened headquarters in Portland and Seattle, and within the period of two months have made arrangements to introduce many of their great artists to twenty-five new communities, in addition to the forty communities these two western managers have served for years.

The Columbia organization controls a sub-unit, known as the Community Concerts Service, and it is through the medium of "Community" that such cities as Stockton, San Jose, Riverside, etc., in California; Butte, Helena, Boise City, Pocatello, Aberdeen, Billings, Missoula, Walla Walla, Klamath Falls, Salem, Ogden, Yakima, Olympia, Great Falls and Cheyenne in the Northwest; and the Southwestern cities of Albuquerque, and El Paso, etc., will hear famous artists, who will come to the coast under this merged and affiliated management.

The cities of San Francisco, Oakland, Berkeley (the University of California), Stanford University, Sacramento, Eureka, Carmel and Marysville in Central California; and Los Angeles, San Diego, Santa Barbara, Claremont, Pasadena, Long Beach, Fresno and Redlands, and others in Southern California; Portland, Seattle, Bellingham and Vancouver in the North; and Tucson and Phoenix in Arizona, will have their concert series in the long established manner, sponsored by local music clubs or managements.

The Behymer-Oppenheimer affiliation with the Columbia therefore represents the biggest individual booking agency of famous artists in the entire world, and both managers have promised a still further and steady development of other communities. It is the intention of the Columbia heads and their western associates that eventually every city in the West shall enjoy great artists.

The list of artists which are now definitely booked for western tours during the coming season include John McCormack, Tito Schipa, Richard Crooks and Roland Hayes, tenors; Lawrence Tibbett and Paul Robeson, baritones; Grace Moore, Florence Easton, Louise Arnoux and Clare Clairbert, sopranos; Sigrid Onegin and Kathryn Meisle, contraltos. The great pianists in this list are Jose Iturbi, Walter Gieseking and Percy Grainger; and the violinists include Yehudi Menuhin, Joseph Szigeti, Jacques Thibaud and Georges Enesco.

The famous dancers La Argentina, and Harald Kreutzberg, supported by a company of four dance associates, will again visit the west under the sponsorship of Behymer and Oppenheimer. String organizations, available for this territory, will include the Hart House, Roth and London String Quartets. Outstanding in importance will be the tour of the Don Cossack Chorus, under the direction of Serge Jaroff. This organization comprises forty ex-officers of the Czarist regime, and it is said it is the most sensational choral organization to visit this country. The Cossacks are booked in twenty-five western cities during a four weeks tour. Also the United States Army Band, "Pershing's Own," will appear under the Oppenheimer direction in San Francisco.

In addition to these outstanding artists, from ten to a score additional attractions, some of them selected from the foremost resident artists in Los Angeles and San Francisco, will be added to the Columbia list as required.

Speaking of the prospects of music presentation for the coming year, west-

ern director Selby C. Oppenheimer tells the Pacific Coast Musical Review that he believes this talk of depression to be purely psychological and that music conditions in the west are sound and solid, and thinks that we may safely look forward to a banner year on the Pacific Coast, and, says Oppenheimer, "My eastern affiliation is prepared and ready to meet all sorts of conditions and to help in every manner to bring good music to any city interested, and if necessary without risk or obligation to the city or town concerned."

## VICTOR LICHTENSTEIN PLANS SYMPHONYLOGUES

The People's Assembly of the Western Women's Club presents Victor Lichtenstein in a new series of illuminating and delightful Symphonylogues which will consist of interpretations of the day's symphony program every Friday from October 2d, 1931 to March 18th, 1932 at eleven o'clock in the morning. Mr. Lichtenstein has given a number of these symphonylogues in the past and he has justly created for himself an enviable reputation as a raconteur and historian as well as an entertaining lecturer. There is no finer education thinkable than to listen to Mr. Lichtenstein expound the purpose and message of the classics and to attend these events greatly increases the enjoyment of the concert afterwards. So if you wish to obtain 100 per cent of educational value from a symphony concert be sure and write the People's Assembly, 609 Sutter Street regarding reservations of seats for this valuable series of musical lectures.

Sanford Schlusel, a noted accompanist has recently located in San Francisco and has opened a studio here. He is an accompanist of the first rank, having been associated with such famous artists as Austral, Enesco, Graveure, and the Liebeslieder Ensemble. Mr. Schlusel is a cousin of Lawrence Strauss, the distinguished California vocal artist.

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# MUSICAL REVIEW HOME DEPT.

EDITED BY JOHN G. VOGEL

## THE EDITORIAL STAFF OF THE HOME DEPARTMENT

By John G. Vogel

A fine group of men and women, busy with their own perplexing problems, have joined hands and hearts in a concentrated endeavor of enhancing the efforts of a 5000 brain-power profession whose mission is to make your home a shrine for the cultural, elevating and uplifting forces of music.

It is our great pleasure to introduce: J. Emmett Hayden, the father of our famous Municipal Chorus. Because of his achievements in the realm of music, hundreds of students are spending countless happy hours practicing, **at home.**

Vincent Arrillaga and Antoine De Vally with their respective institutions of music are representative of many public and private music schools. They all are training an army of men and women who will cross the sacred thresholds of many homes to sow the seeds of beauty and harmony in the tender hearts of children.

Miss Harriet Fish represents a large organization of men and women whose lives are dedicated to the forces that promote a beautiful home life.

Alfred Hurtgen will tell about opera and will open a new world to all who hear opera music in their homes over the phonograph or the radio.

Victor Lichtenstein will bring you the message from the symphony. In addition to the many symphony concerts given the year round, there is hardly an hour during which the radio does not bring you beautiful symphony music played specially for you and your family.

Clare Harrington delights telling opera stories and music-home pleasures, all most interesting to young and old.

Mrs. Jean Campbell Crowe, Howard I. Milholland and Meredith Willson are representative of the mighty dynamic forces of the air. You should know them intimately because they plan and select the artists who enter your home and who become your children's companions.

James Isherwood will bring you the message from church music, particularly the "simpler" songs, hymns, home songs; the kind he sings; the kind you can sing, the kind your family delight in singing when gathered around the piano. Mr. Isherwood will also feature songs that are very appropriate for the average church.

What do we hope to achieve? A proper recognition by the general public of the cultural and inspirational force of music.

An opera is a drama set to music, the drama is usually a fragment from life, mostly imaginary. Take away its music, and the drama becomes a disappointment. In your home you live a real drama every day. How often does the end of a day find us disillusioned, discouraged, a step lower than when we started in the morning, just because there was an absence of,—music? An opera invariably starts with an overture, a musical introduction played before the curtain rises. It is all music, no action. It is the key that unlocks the right doors of our minds and creates in us a fitting mood for appreciating the music-drama which follows.

Music's greatest value to the family, to the home, is probably an "overture" sung or played or listened to at the beginning of the day's work, particularly during these times of economic depression when so many men and women all over the world feel themselves slipping in their faith in man and God. Music is a magnificent spiritual force when used habitually.

Today we are facing a golden opportunity for inaugurating in every home a daily "overture",—one of our many pressing problems. Were this goal achieved, nine-tenths of our teaching problems would be solved; the demand for good music would exceed the supply; the venomous sting of economic depression would cease to poison.

One of the lovely aspects of home life is that everybody is acquainted, regardless of how many visitors are present. We wish to spread a bit of this home-blessing in our efforts to make the rank and file of the profession known to each other. Our weekly Roll Call starts this service beginning with the next issue. It will be a vital part of our program for focusing the dynamic forces of a 5000 brain-power profession for promoting and developing the cultural and inspirational power of Heaven's great blessing to the home,—music.

## HOME — THE JURY

By Howard I. Milholland

"Who decides what kind of programs to broadcast, and selects the music for them?"

Again and again that question is asked by persons who drop into my office in the course of a tour of the National Broadcasting Company's studios in San Francisco, and I always tell them the same answer—"You do!"

Probably no other business or art in the world is so sensitive to the opinions and reactions of its audience as is radio. Its influence upon the listening public, tremendous as that is, is no greater than the influence of the public upon radio programs. This has been true since the days when we who consider ourselves old veterans in the newest of the arts, were pioneering enthusiastically in small stations where the manager's duties included answering the telephone, announcing musical numbers or leaping into the breach and warbling a song or two himself, in an emergency.

The jingle of the telephone in those days frequently announced either a request for some particular musical composition, or a long, critical comment on the one just presented. Mail-sacks brought the same sort of messages, and out of this continuous flow of expressed opinion grew the broadcaster's consciousness that whether he wanted it or not, he was not actually directing programs, but acting as the representative of the great, shadowy audience just beyond the microphone.

That feeling never has left us. Like the race of giants which suddenly evolved in H. G. Wells' famous novel, "The Food of the Gods," radio has developed to astonishing dimensions in the space of a few years, but the telephone calls and letters have multiplied, too, and the audience beyond the microphone now represents a whole continent's desires in entertainment.

That is why, although radio undoubtedly has raised the standard of public taste and has taught a whole new generation to understand and appreciate good music, it cannot limit its entire efforts to a single type of program. There must be jazz for those who prefer it to classic music, and old-time songs and ballads for those who like them best. And if some program in all this varied fare doesn't please you—tell us about it! You're the doctor!

## OPERA STORY OF MADAME BUTTERFLY

By Clare Harrington

John Luther Long wrote the original story of "Madame Butterfly." He was an American who lived for years in the Orient. The tale inspired the late David Belasco to dramatize it into a most successful vehicle for Blanche Bates and Puccini composed the operatic version in 1904. It is one of the most popular operas in the Italian repertoire. Perhaps it is partly because of the pathos of the plot. Certainly it is the one opera without a hero—for the tenor is a cad of the deepest dye and a very poor representative of the United States Navy.

The scene is laid in Nagasaki.

In the first act we see Goro the marriage broker exhibiting the beauties of his future household to Pinkerton who has bought the daintiest of little geishas at a bargain—100 yen. The American consul Sharpless arrives to watch the festivities and suggest that perhaps the "bride" may be taking the "marriage" seriously. But Pinkerton is intent on amusing himself with his oriental love-idyll and they pledge the United States and the future American Mrs. Pinkerton in an old-fashioned whiskey. Butterfly and all her relations arrive. She is delectable and deeply in love with the foreign "husband." She shows him her treasures, especially the short ancestral sword with which her father committed hari-kari. In the midst of the ceremony her uncle enters and curses her for going to the missionaries where she had sought to change her religion to conform with that of Pinkerton. The act ends with a beautiful love-duet.

Act II is some three years later. Butterfly and Suzuki, her faithful hand-maiden, are existing on the little money remaining. She refuses to remarry a rich Japanese. When Sharpless comes to tell Butterfly the contents of a letter he has received from Pinkerton his heart fails him at sight of her perfect faith in the long-missing "husband" and more so when she shows him the son whose father is ignorant of his existence. As he leaves the cannon of Pinkerton's ship roar at the harbor entrance. Butterfly is jubilant. He has come back. Suzuki and the little boy watch all night at her side.

In Act III we see Pinkerton again and with him Kate, his American bride. From Sharpless they learn of the little son. He avoids Butterfly until they break the news to her. When she sees the strange lady and learns the truth, that her love was faithless, her heart breaks. She sends them away promising they shall take the child and educate him as an American. Then she blind-folds her son and gives him an American flag to play with. She takes her ancestral sword and kills herself behind the screen. "Who cannot live in honor, let him die in honor." As she hears Pinkerton calling outside she struggles in vain to reach the doorway and dies on the threshold.

## INTERESTING TEACHING MATERIAL FOR THE PIANO

### 1st and 2nd year

Merry Farmer . . . . .	Schumann
L'Avalanche . . . . .	Heller
Elegie . . . . .	Massene
Minuet in G . . . . .	Beethoven
Morning Prayer . . . . .	Streabog
Dancing Teacher . . . . .	Hulter

### 3rd and 4th year

Humoresque . . . . .	Dvorak
Birdling . . . . .	Grieg
Consolation . . . . .	Mendelssohn
Serenade . . . . .	Schubert
Butterflies . . . . .	Terry
Farewell to the Piano . . . . .	Beethoven
Moonlight Sonata First Movement . . . . .	Beethoven

### 5th and 6th year

Hark, hark, the Lark . . . . .	Schubert-Liszt
Italian Serenade . . . . .	Maykanar
Morning Mood . . . . .	Grieg
Puck . . . . .	Grieg
Hungarian Melody Op. 112 . . . . .	Kolling
Preludes No. 3 and No. 22 . . . . .	Chopin

## TELL IT TO MOTHER AND DAD

1. What is an opera?
2. Can you tell the story of Madame Butterfly?
3. What are the principal characters in this opera?
4. Who composed the music to Madame Butterfly?
5. What is an overture? Its purpose?
6. Who is the program director at KGO? KPO? KFRC?
7. Who is the "father of the San Francisco Municipal Chorus?"
8. Who wrote "Morning Mood," and "Hark, hark the Lark?"
9. Who is the real program director of the radio broadcasting stations?
10. Who composed "Die Meistersinger?" "Samson et Delila?" the opetta "Sweethearts?" "Ruy Blas?"

(Answers are to be found in this issue of the Review.)

### Prize Question

What is the chief value of music to your home-life?

Prize for the best answer: One year's subscription to the Pacific Coast Musical Review; also, ten copies of the Review having the answer will be mailed to the friends of the winner. Answers must be no longer than 50 words. Every child under thirteen years is eligible.

## FOR YOUR INSPIRATION, EDUCATION AND RECREATION TUNE IN ON:

Sunday, September 20

11:00 AM to 12:00 Noon

NBC through  
Station KGO

### THE FRIENDLY HOUR

The question, "Are You a Failure?" is the subject of the sermon, by Rev. Frederick K. Stamm. His sermon will be preceded and followed by musical numbers, some sacred and others secular.

### Program

Marley R. Sherris . . . . .	Poem
Quartet . . . . .	Rounded Up in Glory
Quartet . . . . .	By and By
Tenor Solo . . . . .	Coming Home
Quartet . . . . .	Plantation
Baritone Solo . . . . .	Sundown
Chorus . . . . .	Break Thou the Bread of Life
Rev. Stamm . . . . .	Address: "Are You a Failure?"
Quartet . . . . .	Just One Sweet Rose
Tenor Solo . . . . .	At Dawning
Quartet . . . . .	By My Fireside
Quartet . . . . .	Jesus, Meek and Gentle



Monday, September 20  
10 to 9:00 AM

NBC through  
Station KGO

### TROIKA BELLS

Two songs will be presented by Genia Nariyova, soprano, while a balalaika ensemble under the direction of Alexander Kirilloff will play music reminiscent of rustic scenes.

#### Program

Orchestra . . . . . Polonaise  
Orchestra . . . . . Allo Moskva  
Soprano Solo . . . . . Veseltza  
Orchestra . . . . . At Dawn  
Orchestra . . . . . Our Village  
Soprano Solo . . . . . Let It Be  
Violin Solo . . . . . Autumn Trees  
Orchestra . . . . . Wengerk

Tuesday, September 22  
10 to 8:15 PM

Station KPO

### CASWELL CONCERT

Presented in miniature, Victor Herbert's two-act operetta, "Sweethearts," will be heard when the Caswell Concert goes on the air over an NBC network.

The outstanding songs from this beautiful Herbert work will be sung by a mixed quartet consisting of Eva Deland, soprano; Dorothy Lewis, contralto; Allan Wilson, soprano; and Marsden Argall, baritone. The vocalists will be accompanied by an instrumental ensemble playing under Cy Hobbe's baton.

Wednesday, September 23  
10 to 5:30 PM

Station KGO

### HALSEY, STUART PROGRAM

Selections from a dramatic work, an opera, a suite of ballet music, a symphony, a light opera and a Sousa march are variety to the program to be played by a symphony orchestra led by George Dasch during the Halsey, Stuart broadcast over the NBC network.

#### Program

Overture: "Ruy Blas" . . . Mendelssohn  
The Priestesses—"Samson et Delila" . . . . . Saint-Saens  
Suite III, "La Source" . . . . . Delibes  
Symphony in E Flat Major . . . . . Mozart  
"From Maine to Oregon" . . . . . Sousa  
"Gypsy Love" . . . . . Lehar

Thursday, September 24  
10 to 8:30 PM

Station KGO

### STANDARD SYMPHONY HOUR

Mathias Abas will resume his baton as conductor of the Standard Symphony Orchestra when he directs the first of a series of three concerts during the Standard Symphony Hour over an NBC network.

#### Program

Overture—"Die Meistersinger" . . . . . Wagner  
Song—"Die Meistersinger" . . . . . Wagner  
Symphony No. 1 . . . . . Beethoven  
Poem . . . . . MacDowell  
Trio for Strings . . . . . Tchaikovsky  
Symphony No. 2—"Jewels of the Madonna" . . . . . Wolf-Ferrari  
Overture—"Sylvia" . . . . . Delibes

## HOME DEPT



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few words  
plenty of  
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performed by his institution has been a distinct contribution for the advancement of music in this city.



A governess taught piano playing to a young girl under her care and was amazed when she discovered in her pupil a child prodigy. The child was sent to the Boston Conservatory of Music and studied with Fredrico Bussoni. She then studied with Fanny Brookfield Zeissler.

At the age of fourteen, Jean Campbell made her first concert tour throughout the country. Later on she added the name "Crowe" to hers, became director on the National Board of Federation of Music Clubs, president of the Illinois Federation of Music Clubs, president of the Illinois Music Teachers Assn., and is one of the founders of the American Music Society which has branches in all the principal cities. At present, Jean Campbell Crowe is the program director at KPO.



Antoine De Vally, artist and producer, graduated from the Royal Atheneum and the Royal Conservatory of Music in Antwerp, Belgium. He was leading operatic tenor in Belgium, France, England, Canada, New York and San Francisco, and co-

artist with Isadore Duncan, Yvonne Gall, Muzio, McCormack, Ysaye, and soloist with Symphonies at Antwerp, Brussels, Ostende, Paris, London, New York. In addition to being Creator of many leading roles, Mr. De Vally was General Director of the Belgian Opera Co. in England; French Opera Co. in Montreal; De Vally French Opera Co. in New York. He lived in London during the World War, and was made Director General of the Belgian Red Cross; member of Convention on International Free Trade; member on Hoover Commission for Belgian Relief; member of several commissions. He also was for of the Hos of the is

her experience in work, her militant le. Little Opera House move sion for music in the home ing the proud mother of two boys,—how natural that she feature her talents in the colum the Home Department.



J. Emmett Hayden, for many years supervisor of San Francisco, has been the leader in promoting the recognition and a generous financial support by the city fathers, for the advancement of music in our fair city. Mr. Hayden is known everywhere as the father of the S. F. Municipal Chorus.



Alfred Hurtgen came to San Francisco with many tributes to his musicianship as conductor of opera, symphony and chorus from Dresden, Berlin, and other large cities of Germany. He is not only composer, conductor and coach, but also a success of piano, theory and member of the of Music, D fael.



noted figure in the musical world of Los Angeles when he came to San Francisco to be studio manager of Station KGO, now the Pacific key-station of NBC." This is the modest announcement by the Feature Editor of NBC of a man known all over the coast for his brilliant personality and rare ability.



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SAN FRANCISCO

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Vol. LVI SEPTEMBER 23, 1931 No. 15

## THE PASSING OF FERRIS HARTMAN

Another pioneer of music has shed his earthly shell and thereby has reduced the number of veterans who have laid the foundation for San Francisco's musical renown. Ferris Hartman may not have been a vocalist of the highest rank nor an instrumental musician of great repute, but he contributed to the city's education by taking a prominent part in making light opera accessible and palatable to thousands of music loving people. Light opera, or operetta as it is called in Europe, depends greatly upon the adequate accentuation of the comedy element for which reason this form of musical entertainment is called comic opera in America.

Ferris Hartman having popularized comic opera during a period of twenty-five years at the old Tivoli Opera House, by reason of his proficiency in accentuating the humorous element of a light opera, naturally has been partially responsible for interesting thousands of people in light opera. The Tivoli Opera House, however, through its success in being transformed from light opera, was able to give a short season of three months of grand opera and it is this combination of light and grand opera that has been responsible for the establishment of a musical theatre in this community which makes regular symphony and grand opera seasons possible at this day.

Therefore, while Ferris Hartman may have been purely a comedian he has contributed a very large share to the musical foundation of the city. While he was not a vocal artist of the first rank, he certainly was a comedian of rare attainments. His versatility was prodigious. His born artistry was superb. His finesse of histrionic genius was admirable. In short his interpretation of the various characters of German, French, English and American light or comic operas included intellectual as well as artistic proficiency. By means of topical verses Mr. Hartman brought even the most old fashioned comedy roles up to date and his diction was always so concise and clear that every word he uttered could easily be understood.

When the Tivoli Opera House became a thing of the past, after the disastrous fire of 1906, Ferris Hartman, together with Paul Steindorff, revived light opera seasons at Idora Park in Oakland and for several years the music lovers of this city and the east bay supported seasons of light opera to a most gratifying degree. The writer was an intimate personal friend of Ferris Hartman and naturally was in almost daily contact with him prior to his demise. We, therefore, know positively that Ferris Hartman did not starve to death. He was suffering from heart trouble which made it difficult for him to walk and which may have been instrumental in preventing him from taking adequate nourishment.

We helped in obtaining for Ferris Hartman the services of Tom C. Irton as manager. However, Hartman was unwilling to appear in any benefit performances. He was too proud and independent to ask his friends for charity. On the other hand it was impossible to arrange public performances, including extracts from light operas, in a manner

to make them profitable either at the Civic Auditorium or Scottish Rite Auditorium as Hartman wanted them to be arranged. He was extremely optimistic and he believed that if the newspapers would only announce him as being part of the production San Francisco admirers of his art would flock to pack the house.

The newspapers certainly did their share. Before and after Ferris Hartman's collapse the daily press of this city was more than generous in his behalf. It was the newspaper press that discovered that the public could not be interested in Hartman's affairs except by arousing its sympathy to a more than ordinary degree. It was this necessity to arouse the united interest of the public that possibly inspired a publicity director to concentrate on Hartman's need of food. But while Ferris Hartman, thanks to the friendship of such unselfish people as Dr. and Mrs. Clark, was not suffering from starvation he certainly was in need of financial assistance and it is a source of the deepest regret of all his friends that his death prevented him to benefit from San Francisco's proverbial generosity.

We also wish to dispel a misunderstanding regarding his family. We know Mrs. Hartman and her children. They have always stood by Ferris Hartman and many a time sacrificed their own advantages in order to help him to carry out his plans. Ferris Hartman had many opportunities to earn a livelihood, but he was prejudiced against moving pictures and would not accept any assistance unless his own ideas were carried out. He told us himself that he left his home in Los Angeles because his family refused to give up lucrative employment for the uncertainties of a theatrical career. Hartman was convinced that he could start a light opera company and make a success on the foundation laid by him at the old Tivoli Opera House. If you tried to convince him that his career was a thing of the past he would accuse you of being too pessimistic and if you wished to remain on friendly terms with him you had to give in to his ideas. The writer gave in.

Many friends of this writer have been criticising Hartman's family for their indifference during and after his illness. We do not think this criticism justified. Ferris Hartman left his home without notifying his family of his whereabouts. In San Francisco he announced that he would give light opera performances which announcements did not reach his folks in Los Angeles. The first his family heard was when the newspapers published the fact that he was starving and possibly unintentionally insinuated that his people permitted him to starve. Further criticism was forthcoming when Mrs. Hartman would not come to this city to the funeral. She had no idea of his condition or needs until the papers announced his removal to a hospital and then you can imagine the embarrassment created by the newspaper accounts of his starvation. Hartman's family certainly did not wish to be subjected to such publicity, besides their employment was not too secure to ask for too long a period of absence.

The writer's affection and friendship for Ferris Hartman is not minimized by his attitude toward his family. We treasured his friendship very much. We regard him as one of the greatest artistic benefactors San Francisco has ever had. We know of no comedian better equipped to interpret famous roles than he. We regard him entitled to exceptional credit for the work he did in perpetuating musical taste in this city. But at the same time we do not wish to see his family suffer for something for which they were not responsible. In the meantime we mourn the departure of one who reduces the rank of pioneers who have made San Francisco famous for its musical achievement.

**Mrs. James C. Crawford**, well known in club and musical circles, and a leader of thought, died Friday, July 31st in this city. Mrs. Crawford was for a number of years correspondent of the Chicago Musical Leader. She had facile pen and a keen appreciation of good music. She had a host of friends who admired her kindly nature and her high culture. Mrs. Crawford leaves a daughter, Dorothy Crawford, who has established for herself an enviable reputa-

tion as a monologist and composer. James C. Crawford, the surviving husband, was formerly music and dramatic critic of the Morning Call, now an evening paper, and is now devoting his energy to publicity direction. A son, Raymond E. Crawford, is also a mourner. Mrs. Crawford at the time of her death was a leading member of the Women's City Club, a founder of the California Club and was associated with the Council of Defense during the war.



## ELIZABETH SIMPSON PROGRAM

An artistically interpreted program, a large and enthusiastic audience that included many out-of-town guests, a social hour and cup of tea marked the first monthly studio recital of the fall series to be given by Elizabeth Simpson. Artists, members of the coaching class, Carmen di Obarrio Fitzgerald and Philip Nelson, who are soon to give public concerts, were featured and others appearing on the program were: Mrs. Elizabeth Mower, Marjorie Whited and Gertrude Wepfer.

The program follows:

I.	
Sonata, B minor .....	Chopin
Waltzes, B flat .....	Chopin
Scherzo from Sonata, B flat minor.....	Chopin
II.	
Rigaudon .....	Rameau
Tambourin .....	Rameau
Soeur Monique .....	Couperin
Pastorale .....	Corelli
Sonata G major, D major.....	Scarlatti
III.	
Concerto and Fugue, C minor.....	Bach
IV.	
Eroica Etude .....	Liszt
On Wings of Song.....	Mendelssohn-Liszt
Tarantelle .....	Liszt
Valse Oublie .....	Liszt
V.	
Spanish Dancer .....	Cyril Scott
Country Dance .....	Macfadden
Jeux d'eau .....	Ravel
Feux d'artifice .....	Debussy

## S. F. MUSICAL CLUB STARTS ITS SEASON THIS WEEK

The first concert of the season of the San Francisco Musical Club will be held Thursday morning September 17, 1931 at ten forty-five o'clock in The Community Playhouse of the Western Womens' Club. The members are looking forward to an unusually successful season.

The success of the Biennial Convention has been an inspiration to the members who, more than ever, are intent upon making the coming season the most brilliant in the history of the club.

The programs have been arranged to present the best in musical talent to the members of the club and their friends and the committees in charge have earnestly endeavored to provide a variety of entertainment that shall be both interesting and gratifying.

The first program will include Elsa Behlow Trautner, soprano, Emma Mesow Fitch, contralto, Marion Nicholson, violin and Esther Deininger, piano.

## ARMY BAND COMING WEST

A most notable early season attraction, which is to be brought here under the Selby C. Oppenheimer management but under semi-civic auspices, will be the United States Army Band, known internationally as Pershing's Own, who are scheduled to play afternoon and evening concerts at the Civic Auditorium on Thursday, October 8. But a few months ago nearly one hundred thousand persons gathered at Retiro Park in Madrid to hear this official musical representative of the United States Government at the Ibero-American Exposition. Following that appearance the Band was enthusiastically received in every other important Spanish City. The United States Army Band is considered the leading organization of its kind in this country today, and includes in its personnel of almost one hundred artists some of the finest instrumentalists in the land. Captain William J. Stannard is in command of the Band, which is a distinct and individual division of the Army organization, and Captain Stannard as well is the Musical Conductor of the group.

## MUNICIPAL CONCERTS

The Auditorium Committee of the Board of Supervisors of which Jesse C. Coleman, is chairman, announces the tenth season of Municipal Symphony Concerts which will begin at the Civic Auditorium on Tuesday evening, October 27. The soloists on this occasion will be two of America's foremost artists. Alice Gentle, concert and opera mezzo soprano, will contribute her matchless art by singing some of her very best arias. Charles Cooper, a pianist of the highest rank, will play a concerto to be announced later.

The San Francisco Symphony Orchestra, under the direction of its conductor, Issay Dobrowen, will also participate in this opening concert. In addition to special orchestral selections this body of picked musicians will accompany Alice Gentle as well as play the orchestral part for Charles Cooper's concerto.

The opening concert will start one of the very finest seasons, if not the best, ever given by the City of San Francisco. Following the first concert of the tenth season will find Luisa Tetrazzini returning to the city of her early triumphs and some who have heard her in Italy last year state that her voice is still in splendid condition and that her artistry is as fine as ever.

Beniamino Gigli, one of the world's greatest operatic tenors and by many regarded as Caruso's successor, will appear in February, while Renee Chemet, a French violin virtuoso, acclaimed by critics as one of the world's foremost, will be the soloist at the final concert of the season.

The famous Municipal Chorus, with Dr. Hans Leschke as director, and with four distinguished soloists, will interpret Beethoven's famous Missa Solemnis on Tuesday evening January 12.

## THE NINE O'CLOCK REVUE

What is hailed as the world's fastest musical show and the first great revue to visit San Francisco since the sensational Gay Paree is the attraction at the Geary Theatre which began Monday night Sept. 21, where, direct from an all-summer run at the Hollywood Music Box Eddie, Borden, Al Herman and Eddie Lambert are seen in their hilarious and sophisticated "Nine O'clock Revue."

The Nine O'clock Revue is one of those breath-taking entertainments in more than 40 scenes interspersed with uproarious comedy scenes, fast dancing numbers and catchy tunes.

Others in the cast supporting the three stars are Maxine "Tut" Mace, the beautiful and spectacular dancer, Jack



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Holland and June Knight, great San Francisco dance favorites, and Ernest F. Young. Additional prominent players are June Sumner, Joseph Morrison, Ted and Sally, Allan Wood, Dot Brown, Ed. Tamblin, Charlotte Neste, Joseph Chubb.

In addition to the large cast there is a fast-dancing, youthful chorus, the pick of the cinema beauties of Hollywood. Eddie Prinz and Eddie Diamon staged the Nine O'clock Revue under the personal supervision of Eddie Lambert.

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# RECOLLECTIONS OF THE MUSICIANS' CLUB

By John Haraden Pratt

(Continued from Issue of August 11)

We meet to elect the following ticket which the nomination committee, out of the fullness of their wisdom, have selected for us: Alfred Hertz, president; Antoine de Vally, vice-president; directors, William Edwin Chamberlain and Samuel Savannah; secretary-treasurer, Johannes C. Raith; club historian, John Haraden Pratt.

The committee must be felicitated upon their acumen as well as their good fortune in securing our very beloved Alfred Hertz to guide the fortunes of our unique and harmonious organization. Eminent leaders kindle enthusiasm by the record of their achievements as well as by their compelling personalities. Your retiring president knows Alfred Hertz, not only as the great conductor that he is, but also as a generous and loyal friend, and a man whose simplicity and honest straightforwardness but add to his stature.

Alfred Hertz made his maiden speech as President of the Club in the Borgia Room of the St. Francis Friday Evening, January 11, 1929. The occasion was a Ladies' Night, members and guests swelling the number of attendants to 89.

A quotation from the invitation reads:

One of the most famous of modern composers, Mr. Ottorino Respighi, will be in San Francisco during the coming week and the noted Italian maestro has accepted an invitation to be present at the Club's monthly dinner. Inasmuch as Maestro Respighi is accompanied in San Francisco by his talented wife, Madam Elsa Respighi, a singer of note, the Board has decided to make this a Ladies' Night.

Mr. Hertz spoke of his plan for forming a Women's Auxiliary to the Club. Jos. S. Thompson lent us of his wit and banter, Mishel Piastro played a beautiful sonata for piano and violin with Signor Respighi, the composer. Mr. Piastro has several times been out guest, but this time he was among the guests of honor.

The rendering of the sonata was the crowning pleasure of the evening. There was no attempt in the composition to be modern (that might have stood in the way of its merits). But there was an abandon to fullness of chord formations, sonorous and musical expression, though under restraint, which I am sure we all felt and enjoyed. Respighi played a la de Pachmann,—without any hard knocks.

February 10th, Sunday, another Ladies' Night was held in the Borgia Room at the St. Francis. Following is the major part of the invitation to the March dinner.

San Francisco, March 13, 1929

Dear Fellow Member:

Several circumstances made a late date for our March dinner necessary; it will take place on Saturday, March 23d, at 7:00 o'clock in the Gold Room of the Bellevue Hotel, Geary and Taylor streets, and will be for men only. For the benefit of newer members, let it be stated that all such meetings are absolutely informal.

On this occasion we shall not even have a program, but just a discussion of subjects of interest to the Club; especially shall we hear of the plans for and the progress of the Ladies' Auxiliary of the Musicians Club.

The Membership Committee, consisting of Savannah, chairman, Metzger, secretary, Mason, Fried, Shipman, Henley, Pasmore and Haug, ask for your earnest cooperation in the drive for new members which is being launched. They further request the names of any musicians who, in their opinion, would be desirable and welcome additions to the Club. This goes for associate members also. The initiation fee for active members has been temporarily reduced to one dollar.

The Council has unanimously elected the following active members: Walter Oesterreicher, Franz Dierich, Julian Brodetsky.

In April there was no meeting. Mr. Hertz had called the Vice-President Prime Minister. Hence the quotation in the Circular to the May dinner, which is here given in full.

The Circular contributes several things to our knowledge of the Club. It gives particularly the names of the first Board of Officers of the Women's Auxiliary, now an actual, full-fledged organization, independent, but joined, shall we say, to the parent stem?

Not being present at the May dinner, I cannot describe its felicities. Nothing is said about it in the next circular, which came out in October.

San Francisco, May 18, 1929

Dear Fellow Member:

May 28 will mark a new era in the annals of music history in San Francisco, for upon that date, May 28, at 7:00 o'clock p. m., the members of the Musicians' Club and their ladies, together with the members of the Women's Auxiliary of the Musicians' Club and their gentlemen, will dine together.

It is fitting that the first dinner of the Auxiliary and the last one of the season of the Musicians' Club will be a joint dinner. At this time we will also welcome back to San Francisco our president, Alfred Hertz, who has been on tour with the Los Angeles Philharmonic Orchestra.

For this grand occasion, for it is sure to be grand, the "Prime Minister" has had extended to the Musicians' Club the honor and hospitality of the St. Francis Yacht Club in their magnificent club house at the Marina. The chef of the St. Francis Yacht Club is the renowned Henri Chateau, and the menu will be the finest.

(To Be Continued)

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# MUSICAL REVIEW HOME DEPT.

EDITED BY JOHN G. VOGEL

## The Opera Story DIE MEISTERSINGER

By Clare Harrington

Before giving the story of Wagner's *Die Meistersinger* we would draw attention to more than the plot. Wagner originally sketched the idea of this opera in Marienbad in 1845. Then it was laid aside and only taken up again in 1861 for dramatization. The music was composed in 1862. Wagner was so thrilled by his own efforts that he wrote on his birthday, "This will be my best work." It was produced in Munich for the first time June 21, 1868. Was it a success? Certainly: the critics denounced it with even more than their usual vim. Everything that Wagner ever composed was laughed to scorn by his own contemporaries. Time is the test of art. Where now are the scorners?

We have another thought to give our readers. There are many who will have their first introduction to Wagner in *Die Meistersinger*. They must realize that here is a masterpiece of polyphony, fugue and thematic treatment that may prove bewildering to the unaccustomed ear. It is modern and ancient and eternal, as all art must be. It cannot be grasped, much less appreciated at the first hearing. The lover of Wagner must be initiated by study and repetition.

Like Tannhauser the story of *Die Meistersinger* concerns a contest between rival singers. In the first the contest is between the idealists and the sensualist. The contestants are troubadours of the Middle Ages. In *The Mastersingers of Nuremberg*, to anglicize the full title, the contest is more obviously a satire on the whole art of song, composition and lyrics. It is, however, founded on historical fact and not so far from the present as the action takes place in the sixteenth century. The characters are all homely people. The heroine is the pretty daughter of a goldsmith, Pogner, the richest of the burghers; the self-sacrificing hero is the elderly Hans Sachs, the famous philosophical shoemaker, and poet.

In Act I we see the interior of the Katherine Church. Eva and her companion Magdalene are in the last pew. Walther von Stolzing, a young nobleman from another part of the country, is leaning against a pillar carrying on a flirtation with the pretty Eva Pogner. The choir is closing the services when Eva starts homeward. Walther bursts the bonds of convention and introduces himself, asking if she is still free. She and Magdalene explain that she has been promised by her father in marriage to the singer who wins the approaching contest. But she adds that she will award the prize to none but him. They part after promising to meet again at Pogner's house in the evening.

Then the apprentices hurriedly arrange benches, etc. for a preliminary trial of entrants. Everyone in Nuremberg seems to have singing for a serious avocation. All the apprentices are instructed in the art of song by contact with their masters. It is not enough

to sing prettily: each contestant must compose his poem and music in accordance with many rules. (Wagner probably took this opportunity to hit at the scornful conservatives.)

The charm and wealth of Evchen Pogner make this year's contest doubly exciting. The chief and most foolish of her admirers is Beckmesser. Hans Sachs has loved her since her infancy. But he realizes the beauty of youth belonging to youth and he restrains his own desires, especially on learning of the mutual attraction of Eva and Walther. He helps out the young stranger as his fellow townsmen put him through his paces. But Walther's improvisations are too "modern" and daring. The try-out ends in great confusion.

In Act 2 we see a street containing among others the houses of Pogner and Sachs. The apprentices are heard hailing the festival of St. John's Day. Magdalene calls out David, the shoemaker's apprentice to learn the news about Walther. To her dismay he has failed in the preliminaries. When Eva learns this she is horrified. To make a long story short, she finds out everything from Hans Sachs, that Walther is too great a master of his art, "whoever is born a master has the hardest time of all," and she is on the point of running away with Walther when Sachs prevents it. Now Beckmesser arrives to serenade the young lady who is compelled to hide with Walther amid the bushes before her house. The maid appears in the place of her mistress and it is a merry and moving comedy while Hans Sachs constantly interrupts the serenade to shield the lovers and at the same time prevent the elopement. Other citizens and apprentices gather and the excitement develops into a brawl between David and Beckmesser. In the confusion, as Walther is about to cut a way for Eva through the crowd the nightwatchman is heard. (By the way, this is a true song of a real nightwatchman.) Sachs manages to get Eva into Magdalene's care and hide Walther in his own house.

Act 3 shows first the interior of Hans Sachs' workshop. The apprentice, David, is gorging on some of Magdalene's food, as usual. Sachs is deep in thought. It is the day of the contest. When Walther enters it is to relate a wonderful song he had dreamt. He is full of renewed courage. Sachs writes down the poem as he sings the *Preislied*. Then he goes to dress for the great day. Beckmesser comes in and, finding the poem, secrets it; but Sachs finds him out and makes him a present of it. Then Eva runs in. She tells Sachs "the shoe pinches." It does, as is plainly seen when Walther re-enters, in the garb of a bridegroom. The scene ends with a beautiful quintet.

The last scene shows the great gathering in the meadow where Eva will crown the winner of the contest with wreath and hand.

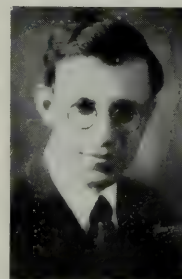
Beckmesser sings first. He has misunderstood and misplaced the meaning of the poem he found in Sachs' house. His elaborate improvisation makes his performance perfectly ridiculous. He then blames it all on the poem by Sachs. The latter can truthfully disclaim all authorship and then presents Walther who sings the words correctly to the melody of the famous Prize Song and

easily wins the fair Eva for his bride. So ends this rich and simple comedy of art.

## INTERESTING TEACHING MATERIAL FOR THE VIOLIN

By Victor Lichtenstein

The following is a representative and practical course. In teaching any subject, the personal equation of the pupil is the eternal problem to be reckoned with. What might be accomplished by one pupil in five years, would be impossible for another in ten years. Although I have not mentioned important writers like Kreutzer, Winiawski, Sarasate, nor the great master like Bach, Brahms, etc. this list is violinistic and progressive.



### Grade 1 — First Year

Valsette in G.....Papini  
Air and Variations (Op. 57).....Papini  
Serenade.....Leopold Dancla

### Grade 2 — Second Year

(Introducing the 3rd position)  
12 easy Fantasies (Op. 86).....Chas. Dancla  
Violin Duets (Op. 38) Vol. 1 and 2.....Mazas  
Concerto in G (1st position).....Seitz

### Grade 3 — Third Year

Scenes that are brightest.....Wallace-Papini  
Polonaise.....Lauterbach  
Sonata in E Minor.....Mozart

### Grade 4 — Fourth Year

Concerto in D No. 4.....Seitz  
Trovatore-Fantasia.....Singelee  
Sonata in G.....Haydn

### Grade 5 — Fifth Year

Concerto No. 23.....Viotti  
6th Air Variations.....De Beriot  
Sonata in A.....Handel

### Grade 6 — Sixth Year

Concerto No. 29.....Viotti  
Scene de Ballet.....De Beriot  
Sonata in F.....Beethoven

### Grade 7 — Seventh Year

Concerto No. 2.....Spohr  
Concerto No. 8.....De Beriot  
Sonata in F.....Grieg

### Grade 8 — Eighth Year

Concerto.....Mendelssohn  
Fantasie Appassionata.....Vieuxtemps  
Sonata in C Minor.....Beethoven

## TELL IT TO MOTHER AND DAD

- 1—Who are the chief characters in "Die Meister Singer?"
- 2—in what respects are Tannhauser and Die Meister Singer similar?
- 3—Who composed Martha, Rigoletto, La Traviata, Rinaldo, Die Fledermaus?
- 4—What is Caro Nome,
- 5—Why is it necessary to practice seriously every day?
- 6—What can you say about Rudolph Friml?

(Answers are to be found in this issue of the Review.)

### Prize Question

What words would best describe the majesty of your playmate?

Prize for the best answer: One year's subscription to the Pacific Coast Musical Review; also, ten copies of the Review having the answer will be mailed to the friends of the winner. Answers must be no longer than 50 words. Every child under thirteen years is eligible.

### The Pacific Coast Musical Review

Thanks to its Home Department, is read by most students and their parents in San Francisco and vicinity. It will soon be a visitor in every musical home in the Bay Region. The subscription price is only \$2.50 a year or 5c a week.

## FOR YOUR INSPIRATION, EDUCATION AND RECREATION TUNE IN ON:

Friday, Sept. 25th, 1931

8:30 to 9:00 P.M. Station KGO

THE OPERA BOX—Audrey Farncroft, soprano, guest artist; Barbara Blanchard, soprano; Eva Gruning Atkinson, contralto; Ben Klassen, tenor; Harry Stanton, basso; Redfern Mason, commentator; orchestra director Emil Polak.

Miss Farncroft, who made her debut with the San Francisco and Los Angeles Opera Companies last year in the role of Musetta in "La Boheme" and who is appearing in other roles this season, will sing the famous aria, "Caro Nome," from Verdi's "Rigoletto."

### Program

Quartet and Orchestra—Spinning Wheel  
Quartet—Martha.....Flotow  
Contralto and Orchestra—Mon Coeur  
S'Ouvre a Ta Voix—Samson and  
Delilah.....Saint-Saens  
Soprano and Orchestra—Caro Nome—  
Rigoletto.....Verdi  
Orchestra—Prelude—La Traviata.....Verdi  
Saturday, Sept. 26th

Station KGO

Coe Glade, young American contralto with the Chicago Civic Opera Company, will be featured in the Civic Concert Service program which will be released over a nation-wide NBC network Saturday afternoon, September 26, between 4:00 and 4:30 o'clock, P. S. T.

Miss Glade, a native of Chicago, studied voice in Florida with Homer Moore. She made her debut five years ago in Montreal, Canada. Prior to her affiliation with the Chicago company she toured with the San Carlo Opera Company.

One of the favorite contralto arias, the "Seguidilla" from Bizet's "Carmen" and two songs by Hageneau and Moussorgsky will be presented by Miss Glade.

Josef Koestner will conduct the 30-piece orchestra during the following program.

Orchestra—March—Prince Igor.....Borodin  
Contralto and Orchestra—Seguidilla—  
Carmen.....Bizet  
Orchestra—Prelude to a Cinema  
Play.....Walter Goodell  
Contralto Solos—A. At the Well.....Hageneau  
b. Hopak.....Moussorgsky  
Orchestra—To be selected

Sunday, September 27

6:15 to 7:15 P.M.

Station KPO

## ATWATER KENT SPECIAL PROGRAM

Featuring Rudolph Friml, light opera composer, and three opera stars.

Friml, who has a number of the most successful operettas of recent decades to his credit, will be heard at the piano during the performance of several of his own compositions. An orchestra and a chorus, conducted by Josef Pasternack, will assist the soloists and Friml.

Sunday, September 27

4:30 to 5:00 P.M.

Station KGO

## CANDLELIGHT MUSICALES

Animated in rhythm and grotesque in character, an old French 17th century dance by Monsigny called "Rigaudon" will be played by a string ensemble when the Candlelight Musicales is broadcast over the NBC network today between 4:30 and 5:00 o'clock P. S. T.

Two soloists will be heard—Mme. Frances Pelton-Jones, harpsichordist, and Vlado Kolitsch, violinist. The former's solos include "The King's Hunting Jigg," composed by Dr. John Bull, organist at the court of Queen Elizabeth.

Another old dance, Lady Badinscoth's Reel first published in 1831 but known long before under different titles, concludes the musicale. Alexander Basy is the director.



## Program

Ensemble—Le Vezinet ..... Rameau  
Harpichord Solo—Air—"Rinaldo" ..... Handel  
String Quartet—Allegro—String Quartet ..... Haydn  
Violin Solo—Madrigale ..... Simonetti  
Ensemble—Rigaudon ..... Monsigny  
Harpichord Solos—a. The Hornpipe  
(Old English Dance) ..... Arne  
b. The King's Hunting Jigg ..... Dr. John Bull  
Ensemble—Lady Badinscoth's Reel

Tuesday, September 29

9:00 to 9:15 P.M.

Station KPO

## CASWELL CONCERT

Said Pasha, a comic opera seldom represented on musical programs of the present day but a great favorite in years gone by, will be the source of the songs of the Caswell Carollers during the 15-minute Caswell Concert which will be broadcast over an NBC network beginning at 9:00 o'clock, P. M., tonight.

Composed by Stahl, Said Pasha was once a standard work in the repertoires of light opera companies throughout the country. Many of America's leading comic opera stars, such as De Wolfe Hopper and the late Ferris Hartman, appeared in performances of it. As its title indicates, Said Pasha has an oriental theme.

Eva De Vol, Dorothy Lewis, Allan Wilson and Marsden Argall are the soprano, contralto, tenor and baritone whose voices will be heard in the Stahl melodies. Cy Trobbe will conduct the orchestra.

Thursday, October 1

9:15 to 9:15 P.M.

Station KGO

## STANDARD SYMPHONY HOUR

Broadcast at a new time, the Standard Symphony Hour will be on the air over an NBC network tonight between 9:15 and 9:30 o'clock, P. M., with Nathan Abas in the conductor's stand. Abas, concert master of the San Francisco Symphony Orchestra and a world-famous violinist, will direct the specially organized Standard Symphony Orchestra in gems from the works of Wolf-Ferrari, Jarnefelt, Liszt and Johann Strauss.

The initial selection will be the overture to Wolf-Ferrari's "Secret of Suzzanne," considered one of the most charming short operas of the modern era. The overture is marked by its light and sparkling music.

Liszt's great symphonic poem, "Les Preludes," is the most notable work to be presented. Based on a passage from Martin's "Meditations Poetiques," Liszt's "Preludes" is the most popular of his works in this style composed by him.

Complete with the gay, delightful melodies Johann Strauss knew so well how to write, his overture to "Die Fledermaus" will be the final number on the program. This operetta, first produced in Vienna in 1874, is the favorite of his compositions in this form.

Program—The Secret of Suzanne ..... Wolf-Ferrari  
Overture ..... Jarnefelt  
Preludes ..... Liszt  
Suite ..... Strauss  
Overture—Die Fledermaus

## BLIND CRAFT MUSIC LOVING

That nature always strives to compensate is evidenced by the almost reverent appreciation of the blind men and women workers of Blindcraft when the

all too infrequently treat of a concert, recital or opera comes their way. The fact that most other forms of entertainment are closed does not account for their love of music. It goes far deeper than that as any one can testify who has been seated near them or who has talked to them after the recital.

To the thoughtful men and women who have made their occasional visits possible the workers of Blindcraft desire to extend most sincere thanks and to invite them to visit Blindcraft at Seventh and Howard Streets during Blindcraft Week, October 12th to 17th.

## RACKETEER DRAMA AT CURRAN

When Messrs. Belasco and Curran offer Edgar Wallace's famous stage hit On The Spot at the Curran Theatre, San Francisco, on Monday evening, Sept. 28, for an engagement of two weeks only with practically the entire original New York cast headed by Crane Wilbur, Anna May Wong and Glenda Farrell, San Francisco theatre-goers will see what is declared to be the original racketeer drama.

Wallace, prolific and popular writer of detective and crook stories introduced On The Spot in London where it enjoyed a run of a year and a half. Last season its highly humorous and thrilling episodes captivated New York audiences for 35 weeks.

Rather than a mechanized and plotted affair the play is said to be a swift series of intensely absorbing episodes heavily sprinkled with laughs, because of the author's satirically humorous treatment of the subject. It is woven around the king of the Chicago underworld.

Added interest is attached to the engagement because of the presence in the cast of Miss Anna May Wong famous Chinese actress just back from a series of European triumphs, who is well known in San Francisco.

Rudolph Reuter, prominent New York pianist, who has been very active during the past season, having played at the Coolidge chamber music festival, with the Los Angeles and Minneapolis Symphony Orchestras, at the Mt. Vernon, Ia. Festival and in other music centers of this country. He is now teaching a master class, this being his fifth annual engagement at the Hollywood Conservatory of Music in Los Angeles. Recently he gave a concert in the Redlands, Cal. Community Bowl and will visit San Francisco on his way east in September. He will open the new season on October 7 with the Mendelssohn Club of Rockford, Ill.

## YOUNG VIOLINISTS AT BERKELEY CITY CLUB

The Thursday afternoon programs under the music section of the Women's City Club of Berkeley opened August 13 under the direction of Su-

zanne Pasmore, pianist. Mrs. Robert Blake Morton was hostess of the occasion, with the program transferred to the club ballroom to accommodate the large number of members and guests.

Two young violinists of promise were presented by Antonio de Grassi, Detlev Olshausen, aged 13, and Robert Wallace, 14. Detlev played the Beethoven Romance in B major and a Wieniawski Scherzo Tarantelle. Young Wallace was heard in the Wieniawski Legende and Nachez' Dance Tzigane.

## NATIONAL CLUB FEDERATION

"An American composition on every miscellaneous program."

"Artists' series, fifty percent American performers."

These are the slogans that the National Federation of Music Clubs has passed on to the organization's country-wide membership in an effort to advance the cause of American music and artists and ameliorate the economic stress felt by both composers and artists brought about largely by a deluge of foreign competition.

One of the fundamental principles of the National Federation of Music Clubs is the sponsoring of American music and artists. During the next two years, prior to the 1933 Biennial Convention at Minneapolis, member clubs throughout the country will be drafted to mass their strength and influence along these lines. An American music program will be presented by the National Federation at that time.

A strong appeal is being made by Mrs. Ruth Haller Ottaway, president of the Federation, urging the organization's 500,000 members and 5000 clubs to lend their full support to the building of an American music. This program will give assurance of a minimum of 50,000 hearings annually of American compositions and American artists. Mrs. Ottaway asserts.

"If we shrug our shoulders at our own music," says Mrs. Ottaway, "other nations will not listen to it. The recent American Music Festival in Bad Homburg, inspired by the American, Irving Scherke, was cordially received by the Germans. There should be a musically patriotic citizen in every State to institute an American Music Festival featuring especially folk music."

"Our mature artist finds foreign artists of no greater ability given preference in concert series. As a result, our artists frequently assume a foreign name in order to compete with them. It is time that we show the same high regard for our American artists that other nations offer theirs. The Federation is planning to give special recognition to the music clubs that engage American artists."

In the next term of two years, the club choruses will perform the 1931 Federation Prize Women's Chorus, "Spring in Heaven," by Frances Mc-

Collin, and symphony orchestras will be asked to play the Federation Prize Symphony "Excalibur" by Louis Adolphe Coerne, given its premiere by the San Francisco Symphony Orchestra under the baton of Dr. Walter Damrosch during the recent Federation convention.

## ATWATER KENT AUDITION

Out of a world of darkness into a world of light Frank Anthony O'Neill, 22-year old blind singer of Merced will match his rich baritone voice next month against the best in Northern California, when the Atwater Kent Foundation audition is held over KPO.

O'Neill, however, is not the first blind California youth to seek a musical career and fame through these nationwide annual audition tests of the Atwater Kent Foundation. In 1929 Leroy Calvin Hendricks of Los Angeles, enrolled as a contestant with his local committee. Later he came to San Francisco for the western audition. Winning this, he went on to New York where he captured second place in the national contest, taking a prize of \$3000 and a year's scholarship in an eastern conservatory.

Whether O'Neill found inspiration in Kendrick's achievement or not has not been disclosed, but his failure last year to go beyond the Northern California trials did not daunt him this year. Along with Miss Bettye Catherine Baird, lyric soprano of Merced and David Gray, Modesto's singing iceman, O'Neill is among those who will again represent their local committees in the state audition.

Twenty-three other cities in Northern California have indicated that they will have contestants in the field for this audition. Robert I. Bentley, state chairman for Northern California, has announced that the state audition for girls will be held over KPO Sunday, October 25th from 7 to 8:30, and for boys Monday, October 26th at the same time.

The boy and girl emerging from this audition as Northern California's representatives will meet other far western state winners in a similar audition over KPO on November 16.

Finalists will receive a division of \$25,000 in cash prizes and one or two years' scholarships in leading musical conservatories of their own choosing.

Jack Borglund of Scholz, Erickson & Co., music publishers, died on Sunday, August 2d. He was a member of the above named firm and contributed a great deal to its success. Quite a number of California composers and pedagogues owe it to Mr. Borglund and his firm that their works received publication in their home city and that they did not have to peddle their wares at the unsympathetic east. Mr. Borglund is mourned by a host of sincere friends.

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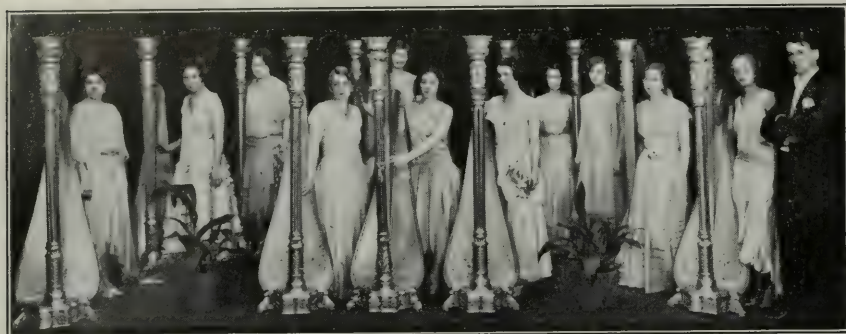
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SAN FRANCISCO

### TWENTY-FIRST SYMPHONY SEASON TO BE IMPRESSIVE

An impressive program has been arranged for the opening of the 21st season of the San Francisco Symphony Orchestra Friday afternoon at the Tivoli Theatre. The program, incidentally, marks the 1000th concert of the orchestra and both Issay Dobrowen, the distinguished conductor, and the Musical Association are joining to make it a milestone in the organization's history.

The Women's Auxiliary is taking an active part with Conductor Dobrowen in the planning of the opening concert festivities. Mrs. Marcus Koshland, chairman, declares that the committee has evolved a surprise program the details of which are to be kept secret until the time of the concert.

The only announcement the committee will make at this time is that all those attending the opening concert are to be asked to remain seated after

the last number is presented. The committee has not even taken Dobrowen into its confidence, desiring to make the surprise complete for all concerned.

The concert program itself will be of outstanding importance. The Symphony will present as its guest artist Miss Frances Nash, noted pianist, who last appeared here with the orchestra in 1920 when she won many friends. She is to play Dobrowen's own Concerto for Piano and Orchestra which is to be the conductor's chief contribution to the Thousandth Concert Jubilee. This will be the first time the Dobrowen concerto has been offered in America although last year he presented it in Berlin with the famous Philharmonic Orchestra and with Miss Nash as his soloist.

The concert will open with the Prelude Die Meistersingers. The Dobrowen-Nash number will follow. The third number on the program will be Schubert's Symphony No. 7.

Dobrowen has started his rehearsals

and expressed his great satisfaction over the strength of the orchestra for this coming season and the added advantages that the concerts will have given in the Tivoli Opera House. The new concert master is Nathan Abas, noted San Francisco violinist, who will make his bow in this role with the Symphony at the opening concert.

Holding the performances at the Tivoli Opera House has enabled the Musical Association to arrange for a series of popular concerts to be given in the evening. This will be on alternate Fridays. The repeat symphony concert will be given on Sunday afternoon following the Friday afternoon concert as heretofore.

Dobrowen has expressed his belief that the entire season will be a memorable one for the orchestra. For many seasons there has been a demand for evening concerts and the advance season sale, it is said indicates that evening attractions will have a heavy attendance.

After inspecting the Tivoli Opera House, Dobrowen declared that in addition to its unexcelled acoustic properties, he felt that the spacious foyer would contribute much to the social enjoyment of the concerts.

Dobrowen has brought back with him a selection of the best of modern music to supplement the orchestra's library of classics. He plans on distributing these through his concerts during the season in order that local music lovers may know what is being done in the field of modern composition.

Both the Friday afternoon and Sunday afternoon concerts are to be given at 2:45 o'clock.

**You Can Not Obtain** a less expensive musical education than by reading the Pacific Coast Musical Review. \$2.50 a year, or 5 cents a week by annual subscription is all it costs.

**C**ITIZENS of San Francisco interested in music should enthusiastically and energetically work for the election of Angelo J. Rossi as Mayor of San Francisco. Throughout his official career . . . as Supervisor, Chairman of the Finance Committee, and Mayor . . . Mr. Rossi has given his wholehearted endorsement and support to the policy that the Municipality should assist in giving the people of San Francisco an opportunity to hear the San Francisco Symphony Orchestra, together with world-famous artists at prices within the reach of everybody—rich or poor, young or old.

Audiences of from eight to ten thousand people have attended the Municipal Symphony Concerts during the last ten years. This means that nearly 50,000 people attended in one season or 500,000 in the ten years of the existence of Municipal Concerts.

Next year the War Memorial Opera House will be finished. It is absolutely essential that a Mayor, who has proved himself sympathetic to the cause of music, should be at the head of the City Government at that time. The Civic Music League, now enlisting fifty thousand music loving voters, stands unanimously behind Mayor Rossi.

But, although Mayor Rossi has always been a friend of music, the support of the music loving voters would not be justified if he had not also proved himself an honest, able and loyal administrator of the City's affairs.

CIVIC MUSIC LEAGUE



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## San Francisco Opera Season

NINTH ANNUAL SEASON - SEPTEMBER 10 - 29, 1931

CIVIC AUDITORIUM

Wednesday Evening, Sept. 23, at 8 sharp

### Tannhauser

with

Rethberg, Castleton, McLaughlin, Pistor, Schorr,  
Windheim, Gabor, Oliviero, D'Angelo,  
Ernest Belcher Corps de Ballet

Saturday Evening, Sept. 26, at 8 sharp

### Il Trovatore

with

Rethberg, Silva, Marfinelli, Danise, D'Angelo,  
Oliviero

Friday Evening, Sept. 25, at 8:15 sharp

### La Boheme

with

Mueller, Farncroft, Chamlee, Pinza, de Seguro, Gabor,  
Picco, Oliviero, Sandrini

Monday Evening, Sept. 28, at 7:45 sharp

### Die Meistersinger

with

Mueller, Atkinson, Pistor, Schorr, Pinza, Gabor,  
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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

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SAN FRANCISCO, CALIFORNIA, SEPTEMBER 30, 1931

TEN CENTS

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MUSIC DEPARTMENT

## FINAL OPERA PERFORMANCES PACKED ISSAY DOBROWEN ACTIVE IN EUROPE

**Large Attendance Testifies to Public's Appreciation of Gaetano Merola's Judgment in Selecting Artists and Repertoire—Best Balanced Casts of Principals Since Opera Association Was Organized—Additional Rehearsals Only Suggestion for Future.**

By ALFRED METZGER

By the time the readers of the Pacific Coast Musical Review will receive this issue the ninth season of grand opera by the San Francisco Opera Association will have come to a close. Notwithstanding the fact that in past seasons we have heard a number of the world's greatest operatic stars secured from the Metropolitan Opera House and the Chicago Opera Association we believe we are expressing the sentiment of the audiences when we say that never before have we witnessed performances with finer and better balanced casts than on this occasion.

Such performances as Aida, Lohengrin, Andrea Chenier, The Masked Ball, Tosca, Tannhauser, Il Trovatore, and Die Meistersinger will always be remembered as introducing the finest list of operatic artists that it is possible to hear in one opera anywhere in the world. Formerly for one reason or another there used to be one or two outstanding artists in a cast, but the rest were so far inferior as to disturb the artistic balance. This year, with but one exception—Andreas de Segurola—all casts were uniformly excellent.

Last year it was Hope Hampton that formed the weakest link in the chain and this year de Segurola being at the head of the line shows a certain weakness toward the moving picture colony.

Hollywood which can not help but arouse in us a suspicion that for some reason or other the moving picture colony in Hollywood is being placated, possibly by the Los Angeles Opera Association, the particular character of which placating we can only guess, but can not be sure of. However, if the material support of the moving picture colony is needed surely there must be better material to be had than these two representatives, unless better material requires too high a price.

Whether we are right or wrong in this assumption we consider it very poor policy to practically ruin a performance of Faust last year with a mediocre Marguerite and seriously impair a performance of Butterfly and Boheme this season with a voiceless Marcel and Sharpless respectively.

It is not a pity that with Maria Mueller, Mario Charnlee, Ezio Pinza, Millo Zeco and Audrey Francroft, all possessing voices of exceptional quality and

beauty, this exemplary ensemble is deliberately weakened by a husky voice such as de Segurola possesses. Not the best acting in the world can make up for the damage done.

Tannhauser

Owing to important duties in connection with getting the last issue of this paper to press we were unable to hear

(Continued on page 2, col. 1)

**Conductor of San Francisco Symphony Orchestra Directed Concerts in Several Big European Music Centers This Summer — Immediately After Close of Season He Will Depart for the East and Europe to Appear With Big Orchestras—Announces Changes**

By ALFRED METZGER

Soon after his arrival in San Francisco we called on Issay Dobrowen to inquire as to his experiences in Europe and as to his plans in San Francisco and those immediately following the close of his engagement this winter. We were pleased to discover that Mr. Dobrowen, who has been engaged for three years as conductor of the San Francisco Symphony Orchestra follow-

ing this season, was guest conductor last summer of the symphony orchestras in Munich, Dresden, Magdeburg, Halle and Frankfurt, all of Germany, and Stockholm, Sweden, and Oslo, Norway. Judging from reports gleaned from those who are informed and from newspapers it is evident that Mr. Dobrowen scored noteworthy successes everywhere.

Among the experiences he specially delights in relating is his attendance at a performance of Parsifal, conducted by Arturo Toscanini in Bayreuth, which he regards as one of the most impressive experiences of his trip. He states that the production was of such musicianly and artistic grandeur that he was simply "paralyzed" from its magnitude. Toscanini, according to Mr. Dobrowen, proved a sensation in Germany last summer.

Mr. Dobrowen also informed us that he will have a larger orchestra this season than last. He did not tell us whether the personnel will be as complete as it was prior to his advent in this city, but from what we could understand from his statements it is his intention to organize a full sized symphony orchestra. He claims that he has made a number of improvements in the orchestra due partly to introduction of what he considers superior material and partly to switching positions of individual players. He is particularly happy over the addition of a Mr. Lambert as first horn.

Mr. Dobrowen assures us that he believes the improvement in the violins and viola is about 30% and that he will continue to make such improvements should he deem it necessary. While he is re-organizing the orchestra to suit his special purpose he asks for the indulgence of press and public whom he wishes to suspend final judgment until his goal has been reached. He is determined to give San Francisco the best orchestra that he is able to bring together with the assistance of the Musical Association of San Francisco.

Mr. Dobrowen will present a number of the finest programs that are possible to arrange, partly from the material already at hand in the large library of the Musical Association, partly from new works that he has brought with him.

(Continued on page 12, col. 3)



NATHAN ABAS

**The New Concert Master of the San Francisco Symphony Orchestra Which Gives Its Thousandth Concert at the Tivoli Theatre on Friday, October 2d**



## GRAND OPERA SEASON

(Continued from page 1, col. 2)

the first act of Tannhauser on Wednesday evening September 23rd. We heard, however, that owing to unavoidable circumstances the bacchanale had to be omitted. This was, of course, regrettable, but in view of the excellence of the rest of the performance may be condoned. While we missed hearing Maxine Castleton's Venus in the beginning of the opera we heard this singer during the last act. Unfortunately we were unable to judge her artistic qualifications from this brief hearing. We were, however, able to note that the voice seems to be altogether too light or lyric a quality to suit the dramatic requirements of this role.

Elisabeth Rethberg as Elisabeth, however, was the greatest impersonation of this role we have heard in twenty-seven years. We simply can not possibly remember an artist living today who could satisfy us as much as Rethberg did on this occasion. The saintly repose, the almost superhuman purity of the character, the consistent beauty of voice and convincing transmission of the composer's musical message all combined to give us an ideal interpretation of this character. We can not summon before our imagination a more vivid vocal demonstration of Dich Theure Halle or a more fervid or devout soul-satisfying re-creation of the Prayer than that which Mme. Rethberg so memorably contributed to this production. If acting means to put into gestures and movements the very essence of gentility and reserve and to match the physical expressions with those of the spirit then Mme. Rethberg is a great operatic actress who always remembers that the music and deportment must match in purpose and neither one nor the other should predominate and who possesses the courage to withstand

the temptation to play to the gallery by stooping to please those who do not know. For instance, besides this regal, dignified and devout Elisabeth of Rethberg's the bizarre exaggeration of Jeritza last year was nothing less than a caricature.

Equal in artistic superiority of Rethberg's Elisabeth was Pistor's Tannhauser. Both as to voice, personality and deportment Pistor is the ideal Wagnerian tenor. It is impossible to imagine a finer exhilaration than he revealed during the song tournament in the Hall of Wartburg, nor did we ever receive a greater thrill than from his narrative in the last act when he relates to Wolfram the failure of his trip to Rome where he was refused absolution. We shall never forget how he constructed that extremely difficult aria from a timid, almost bashful beginning to a climax of terrifying power and despair. It was the greatest interpretation of this scene we have ever witnessed.

We also could not help but admire Friedrich Schorr's Wolfram. In contrast to his Telramund in Lohengrin Schorr gave this role a "lyric" rather than "dramatic" background. Other Wolframs we have heard were anxious to hear their voice and shout forth their phrases with ringing tones. Schorr, however, gave the role a decidedly poetic color and the delightfully calm and reserved manner with which he sang the Evening Star was something to bring joy to the heart of all who appreciate singing in its most refined beauty. We regretted somewhat that we heard Ezio Pinza first this season as Hermann in Tannhauser. We have always admired him as a basso of surpassing resonance and pliancy. We still find these qualities in his voice this year, but the role somehow did not suit his style. Dramatically and temperamentally he did not come up to the requirements. We look forward to hearing his Escamillo in Carmen with great anticipation.

We also regret not having heard Myrtle McLaughlin as the shepherd in the first act which, as we have stated before, we were compelled to miss. We heard, however, from several sources that the young artist exhibited a splendid voice and sang the lines with discrimination and precision.

The opera Tannhauser requires specially fine harp playing in the second act and Kajetan Attl here showed his proficiency as musician by accomplishing a task that is usually allotted to two harps and frequently to more with creditable smoothness and brilliancy.

Hans Bleschmidt, under circumstances that curtail rehearsing, is entitled to the highest praise for the manner in which he conducted the performance. He overcame almost unsurpassable difficulties; occasional discrepancies in the ensemble, specially in the case of the chorus and orchestra, were successfully brushed aside and minimized. However, the matchless work of Mme. Rethberg, Pistor and Schorr will remain long in the minds of those who were fortunate to witness it.

### La Boheme

Puccini's La Boheme, presented Friday evening September 25th, will be reviewed by Anna Cora Winchell in another part of this paper.

### Il Trovatore

There is very little to be added to what has been said about Verdi's opera Il Trovatore which was Saturday evening's performance. The work, with its haunting melodies and theatrical ensembles, still enjoys such unusual popu-

larity that a sold-out house greeted its production. The artistic work of the cast, however, was such as to justify more than passing mention. We have heard several Leonoras, including one by Claudia Muzzio. Everyone was worthy of admiration—that is everyone whose musicianship and vocal accomplishment were of high rank—including that of Elisabeth Rethberg. It is the difference of conception that makes the interpretation of such roles always interesting. Mme. Rethberg believes in a Leonora that is not as strenuous as some of the other artists interpret it, but she attains her object nevertheless. This opera specially enables her to reveal her voice in its most surpassing beauty. We admire Mme. Rethberg's art so greatly, because she never resorts to any "tricks" to spoil her singing.

She never strains. She never bids for popularity on the score of hanging on to high tones. She sings with enchanting legitimacy. Her intonation is always secure and dependable. She always sings with ease and repose. Therefore we could not help but feel thoroughly gratified and delighted with her splendid interpretation of Leonora.

Equally proficient and masterly was Giovanni Martinelli's portrayal of Manrico. He, too, sings with taste and discrimination and with a voice of exceptional flexibility, purity of tone and accuracy of pitch. The highest ranges of his vocal compass are negotiated with ease and lack of force. He is an artist of the most select class and since Caruso we have not found anyone quite so satisfying in this role.

Giuseppe Danise's resonant and pleasing baritone was successfully evident throughout the performance in the role of Count di Luna. He sang the various arias allotted to this part with a discrimination that emphasized the roundness of their melodic line.

Luisa Silva justly received an ovation for her vivid impersonation of Azucena. Histrionically she certainly acquitted herself nobly. She showed by her convincing dramatic action that she devoted considerable intelligent study to the preparation of the part. Vocally she is equipped with a flexible mezzo soprano voice that is resonant and warm in the lower tones and somewhat light and thin in the higher. She sang with fine spirit and with a vivacity that proved most effective.

The minor roles were very skillfully interpreted by Helene Strause, (Inez), Ludovico Olivieri (Ruiz), Louis d'Angelo (Ferrando) and Evaristo Aliberti (A Gypsy). Gaetano Merola conducted *con amore*. We have rarely heard this work directed with more musicianship and grace. The phrasing was delightful bringing out the beauty of the melodies with fine color and preventing the appearance of hackneyed indifference. It was one of Mr. Merola's best presentations and we congratulate him.

Stage management, scenic equipment, chorus and orchestra were in full accord with the general excellence of the performance.

### MUELLER AND CHAMLEE IDEAL MIMI AND RUDOLPH

By Anna Cora Winchell

The gentle tragedy of Mimi and Rudolph came as a soft breath after tempestuous Tosca and the resistant Tannhauser, during this ninth season of the San Francisco Opera Company.



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Even after a fortnight of opera, in which that great tragedy of life—the separation of lovers—has predominated, there seemed alleviation in the simplicity and real beauty of these two Bohemians who found essence.

The tale, in heart interest, is an old one; its variations, according to temperament or conditions, play upon mind and feeling with varying degrees of sensibility and ardor. La Boheme offers one of the most impressive phases of a life story, one which never fails in effectiveness; its deepest interpretation, however, is dependent upon the vision of the impersonators, their grasp of the fineness lying beneath sordid surroundings, and their ability to send forth to an audience an emanation of purity.

Contrast the heavy gloom of Elisabeth's death in Tannhauser with the tender, though heartbreaking sweetness of Mimi's death as the finale of La Boheme. The one leaves a sense of hopelessness, even though swathed about with spiritual conception in symbolic form; the latter, in its love spirit, suggests a power to carry on—perhaps like that evinced in "Smiling Through." The one is grandiose, though sincere; the other a simple and convincing demonstration of the depth and worth of affection on this earth. It was played this way by Maria Mueller and Mario Chamlee—as lovely a Mimi and gallant a Rudolph as the romantic mind could desire.

They seemed attuned in every way; one forgot the "play acting" and saw but naturalness; Mueller was dainty and gentle, showing without pretense a courageous spirit which had so little of bodily support, and who was so obviously dependent on Rudolph, despite her bravery. She was all that was feminine and clinging without weakness of character, and Rudolph met her every need in the simple and supporting way that his manhood directed. The two, as artists, stood out clearly against

(Continued on page 11)

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# Pacific Coast Musical Review

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SAN FRANCISCO

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## JUDGING ATWATER KENT AUDITIONS

The fourth national audition of the Atwater Kent Foundation is now in progress and since so far about 50,000 contestants have participated annually in these auditions, of which at least from four to five thousand are participating in California, this tremendous enterprise is worthy of more than passing notice by a music journal. The writer has been associated with the Northern California district as judge during every audition and is therefore in a position to comment on the same from the standpoint of one on the "inside."

The local audition in San Francisco was just concluded and the fact that, notwithstanding this being the fourth year, more than eighty young men and women participated of which, to be precise, forty-two were boys and thirty-nine girls) shows that an unusual interest is taken by young singers that can not be diminished by the fact that thousands of losers are discouraged every year. Two first winners and two alternates are selected every year at the local auditions. These winners compete at the state audition which this year will take place over station KPO on Sunday evening, October 25th from 7 to 8:30 for girls and Monday evening October 26th at the same time and place for boys.

The winners of the state audition, which includes every district in Northern California of which there are twenty-three, will again compete in the District Audition which takes place some time in November and at which the winners of nine far-Western States (Northern and Southern California being counted as two states) will compete with each other. The winners of the District Audition will be sent to New York where the National Audition will take place during December. The United States is divided into five districts and the two winners of each district will sing over a national hookup from New York. Among these will be distributed prizes of \$25,000 which include cash, a musical education, radio engagements and concert appearances. Since there are only ten winners among 50,000 contestants naturally it requires considerable usefulness for a movement of this kind to continue to arouse sufficient interest for students to continually participate.

That this interest continues from year to year is easily explained. Since these contests are conducted with absolute fairness and since the judges selected usually have experience, are disinterested and possess the confidence of the contestants, every winner, whether he be local, state or district winner, can use his victory as an assurance of having revealed an efficiency that can not be disputed by fair minded people. Take for instance this year's local audition of San Francisco which took place under the auspices of the Down Town Association at the St. Francis Hotel on Thursday and Friday afternoon and Friday evening of last week. Byron Mauzy was chairman of the audition and Joseph M. Cummins, assisting chairman.

There were eighty-one contestants. Of these sixteen were selected for the finals. The judges included the writer, Hermann Genss, and

Harald Pracht. It was not easy to select these sixteen from the eighty-one for in many an instance the efficiency was very close indeed. Just because a number were not selected for the finals need not discourage those who did not entirely qualify. In some instances they were trained just as well and sometimes may be a shade better, but since the quality of the voice must first be regarded, according to the instructions given the judges from headquarters, this voice quality may result in the preference. What surprised us this year particularly was the large percentage of efficiently trained singers that appeared among these eighty-one contestants. This only goes to show that San Francisco has a gratifyingly big number of proficient vocal teachers who thoroughly understand how to prepare singers for a career.

The sixteen selected for the finals of which seven were boys and nine girls were unusually proficient. They all had excellent voices and should continue their studies with the confidence that they are on the right track. Of course few of them, in fact none of them, are entirely finished artists. If they were they would not be qualified to participate in these auditions inasmuch as part of the rewards consists of an education by prominent vocal instructors. But they are sufficiently endowed and sufficiently prepared to justify continuance in their work. The judges, of course, can not guarantee them a career. The winners themselves must contribute their share to develop their accomplishments. For instance, if they possess a beautiful voice, but no mentality to grasp the advice of their teachers, they will never progress much, just as the violinist with a Stradivarius instrument can not depend upon the tonal beauty of the violin alone.

At first the Atwater Kent Foundation wanted to restrict contest judges only to judging the voice without regard to training. It was soon discovered, however, that the quality of the voice is always better when training had been applied. To judge a voice without training at all and bestow a first choice, which includes a fixed decision as to the possessor's chances for future success in a career, is almost impossible. In every instance, whether it be experienced judges or the public who participate in the State and District auditions, the trained voice, without practically any exception, will SOUND better than the untrained voice and it would be practically impossible to bring together eight contestants in this city or 50,000 in the United States that are exclusively untrained. The Atwater Kent Foundation would have to give up these worthy contests because neither judges nor the public would have the patience to listen to so many voices without some kind of training or preparation on the part of the singers.

In Northern California the auditions have been for some time under the supervision of Carl T. Nunan and the forces of Station KPO. Mr. Nunan has conducted them with a judgment, enterprise and enthusiasm that is decidedly praiseworthy. Every year the State of California has carried away one or two national prizes. No other State in the Union has been thus distinguished. We have suggested to Mr. Nunan a plan by which the winners of local, state and district auditions, who do not receive sufficient rewards to go East and win national prizes, may also profit from their honors. The idea depends upon the cooperation of the various audition committees and will be presented by Mr. Nunan to these committees at some future date, preferably after the district audition, and will then be put before the Atwater Kent Foundation. If this plan is successful the already remarkable encouragement to American singers will be materially enlarged and Atwater Kent Audition winners will be able to reap many more benefits from these contests.

The San Francisco winners this year are Emily Hardy, coloratura soprano, and Maurice John Ronald Graham, bass-baritone. They both deserved to be selected. The former has an unusually fine voice which is also true of Mr. Graham. The alternates were: Mignon E. Nyrup, dramatic soprano, and James Whiteman Smith, baritone. They are also extremely well endowed, both possessing specially good voices. But



the rest of the sixteen selected for the finals, and a number of those not selected for the last tryout, were so evidently accomplished and possessed such splendid vocal organs that the Pacific Coast Musical Review will ask the Down Town Association and Carl T. Nunan to allow it to comment on their fine work and to give credit to the teachers who prepared them so well.

We wish to add that the teacher of Emily Hardy is Beatrice Bowman, that of Maurice John Ronald Graham, Grace Northrup, that of Mignon E. Nyrop is Carel van Hulst and that of James Whiteman Smith is Homer Henley. We can not imagine anyone deserving of more credit than these four instructors who have prepared these singers sufficiently well to make their voices stand out so prominently among eighty-one contestants. Of course, you can never find everybody to agree to the wisdom of such selections. Those who fail to win can not understand why someone else was selected. Their friends and teachers will deny the judges accuracy of their reasons for their choice. But since these winners are selected unanimously by judges who have no interest, do not know the applicants by name, only by number, have had considerable experience either in hearing, training or even singing themselves, are not aware of the identity of the teachers who prepare the singers (until after the contest) and who do not receive any compensation of any kind, and consequently are in every way unprejudiced, their selection is certainly more dependable than that of an interested teacher, friend or relative.

#### THANK YOU, LEONARD LIEBLING

We are greatly indebted to a most generous comment which appeared in the Musical Courier of New York under date of September 12, in Mr. Leonard Liebling's delightful department entitled "Variations." We are doubly appreciative inasmuch as we regard Mr. Liebling as one of the foremost music journalists in the world and the Musical Courier the foremost music journal anywhere. And so we cheerfully reprint the kind things Mr. Liebling said:

In the Pacific Coast Musical Review, its editor, Alfred Metzger, chides the local musicians and musical public for not supporting his publication properly and adequately, and explains that he cannot pay his bills for printing, news gathering, and other expenses unless the income of the Pacific Coast Musical Review at least equals its obligations. Mr. Metzger appeals for increased subscriptions and advertising as the only means enabling him to give better service to his readers and his business clients. His presentation of the facts hits the nail on the head, and is a just indictment of a locality that considers itself as musical as any other in this country.

Music is given comparatively little space in the daily papers, beyond reviews of concerts, advance notices, a few items of news, and press stories of the best known artists, who need them least. Seldom is any attention paid to ethical, aesthetic, or practical discussion of music or to the problems of the tonal profession. Hardly ever does a daily paper condescend to write editorially about any phase of music or musicians. Our journalists consider a baseball game more important than a new symphony, and an interview with a successful prize fighter infinitely more appealing than the views of even the greatest of musical performers.

It is in order, therefore, that Mr. Metzger should scold his fellow citizens for their indifference to a publication like the Pacific Coast Musical Review, which always has shown itself to be serious, entertaining, and devoted

to the best interests of musical art. Mr. Metzger was at one time the Pacific Coast representative of the Musical Courier and comes by his traditions and ideals logically.

#### WINNERS OF ATWATER KENT LOCAL AUDITIONS

Throughout Northern California communities are selecting their best young singers for the coming California State Audition of the Atwater Kent Foundation to be held over Radio Station KPO October 25th and 26th.

Many of the local auditions have already been completed. The San Francisco audition took place last Thursday and Friday and the result was as follows: Emily Hardy, soprano and Ronald Graham, baritone, were selected as winners. On the east side of the bay, where in 1928 a national finalist was found in the person of Miss Dove Irene Kilgore, the local contest has been completed. Graham Dexter, tenor, and Miss Muriel Scherruble, soprano, both winners last year, have again won the honor of being Oakland's standard bearers.

Down in the San Joaquin Valley Bettye C. Baird, coloratura soprano of Merced, and state winner last year, has again taken the local audition honors among the girls. Frank Anthony O'Neill, tenor, won first among the boy entrants. The Fresno audition resulted in the selection of Miss Vera Boyd and Richard Minasian.

Daniel Ruggles, baritone and winner of the Santa Rosa audition, has the distinction of a previous Atwater Kent victory, having won the local audition in Marshfield, Wisc., several years ago. His running mate in the Santa Rosa contest is Miss Kathryn Aylward, lyric soprano.

In the northern part of the state Duns-muir has again chosen Miss Mildred M. Lockstone, soprano. This is the third time that she has been sent to the state audition.

In Sacramento Winifred May Fisher, soprano, and Charles Cecil Lausten, baritone, carried away the honors. Salinas selected Mrs. Josephine Jeffery,

## RECOLLECTIONS OF MUSICIANS' CLUB

By John Haraden Pratt

(continued from last issue)

We are assured that there will not be any stewed anchors and no one is to smoke rope. However, everything is to be smooth sailing.

It is expected that every member of the Club will be present to show honor to our sister musicians. The guests of honor of the evening are to be the members of the Stradivarius String Quartet of New York, Alfred Pochon, director.

The date is Tuesday evening, May 28, at 7:00 o'clock; the place, St. Francis Yacht Club at the Marina. Informal. Take Fillmore Street car, or car F, with transfer to bus on Chestnut street, and walk bridge at foot of Baker street; if driving, take private driveway at foot of Lyon street.

Price, per plate, \$2.00, and you are requested to mail at once the enclosed card, stating number of guests, as the Yacht Club has facilities only to serve those who make reservations.

#### MENU

Yacht Club Salad—Creme of Asparagus Soup—Baked Filet of Bass, Normande—Prime Rib of Beef au Jus—New Peas—Potatoes Gaufrette—Ice Cream—Cake—Small Black.

The Council has unanimously elected the following members: Active: Warren D. Allen, Otto Rauhut, Hans Niederhofer, Mishel Piastro and W. Wegman. Associate: Albert G. Lang, W. Allen Taylor and Jos. S. Thompson.

The members of the Women's Auxiliary of the Musicians' Club elected at their regular meeting of April 25 the following officers: Chairman, Mrs. M. E. Blanchard; secretary, Lulu J. Blumberg, 3131 Jackson street; treasurer, Mrs. Alvina Heuer Willson; directors, Ada Clement and Margaret Tilly.

Johannes C. Raith, Secretary  
2322 Divisadero Street  
Telephone WEst 3939

Antoine de Vally, Vice-President

(To be continued)

soprano, and John Farr, baritone. In Modesto the winners were Dorothy Jackson, lyric soprano and David Albert Gray, baritone. Fresno chose Vera Boyd, soprano and Francis Minasian, baritone.

Santa Cruz has advised the Northern California Atwater Kent Foundation headquarters of the selection of Miss Eleanor V. Coryell, coloratura soprano and Charles Hocorn, bass, as winners of the audition there. Miss Coryell has been twice selected as an alternate winner, once in 1929 and again last year.

The state audition will result in the selection of a boy and girl who will meet the winners of other western states at the District audition to be held over KPO November 16th. Out of this latter contest will be chosen the two fortunate singers who will qualify for the national audition to be held in New York in December and which carries with it participation in cash awards totaling \$25,000 and scholarships in America's finest conservatories.

The winners of the nine western states who will represent their states in the District Audition will be guests of the Atwater Kent Foundation during their stay in San Francisco. The Palace Hotel has been chosen as the audition headquarters for the contestants.

#### CATHOLIC ARTISTS' CONCERT

Distinguished stars of the opera, concert stage, screen and musical circles, will take part in the Catholic Artists' Concert, to be given under the auspices of Loyola Council, No. 2615, Knights of Columbus, Thursday evening, October 22, in Dreamland Auditorium, Steiner and Post streets. The recital is expected to be the first of a series of annual functions, intended to encourage the development of Catholic artists; and some of the best-known vocalists and musicians of the west, are listed among those to take part in the program.

The artists already enrolled for the October 22 concert are Charles F. Bullotti, noted tenor; Miss Claire Harrington, operatic and concert soprano; Alberto Terrassi, Italian baritone;

Charles Whalen, pianist; Miss Winifred Connolly, concert violinist; Miss Irma De Borie, talented danseuse; and others.

Archbishop Edward J. Hanna, Governor James Rolph Jr., and Mayor Angelo J. Rossi head the patrons and patronesses' committee for the coming concert. Prominent social and club leaders of northern California comprise the sponsors' committee for the October 22 recital.

Proceeds of the Catholic Artists' Concert will aid the relief, welfare and assistance activities of Loyola council, Knights of Columbus.

Committee headquarters for the October program have been established in room 822, St. Francis Hotel; under the direction of Cyril A. Lagomarsino, grand knight and chairman, and past grand knights Dr. I. C. Gobar, Edwin Harrington and Frank A. Sullivan, heading the executive committee.

The advance ticket sale for the concert has opened at the St. Francis Hotel headquarters and also at Sherman Clay and Co's. Sutter and Kearny Sts. Prices of reserved seat tickets are \$1.00, \$2.00 and \$2.50. Checks—remittances for tickets should be made payable to the Catholic Artists' Concert Committee, 822 St. Francis Hotel. Stamped self-addressed return envelope should be enclosed with remittance and order and registration fee should be added to check if tickets are to be registered.

#### TEACHERS' ANNUAL BANQUET

The San Francisco County Branch of the California Music Teachers' Association, Harriet Beecher Fish, president, announces its annual post vacation banquet and "jolly-up" to take place on Monday evening, October 5th at the Sir Francis Drake Hotel. Grace Campbell will be the toastmistress and many interesting features have been prepared for this occasion. These annual dinners of the San Francisco Music Teachers' Association have always been among the most enjoyable events of the profession and no doubt this year will not be any exception to the rule.



# FINAL OPERAS OF NINTH SEASON

By Alfred Metzger

## Die Meistersinger

Anyone who has heard Die Meistersinger before will marvel at the satisfactory production of this opera given under the direction of Hans Bleschmidt at the Civic Auditorium on Monday evening and anyone who never heard the work no doubt will treasure this performance as one of the most memorable experiences in his life. Frankly, realizing the curtailment of rehearsals and of orchestra personnel due to economic necessities, the writer was somewhat doubtful whether this performance of Die Meistersinger could be given at all with any chances for artistic success.

However, we were thoroughly surprised that, notwithstanding notable discrepancies in the ensemble, the presentation of this opera proved of such impressive musical dimensions. Of course the outstanding feature was the surpassing excellence of the principal artists. Among these Friedrich Schorr revealed special authority and a thorough grasp of the histrionic and musical requirements of the role of Hans Sachs. Throughout the progress of the opera Schorr retained a calm dignity and repose that accentuated the fine nature and beauty of soul of the cobbler-poet. He was specially impressive in the last act when he bestowed upon Walter von Stolzing the honor justly merited by force of genius.

Equally impressive was the Walter Gotthelf Pistor who proved one of the most heroic and musically endowed figures we have met in opera during this season. His genuinely robust tenor voice, coupled with a fine dramatic instinct, enabled him to interpret the Wagnerian roles with effective emphasis. As Walter he sang the Preislied with a retention of its lyric import and a grace of phrasing that brought the numerous tonal beauties of this work into bold relief. His scenes with Eva were delightfully romantic and those with Sachs charmingly naive and convincing. He also brought freshness and enthusiasm into the final scene when he contested for the prize.

Ezio Pinza showed to much better advantage as Pogner in Die Meistersinger than he did as the Landgrave in Minnhauser. His smooth voice and his dignified bearing brought out the more intimate traits of this character and his easy, unforced style of deportment added much authority to the impersonation.

Maria Mueller enacted the difficult part of Eva with charming girlishness. She never overacted nor did she forget the contrast between the obedient daughter and the eager maiden in love with the dashing Walter. Her voice seemed specially suited to the role and she sang the various arias with intelligent musicianship and matchless taste. It was an unforgettable portrayal of an immortal role.

Eva Atkinson acquitted herself of a taxing artistic responsibility with commendable proficiency. She brought the humorous phases of the part as well as the more intensely emotional and gratifying discrimination and here proved quite suitable to the vocal requisites of the part.

Farek Windheim revealed himself as a very virile and energetic David. He acted the comic veins of the impersonation with graphic realism and, while at times we thought he was a bit strenuous, he essayed the role with

gratifying vitality. Vocally he was lacking somewhat in smoothness, his voice revealing a rather rough and husky quality.

The minor roles of The Meistersinger were excellently sustained by Dan Steger (Vogelsang), Louis D'Angelo (Nachtigal), Micco Picco (Kothner), Russell Horton (Zorn), Ludovico Oliviero (Eisslinger), Georges Simondet (Moser), Tudor Williams (Ortel), Robert Sellon (Schwarz), Eugenio Sandrini (Flotz), who also impersonated the Night Watchman, and Arnold Gabor in the very important role of Beckmesser.

It would be difficult to picture a more realistic Beckmesser. This is one of the

chestra, lack of operatic experience among minor roles and chorus and shortness of time for preparation are among the obstacles he had to overcome. That he succeeded so well in obtaining that smoothness and ensemble which he did is one of the miracles we have experienced in our career as music reviewer. He certainly deserved the two enthusiastic demonstrations which the audience so lavishly bestowed upon him.

The regular opera chorus, augmented by a group of singers from the Municipal Chorus, acquitted itself most creditably. The action of the chorus in the last act proved a great contrast to the usual immobility that characterizes the stage department of operatic choruses that have not spent many years on the operatic stage.



AUDREY FARNCROFT

Prima Donna Soprano With the San Francisco Opera Company Who Received Ovarions as The Page in The Masked Ball, Musetta in La Boheme and Micaela in Carmen

most important roles of the opera. Most of the comedy element is here concentrated. It is easy to degenerate from comedy into burlesque in the interpretation of this character. Mr. Gabor occasionally approached the borderline between these two, but never overstepped it. He was frequently very funny without becoming clownish and vocally he sustained every demand, even the most difficult, made upon him. It was truly a most skillful piece of operatic craftsmanship.

Beyond a doubt Hans Bleschmidt was one of the stars of the performance. Only those who are intimately acquainted with the taxing demands of this tremendous opera can realize how much Mr. Bleschmidt accomplished with the restricted opportunities afforded him. Lack of adequate rehearsals, incomplete personnel in the or-

chestra, in the main, proved decidedly capable, specially the brass and harp section and by this we do not wish to minimize the strings and woodwinds which also proved most competent. Nathan Abas, throughout the engagement, has shown himself an able, efficient and wide awake concert master.

## Carmen

Bizet's ever exhilarating opera Carmen was the closing performance of the season Tuesday night. Of course the title role always has a special appeal for the audience. The impersonator of this role is expected to suffer comparison with other artists who preceded her in this role. San Francisco has heard a number of good, bad and indifferent artists in this part. We can not conscientiously say that Faina Petrova is one

of the best. It is true she exhibited dramatic qualifications of commendable force, but we feel that she frequently overacts and endows her deportment with too great an element of energy. After all the work is by a French composer and no one can accuse the French people of excessive acting power. They are famed more for their quality of artistry than for their quantity of expenditure of energy. Vocally her voice contains a certain warmth which is, however, alloyed by a noticeable vibrato and frequent strains of its naturally smooth quality. This vibrato, not infrequently, interferes with the true pitch specially in the more intense phases of the role. We can not say that we were greatly impressed with Petrova's Carmen.

On the other hand Giovanni Martinelli gave us an ideal Don Jose. Throughout this entire season Martinelli proved himself an artist of the highest rank. Indeed, he is one of the few truly great operatic tenors of the day as well as of the past. His beautifully timbred voice, his fine sense of artistic proportions, his restful poise and his musicianly phrasing result in thorough enjoyment of all that which he does. Take for instance the Flower Song in the second act of Carmen. It would almost be impossible to think of a more poetic, more colorful and more refined vocal reproduction of this matchless aria. Indeed throughout the progress of the opera Martinelli gave an unforgettable histrionic and vocal presentation of the role.

It is truly astounding how quickly Audrey Farncroft forges ahead in her chosen career. It seems only yesterday when she suddenly burst into public favor with her brilliant performance of Gilda in Rigoletto during the second season of the Pacific Opera Company and now we hear her as Micaela in the same organization with such artists as Elisabeth Rethberg, Maria Mueller, Giovanni Martinelli, Gotthelf Pistor, Friedrich Schorr and Ezio Pinza. Not only does she fit in this ensemble without creating any discord, but she sustains herself splendidly as an artist who possesses one of the most beautiful and most limpid lyric sopranos we have ever heard. Her Micaela was memorable. Both from the standpoint of deportment and from the view of vocal equipment she met the most fastidious demands. She sang the beautiful aria in the third act with such ravishing artistry that the audience spontaneously broke out into one of the most inspiring ovations of the season. We feel satisfied that our prediction of Audrey Farncroft's artistic future is becoming rapidly realized.

The part of Escamillo seems to have been written for Ezio Pinza. Most baritone are unable to secure the depths of the vocal range necessary for the Torreador song. Pinza does not belong to that class. He sang the graceful and melodious as well as effective phrases with fine musicianship and left an impression of excellence that will not soon be eradicated.

Louis D'Angelo as Zuniga and Arnold Gabor as Morales enacted and sang their roles with that dependability that has characterized everyone of their appearances this season.

Zaruhi Elmassian and Eva Atkinson interpreted the respective roles of Frasquita and Mercedes with artistic instinct and were particularly praiseworthy in the ensembles. Micco Picco and Ludovico Oliviero impersonated the two smugglers with the experience and

(Continued page 8, col. 1)



# MUSICAL REVIEW HOME DEPT.

EDITED BY JOHN G. VOGEL

YOUR RADIO  
YOUR VOICE

YOUR INSTRUMENT  
» » » YOUR HOME

THESE ARE YOUR PRICELESS POSSESSIONS

## SOLVING ONE PROBLEM

It is a common weakness, and oftentimes a pleasure, to talk about our neighbors' children. We are constantly surprised how little our neighbors seem to know about teaching their children proper manners. How often do we marvel at the stupidity of those parents; how often do we feel sorry for their children.

We live in an apartment on the sixth floor. One morning, our little Bobby ran across the living room floor in his stocking feet. Immediately the lady living below us, Mrs. Jackinsky, rang our door bell and angrily demanded: "Why can't you keep that little brat quiet?"

A few months later, this same Mrs. Jackinsky engaged me to give her nine year old daughter, Millie, piano lessons. She assured me most emphatically: "You will have no difficulty in teaching my Millie; she has no bad habits; she is a good girl." My heart sank, because only the day before, the tenant living below the Jackinskys had complained bitterly what a troublesome child this Millie was.

However, I found that Millie had many things in her favor. She was attentive,—at first. She quickly grasped the things I explained to her, and she seemed to have more than the average talent. But, Millie did not like to practice. She was so stubborn, and careless in many ways. Although we had a good start, Millie's progress slowed up so much that her mother became discouraged.

I then made an analysis of Millie's mental habits and found that from a total of 28 mental habits, 19 were negative, and only nine positive. Where did Millie acquire those 19 negative mental habits?

The Jackinskys are really fine people. The father is vice-president of a local bank; the mother has a college education and is a prominent church worker. They have always given Millie every possible advantage. One day they called on their friends, the Johnsonians, and were quite amazed when they heard their daughter Janie play beautiful and interesting music on the piano. In fact, the Jackinskys became very much worried as they realized what a big loss they had been inflicting upon Millie by neglecting her musical education. They observed that the radio daily brought into their own home programs which enriched the lives of a vast number of people; that they, not having had a musical education, were constantly missing the essence of musical offerings given by the best talent. They then determined that Millie should live the larger life, and should be able to enjoy the blessings that countless other children were enjoying.

But where did Millie get those 19 negative habits? Negative habits when nourished grow even as the positive ones grow. Notwithstanding the good intentions and love of her parents, Millie had for almost nine years actually grown up in an environment that

had stunted and dwarfed her impressionable mind for beauty, order, respect, initiative, perseverance. I gave her standard music; but how could the poor child possibly appreciate and express beauty? Piano playing requires a great amount of perseverance. For nine years mother's loving heart had taught Millie many precious lessons; but there was no lesson in perseverance. Piano playing requires constant mental effort. Millie has a keen mind, and she grasps things quickly. She has excellent report cards from school. Naturally, she felt she should be able to learn piano playing quickly with little mental and physical effort.

Parents are often amazed when I point out that prodigies must for years devote many hours every day in arduous practice work. How then can a child with only a normal amount of talent accomplish anything without serious, daily practicing?

Fortunately, the Jackinsky's discovered the handicaps of their daughter in time. They immediately adopted a program of living for fostering positive mental habits in place of the negative ones. For nine years their chief concern had been Millie's food and clothing. They spanked her or sent her to bed without supper when she was naughty; they rewarded her with lollipops and ice cream cones when she was good.

Millie is now more than a pet cat or dog. Now her parents are studying and planning constantly, feverishly, how best to awaken and develop 28 positive mental habits in their daughter.

And then there is the personal side to this story. No matter what our Bobby may do now, the Jackinskys will never again call him a "brat." Through their own daughter, Millie, they have had a glimpse, a vision of the Majesty of their neighbor's child.

## TELL IT TO MOTHER AND DAD

- 1—Name an example of a ballet, overture, symphonic movement, operatic excerpt, tone poem, rhapsody.
- 2—What is considered the greatest love story ever written?
- 3—Who composed "The Bohemian Girl? Carmen? "Still as the Night?"
- 4—What do you know about Robert Armbruster?
- 5—Why is it necessary to practice every day?
- 6—How is a radio program made?
- 7—What habit would solve many teaching problems?

(Answers are to be found in this issue of the Review.)

### Prize Question What is rhythm?

Prize for the best answer: One year's subscription to the Pacific Coast Musical Review; also, ten copies of the Review having the answer will be mailed to the friends of the winner. Answers must be no longer than 50 words. Every child under thirteen years, is eligible.

## HOW A PROGRAM IS MADE

By Meredith Willson  
Musical Director KFRC



People realize that their radio sets are made in a giant factory, housing hundreds of machines and employing perhaps several thousand people. But they are liable to feel that the programs which come out of those sets resulted because a few artists just happened to get together

in a studio and someone suggested they do a few numbers.

A few years ago they would have been more or less right. But times have changed. Al Pearce gathers his gang around him for Happy Go Lucky each afternoon and they sail thru the program on high spirits and previous experience; Simpy and Pedro get together between seven and eight on Wednesday and Thursday mornings and defy all the principles of high class broadcasting; but outside of that KFRC programs are made—not born in the studio. The Golden State Blue Monday Jamboree has been worked out beforehand and rehearsed so as to simulate spontaneity.

A large staff is employed in the conception, production, rehearsal and sometimes sale of each program. It all comes about somewhat in this manner. For the sustaining program just leave out the commercial part of it.

The salesman from the commercial department has contacted a man who wants to sell his product over the air. If he is new to broadcasting the salesman may have to convince him that the chief value of commercial broadcasting is not derived from direct advertising, but from the good will the public has for the firms which provide it with enjoyable entertainment.

Then comes the question of what sort of a program would be suitable. Grand opera, dance music, comedy, variety, sports broadcast, or what? Chances are the sponsor doesn't know what he wants. The production department is consulted. A planning board suggests some ideas for theme and talent. These are taken to the sponsor. He may, or may not, choose one of them. If he does he will be influenced by personal choice or by the type of program he thinks would most interest the listeners who might buy his product. After he has chosen a program the production department, cooperating with the various groups of the musical department, selects the talent and music and a tentative line-up is made which is mimeographed and sent to all concerned, including the musicians, announcers, publicity department and librarians. Meanwhile a time has been set for rehearsal and a time for an audition.

At the audition the complete program is put on in the studio for the benefit of the sponsor who sits in another room and listens to it over a loud speaker. It is his first contact with the article he has bought.

There may be suggestions then, and changes. The program is still in the embryonic stage. It may have to be rebuilt and rehearsed again.

When the time for the initial broadcast arrives everyone is perhaps a trifle nervous. A brand new program, after

weeks of preparation, is about to go on the air.

In the studio, together with the orchestra, artists, announcer and musical director is also a representative of the production department, known as the producer. Their eyes are glued upon a little red light which will tell them they are "on the air."

The announcer of the preceding program calmly signs off and switches on the red light. The musical director waves his baton and it is under way.

And all that time you, the listener for whom the program has been built, are sitting at home listening to your radio, totally unaware of all the trouble and effort for your benefit. But if the goal of the station has been reached you will be most happily entertained.

## HISTORY REPEATS ITSELF

Though Shakespeare didn't meet the radio, he did broadcast these remarks: "Ah, stand by."—Anthony and Cleopatra.

"Take up some other station."—Coriolanus.

"His lecture will be done ere you have tuned."—Taming of the Shrew.

"And my dial goes not true."—All's Well that Ends Well.

"Tis no matter how it be in tune, so it makes noise enough."—As You Like It.

"And those musicians that shall play to you hang in the air a thousand leagues from hence."—Henry IV.

(Courtesy NBC)

## INTERESTING TEACHING MATERIAL FOR THE VOICE

By Clare Harrington



ART is the attainment of an ideal through love, labor and perseverance.

YOUR voice may not seem of startling beauty in the beginning, but you can develop that beauty by daily effort.

FORM your ideal and live with it.

Following is a list of songs selected principally because they present slight musical difficulty. Beginners in the ART OF SONG should worry least about this problem. But every number is excellently written and composed and is worthy a place on the program of great artists.

1. By dimpled brook .....Arne
2. O del mio dolce ardor.....Gluck
3. Die Lotosblume .....Schumann
4. Ouvre tes yeux bleux.....Massenet
5. Melisande .....Goetze
6. Haidenroeslein .....Schubert
7. Carmela.....Mexican Folk Song
8. Se tu m'ami.....Pergolesi
9. Star eyes .....Oley Speaks
10. Das Veilchen .....Mozart

### Sacred solos

1. The good shepherd.....Barri
2. The Lord's Prayer.....Elise Roma

### Operatic selections:

#### Soprano:

Voi che sapete from "The Marriage of Figaro" .....Mozart

#### Mezzo soprano:

Connais-tu le pays? from "Mignon" .....Thomas

#### Contralto:

Pauvre Dame Marguerite! from "La Dame Blanche".....Boildieu

#### Tenor:

Libiamo! from "La Traviata".....Verdi

#### Baritone:

Serenade from "Don Giovanni" Mozart



**Bass:**

The Golden Calf from  
"Faust".....Gounod  
This department will be very glad to  
answer questions of singing students  
through these columns.

**ROBERT ARMBRUSTER**

This nationally famed pianist was  
born in Philadelphia in 1896, and re-  
ceived his musical training in that city,  
studying for several years with Con-  
stantin Sternberg who honored Mr.  
Armbruster by dedicating to him his  
last book of essays.

He began to play piano in early child-  
hood, won local renown as a prodigy,  
and made his first appearance as solo-  
ist with the Philadelphia Orchestra  
while yet a mere lad. He served in the  
Naval Reserve in the World War, and  
was chosen thereafter as the pianist to  
appear at the White House in Wash-  
ington on the occasion of a big diplo-  
matic dinner, receiving therefor a gold  
medal bearing the President's coat-of-  
arms. Mr. Armbruster is gifted with  
poetic insight, and is noted for his  
great technical proficiency. He con-  
ducts the "Enna Jettick" radio pro-  
gram.

**FOR YOUR INSPIRATION, EDUCA-  
TION AND RECREATION  
TUNE IN ON:**

**Friday, October 2**  
**6:30 to 7:00 P.M.** Station KGO

**ARMOUR PROGRAM**

Orchestra—March-Carmen.....Bizet  
Quartet—Darling Nellie Gray.....Hanby  
Orchestra—Dance to a Princess.....Ravel  
Soprano and Baritone Duet—  
Song of Love-Blossom Time.....Romberg  
Orchestra and Quartet—I Love Louisa  
The Band Wagon.....Schwartz  
Soprano Solo—Still as the Night.....Bohm  
Orchestra—Emperor Waltz.....Strauss  
Singers and Orchestra—Goin' Home.....Dvorak

**Sunday, October 4**  
**10:30 to 10:00 A.M.** Station KGO

**TROIKA BELLS**

In keeping with the foreign atmos-  
phere of the program, a balalaika or-  
chestra led by Alexander Kirilloff will  
lay a selection of Polish folk songs.

**Program**

Orchestra—Selection of Russian Songs  
Orchestra—Valse: Nina.....Zam  
Soprano Solo—The Winding Shore.....Boogoslowsky  
Orchestra—Folk Songs of Poland.....arr. Lachowski  
Orchestra—Caravan.....Borodin  
Soprano Solo—Along the Road.....Warlamoff  
Soprano Solo—Lochenouschka.....Folk Song  
Orchestra—Near Saratoff.....Folk Dance

**Sunday, October 4**  
**10:00 to 5:15 P.M.** Station KPO

**ENNA JETTICK MELODIES**

Dinah and Marguerite are two of the  
perennial favorite included in the  
program of songs to be presented by a  
soprano soloist and a mixed quartet to  
be accompanied of an instrumental  
ensemble led by Robert Armbruster.

**Program**

Orchestra—My Souvenirs.....Nichols  
Soprano Solo—White Cavalier.....Hendrickson  
Orchestra—A Witness in God's Mercy

**Sunday, October 4**  
**15 to 8:30 P.M.** Station KGO

**TWILIGHT QUARTET**

Singing the famous All Hail! Blue  
and Gold, the Twilight Quartet will pay  
ecial tribute to the University of  
California during a melodious 15-min-  
ute broadcast for NBC listeners tonight  
commencing at 8:15 o'clock, P.S.T.  
When Day Is Done, the program's  
theme song, will open the broadcast.  
After the group will be heard harmon-  
izing Seeing Nellie Home, the beloved

old Sing Me to Sleep and the familiar  
aria, Then You'll Remember Me, from  
Balfe's opera "The Bohemian Girl."

**Sunday, October 4**  
**8:30 to 9:00 P.M.** Station KGO

**CARNATION CONTENTED HOUR**

A delightful program of English  
music which includes selections from  
two Gilbert and Sullivan comic operas,  
Patience and Pirates of Penzance, and  
a medley from De Koven's charming  
operetta, Robin Hood.

**Program**

Orchestra and Quartet—Selections  
"Patience".....Sullivan  
Orchestra—Plymouth Hoe.....Ansell  
Quartet—At Tankerton Inn.....Fisher  
Orchestra and Quartet—  
Selections—"Robin Hood".....De Koven  
Orchestra and Quartet—  
Flow Gently, Sweet Afton.....Spilman  
Orchestra—Hunting Medley.....Somers  
Quartet—The Roast Beef of  
Old England.....Leveridge  
Orchestra and Quartet—  
Selections—"Pirates of Penzance".....Sullivan

**Monday, October 5**  
**11:30 A.M. to 12:00 Noon** Station KGO

**CALIFORNIA FEDERATION OF  
WOMEN'S CLUBS PROGRAMS**

The Honorable Florence Prag Kahn,  
United States Congresswomen from  
San Francisco, will inaugurate a new  
series of weekly programs under the  
auspices of the California Federation  
of Women's Clubs.

**Wednesday, October 7**  
**6:00 to 6:30 P.M.** Station KGO

**HALSEY, STUART PROGRAM**

Devoted principally to the muse of  
dance in music.

George Dasch and his orchestra will  
open the broadcast with the Finale, a  
dance movement, from the suite, "Les  
Erinnyes" by Massenet. Dasch wrote  
the instrumental arrangement to be  
used at this time. "Schon Rosmarin," a  
valse ideally set under a diamond-  
studded sky as conceived by Fritz  
Kreisler, "Le carillon" from the suite  
"L'Arlesienne," which Bizet wrote as  
incidental music to Daudet's drama of  
that name, and a folk dance from a  
suite by Suk entitled "A Fairy Tale"  
will also be heard.

**Program**

Finale—"Les Erinnyes" (Arranged  
by George Dasch).....Massenet  
Valse: "Schon Rosmarin".....Kreisler  
Le Carillon—"L'Arlesienne".....Bizet  
Intermezzo—"A Fairy Tale".....Suk  
March: "The New Colonial".....Hall  
Selections—"Robin Hood".....De Koven

**Thursday, October 8**  
**8:15 to 9:15 P.M.** Station KGO

**STANDARD SYMPHONY HOUR**

The compositions chosen for the pro-  
gram represent the works of Rubin-  
stein, Massenet, Debussy, Haydn, Wag-  
ner, Schubert and Chabrier. They in-  
clude ballet music, an overture, a tone  
poem, a symphonic movement, an op-  
eratic excerpt and a rhapsody.

Outstanding among the selections to  
be played by the specially organized  
orchestra are the Allegretto from  
Haydn's "Military Symphony," one of  
a set of twelve he composed for the  
Philharmonic concerts in London, and  
the inspiring "Liebestod" from Wag-  
ner's "Tristan and Isolde," an opera  
based on what is considered the greatest  
love story ever penned.

Schubert's Entr'acte No. 2 from his  
beautiful incidental music to "Rosa-  
munde," a weird romantic drama  
which could not be saved from oblivion  
even by the immortal melodies written  
for it, is another noteworthy number.

Ballet—"Feramors".....Rubinstein  
Overture—"Phedre".....Massenet  
The Afternoon of a Faun.....Debussy  
Allegretto—"Military Symphony".....Haydn  
Liebestod—"Tristan and Isolde".....Wagner  
Entr'acte No. 2—"Rosamunde".....Schubert  
Spanish Rhapsody.....Chabrier

**OPERA CHORUS PROPOSES  
PERMANENT ORGANIZATION**

The Pacific Coast Musical Review  
gladly publishes two letters which speak  
for themselves. This is the kind of am-  
bition and enthusiasm that brings quick  
results. We are no longer surprised  
that the San Francisco Opera Chorus,  
notwithstanding the lack of oppor-  
tunity to gain continuous practical ex-  
perience, has forged ahead so splen-  
didly. It is due to its thirst for con-  
stant knowledge and improvement as  
the letter to Gaetano Merola so graph-  
ically illustrates. But you better read  
these letters yourself:

Mr. Alfred Mezger,  
Musical Review,  
San Francisco, Calif.

Dear Mr. Metzger:

The enclosed letter was addressed to  
the General Director of the San Fran-  
cisco Opera Association, hoping that  
he will again call the attention of the  
organization to such an important  
branch of the Opera.

But the chorus itself confides in the  
good will of the musical critics, who  
have always advocated better and bet-  
ter chorus work—which cannot be  
done in the very short time the chorus  
has every year after the arrival of the  
chorus master from New York, whom  
they are obliged to wait for.

We are sure that giving large pub-  
licity to the same letter with a few  
words of comment from you, would  
help a great deal towards the realiza-  
tion of what they ardently desire.

Sincerely yours,  
THE CHORUS COMMITTEE.

San Francisco, Calif.,  
July 6, 1931.

Maestro Gaetano Merola,  
General Director of San Francisco,  
and Los Angeles Grand Opera Assn.,  
153 Kearny Street,  
San Francisco, Calif.

Dear Sir:—

In consideration of the hard work  
which confronts the chorus every year  
from May until October, through be-  
ing required to learn new scores while  
forgetting old ones; to be progressive  
and always ready as members of a real  
professional chorus; and in order to  
feel themselves sure of their work and  
be able to measure up to what the con-  
ductors require, the undersigned mem-  
bers of the San Francisco Opera Chorus  
ask you to bring about the mainte-  
nance in San Francisco of a choral  
school with proper language teachers,  
and a permanent chorus master,—one  
of whom would be Maestro Antonio  
Dell'Orefice, who is able to engender  
great confidence and enthusiasm on  
account of his purposeful, conscientious  
and masterful teaching.

But to give you assurance that they  
are eager to overcome the present lam-  
entable conditions and to create bet-  
ter prospects for the future, they  
pledge themselves for a reasonable  
quota toward keeping a permanent  
chorus master, provided the Opera As-  
sociation would help in the all year  
expense involved.

Naturally they feel confident that  
they are not asking in vain for such an  
important thing because you, with your  
master mind have already endowed San  
Francisco with an institution compar-  
able only with the similar great ones  
of New York and Chicago, and the  
chorus must be up to the same standard.

Sincerely yours,  
(The above was signed by the  
entire chorus.)

Miss Estelle Carpenter was hostess at  
a Tea and Reception in honor of the  
San Francisco Opera Company at the  
Fairmont Hotel last Saturday after-  
noon. There was a large attendance  
and a number of the principal artists  
as well as director general Gaetano  
Merola attended. It was one of those  
delightful affairs for which Miss Car-  
penter is so well known in this city.

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## THE OPERA SEASON

(Continued from page 5, col. 4)

proficiency of the thoroughly endowed operatic artist.

Wilfred Pelletier conducted with a skill and thoroughness that added greatly to the magnitude of the production. He is an excellent interpreter and one who understands how to obtain the finest results from a body of musicians.

Stage equipment, chorus, orchestra and ensembles were in conformance with operatic custom. It was a worthy ending to the most successful season, artistically speaking, of the nine years of continuous existence of the San Francisco Opera Association.

### Side Lights of Season

True to its custom of several years the Pacific Coast Musical Review wishes to commend on a few phases of the ninth opera season apart from the stage productions. Among these is the skillful managerial conduct of Wilfred L. Davis whose duties extend through the entire year and to whose care many responsible details are entrusted which he performs with unerring fidelity and judgment. There is also Alice W. Yates in charge of publicity whose splendid work in this regard is largely responsible for the interest displayed immediately preceding and during the course of the season. Frank Siggilia was in charge of the box office, a most trying and ungrateful position, which he filled with a minimum of friction. W. A. Meade, was housemanager in charge of the ushers, whose duties are extremely difficult and onerous, specially when ticket holders are compelled to wait in the lobby and when people bring the wrong tickets or occupy the wrong seats. Mr. Meade always straightens out irregularities with patience and courtesy.

Louis J. Goldstein deserves much credit for the excellent selection and historical accuracy of the costumes, while C. J. Holzmüller, electrician, and Fritz Kraenke, scenic artist, contributed much to the enjoyment derived from artistic scenic and lighting effects.

Armando Agnini proved himself throughout the season a master stage director, Antonio Dell'Orefice certainly earned for himself a large measure of praise for his unquestionably thorough training of the chorus.

Then there were a number of committees, committee chairmen and other volunteers from President Robert I. Bentley down to the most humble member of the organization who each added their share to the success of the season. There are three or four pages of these valuable assistants and it is easy to understand why we can not print the names of all of them.

### Tribute to Merola

And now we come to our pet hobby, namely, to extend our congratulations to Gaetano Merola, general director of the San Francisco Opera Association. Every season we marvel more and more at the resource and ingenuity displayed by this master impresario. How he has succeeded to continue for nine years to keep the San Francisco Opera Association from the reefs of financial difficulties, and still maintain the artistic character of the performances upon a level sufficiently satisfactory to attract thousands of people, will always remain a mystery to us. Suffice it to say that he has done it and that he continues to do it. No one else we can think of could possibly have accomplished such a "miracle."

We only hope that the opera house will be finished for next season and that Mr. Merola will thus reap some of the harvest that he has sown in the past. He surely is entitled to it. The season just past is the crowing effort of Merola's San Francisco experiment and who knows but that next year he will have another big surprise in store for us. He surely is the right man in the right place and we want him to know that we rejoice in taking our hat off to him.

### LAWRENCE TIBBETT WILL OPEN OPPENHEIMER SERIES

The new season already swung into action with the start of the symphony programs will soon be under way in every branch of the art. The first great artist scheduled is America's own Lawrence Tibbett, risen to recognition as perhaps the leading baritone before the public today. Tibbett's rise to fame has been nothing short of sensational and his premier position as operatic, and recital star is matched by his successful advent on the silver screen. More people in this country know and follow the career of Lawrence Tibbett than perhaps that of any other artist.

Tibbett will be the first attraction in Oppenheimer's subscription series which comprises ten notable concert events and which are provided on the basis of great admission reduction to music lovers. Tibbett will sing at the Tivoli on Monday night, October 19th and will be followed on Saturday night, October 31st by Grace Moore, the Metropolitan soprano who will appear in the West for the first time. Subsequent attractions included in this series are: Richard Crooks, tenor; Kathryn Meisle and Georges Enesco in joint recital; Percy Grainger, Australian pianist-composer-conductor; Jacques Thibaud, violinist; Sigrd Onegin, contralto of world renown; Jose Iturbi, Spanish pianist; Harald Kreutzberg, German dancers and his company, and Florence Easton, soprano of the Metropolitan Opera Co.

### ROLAND HAYES IN OAKLAND

During the summer just past, Europe has vied with America, in proclaiming the glorious art of the negro tenor, Roland Hayes. This celebrated interpreter of the classics and of the Spirituals of his race stands far in the van among negro artists. He is scheduled for a recital under the Selby C. Oppenheimer management at the Auditorium Theatre, Oakland, Tuesday night, October 27th.

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### GRACE MOORE COMING

Music lovers and in fact many whose attendance at musical events is rare are much interested in the appearance in San Francisco of the beautiful and talented soprano, Grace Moore. Miss Moore will give a recital at the Tivoli Opera House, on Saturday night, October 31. Her following includes concert-goers, devotees of opera and the thousands who have come to consider her one of the foremost screen artists of the day.

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## NATHAN ABAS CONCERT MASTER OF S. F. SYMPHONY

After a Prolonged Period of Successful  
Artistic Activity Deserving Mus-  
ician Obtains High Honor

By Alfred Metzger

The Pacific Coast Musical Review is always delighted when a sincere, highly accomplished and persevering young artist at last receives that recognition which he deserves. It has been the custom of San Francisco to go outside this City and State to fill responsible and well paying positions within the power of resident managers to bestow. During the thirty years of the existence of this paper the editor has taken the part of these resident musicians.

We have been ridiculed when we expressed our enthusiasm for resident artists in print. Like Beckmesser in *Die Meistersinger* a certain clique of irreconcilables can not see any virtue in a musician who lives among us. As long as he is here only as a visitor he is fine. When he stays a while he becomes "local." When he leaves he is wonderful. The "knocker" is only happy when he can "knock."

But somehow the resident artist is nevertheless gradually but surely coming into his own. The San Francisco Opera Company is engaging resident artists. The Pacific Opera Co. has specially stressed their purpose to be the encouragement of resident artist. The San Francisco Symphony Orchestra engages resident soloists. The Municipal Concert Series and the Municipal Chorus introduces resident artists. Selby C. Oppenheimer, Alice Seckels and now Frank W. Healy, with his light opera company, recognize resident artists. Audrey Farncroft has just come out victorious in a company of the world's foremost singers.

So you see in spite of the Beckmessers of San Francisco the Pacific Coast Musical Review's fight for the competent resident artist has born fruit. And now Nathan Abas who during the last few years has made for himself a following of faithful friends and admirers has just been appointed concert master of the San Francisco Symphony Orchestra to take the place of Misha Piastro. The Musical Association could have gone again outside this city to import someone. But we admire much more for its courage to engage someone from this city than to follow the usual display of snobbery and refuse to admit that there may be competent musicians already among us.

We have heard Nathan Abas in ensemble work and we certainly regard him as a competent and naturally gifted musician. It is true he has not yet served a concert master. Now he has the opportunity. We rejoice that he has been selected. We for one do not want to pass judgment before he has had a chance to assert himself. We have faith in his ability. We believe he will make good. The Pacific Coast Musical Review heartily congratulates Mr. Abas on his new position and wishes him the best of good luck and success.

## F. SYMPHONY IN FIRST SUNDAY MATINEE CONCERT

With a noted guest artist in the person of Miss Frances Nash, pianist, and program that augurs much for the new season, the San Francisco Symphony Orchestra Issay Dobrowen conducting, will give its first Sunday afternoon concert tomorrow at the Tivoli Theater. The program will be a

repetition of the opening concert yesterday afternoon.

The orchestra will once more present the Prelude to *Die Meistersinger*, which was the opening number on the first concert of the orchestra twenty-one years ago. Miss Nash will be featured in Dobrowen's Concerto for Piano and Orchestra. The closing number will be Schubert's Symphony No. 7.

The Symphony will give its first evening concert next Friday when Dobrowen offers an all-Wagnerian program. For many season patrons of the Symphony have asked for a series of evening concerts, but it was not until this season that the Musical Association was able to grant these requests.

The heavy advance reservation indicates that this series will get off to a flying start. Wagnerian programs are always among the most popular given by the orchestra and the love for this music has been noticeably increased since the past two seasons of Wagnerian opera given here by the visiting German Grand Opera Company.

The concert opens with the Overture to "The Flying Dutchman," which was one of the operas given here last Spring by the German Grand Opera Company. This will be followed by the Prelude to "Lohengrin," featured in the recent season of the San Francisco Opera Company. The third number will be the Introduction to Act III of *Lohengrin*.

The entrancing music from Siegfried's Funeral March from the last of the Ring operas, *Goetterdammerung*, the Good Friday Spell from "Parsifal," Prelude and Love Death from *Tristan and Isolde*, Dreams and Overture to "Rienzi" will complete this impressive first evening concert of the Symphony.

There will be no concert next Sunday, but on the afternoons of Friday and Sunday, October 16 and 18, the Symphony will present its second pair of concerts. These will be featured by two numbers: Berlioz *Symphonie Fantastique* and Beethoven's Violin Concerto in D Major. The guest artist will be Joseph Szigeti, violinist.

The busy season of the Symphony is just starting. On the night of October 13 the orchestra plays in Berkeley under the auspices of the University of California. On the following afternoon the orchestra gives the first of a series of young people's concerts in Oakland. The Symphony's first radio broadcast of the season will be on the 15th.

## HARRY CYKMAN IN CONCERT

Harry Cykman, who will give his home-coming recital at Scottish Rite Hall Wednesday evening, October 14, has the distinction of having been given a scholarship by Efrem Zimbalist who was so impressed by his playing when he heard him in San Francisco in 1930 that he at once gave the lad a scholarship entitling him to his personal instruction under the patronage of the Curtis Institute of Music in Philadelphia where he spent last season.

He has the added honor of having had the scholarship extended to him for the coming season and it is to defray the expenses to and from Philadelphia and his living expenses while there that this concert is being given by Sigmund Rader with whom he worked previously before going to Philadelphia and with whom he has been studying this summer.

Paul Kochanski wrote of Harry as follows: "A most talented and extraordinarily gifted child. I think everything possible should be done to develop his talent. It would be a worthy cause

to aid this boy financially or in any way to help him become a violinist of distinction."

Harry's concert is under the management of Alice Seckels and with Edward Harris at the piano he will play the Beethoven Concerto in D Major, the Vivaldi-Nachetz Concerto in A Minor, Brahms's Waltz in A Major, Merikandoburmester's Waltz Lente, Kreisler's Liebesfreud, and Fiorillo's Introduction and Study.

## ALICE GENTLE AND CHAS. COOPER IN CITY SERIES

The auditorium committee of the Board of Supervisors of which Fred Suhr is chairman has made a specially happy selection for the itinerary of the tenth season of Municipal Symphony Concerts which begins at the Exposition Auditorium on Tuesday evening October 27. In the first place the opening concert introduces two noted American artists of international reputation.

Alice Gentle, a concert and opera artist of distinction and fame, has gained triumphs in Italy as well as at the Metropolitan Opera, New York. Her transcontinental tours with the San Carlos Opera Co. have made her famous as Carmen, Tosca and Santuzza in *Cavalleria Rusticana*.

Together with Miss Gentle will appear Charles Cooper a California pianist, who has earned laurels abroad as well as at home and who has been hailed as one of the foremost latter-day pianists. In addition to his successes in Paris, France, he also appeared in New York and other eastern music centers.

This being the tenth anniversary of the Municipal Symphony Concerts it is interesting to note that Luisa Tetrazzini, who will appear at the second symphony concert of this series, was heard here about ten years ago, to be exact in March 1921.

The San Francisco Symphony Orchestra of eighty-five men, under the direction of Issay Dobrowen, will participate in every concert and its director announces that he will select programs specially suitable for the enjoyment of such large audiences consisting of discriminating music lovers as attend the events given under the auspices of the city.

## LATE NEWS FROM VIENNA AND CZECHO-SLOVAKIA

(From the New York Times)

The plans for the coming season of the Vienna Staatsoper include presentations of Darius Milhaud's *Juarez* and Maximilian, the text based by Rudolf Stephan Hoffman on Franz Werfel's drama; Hans Pfitzner's latest opera, *Das Herz*; Prokofieff's *The Love of the Three Oranges*; Janacek's *Auseinem Totenhaus*; Verdi's *Don Carlos*, the Puccini trilogy of one-acters, *L'Africaine*, with Jeritza and Piccaver, and Julius Bittner's *Der Musikant*, with Mmes. Angerer and Kern and Messrs. Mayr, Kalenberg and Hammes. Tchaikovsky's *Pique Dame* will be revived, with Wallerstein as stage director. The cast will include Mmes. Lehman and Ursuteac alternating, Anday and Runger, and Messrs. Volker, Schipper, Hammes, Markhoc, Maikl, Madin and Gallos. *Gotterdammerung*, newly studied, will come in the first half of the season, with Kalenberg as Siegfried.

The tenor, Volker, appears as Manrico in *Il Trovatore*, and also in *Aida* and *Der Fliegende Hollander*. Negotiations are pending for the appearances

of Frieda Leider and Henny Trundt.

Owing to lack of money, the ballet performance will not be as pretentious as during former years. An occasional Offenbach evening is expected, however.

Richard Strauss has promised Clemens Krauss, director of the Vienna Philharmonic Orchestra's concert programs, to function as guest conductor of that organization twice next Winter, probably on Feb. 14 and 28, reports *Die Neue Freie Presse* of July 20. In March and April the Philharmonic will give three special concerts, one of which will be directed by Herr Krauss, and the other two by Wilhelm Furtwangler and Felix Weingartner respectively.

In reporting the recent joint appearance at the Austrian State Opera of Maria Jeritza and Armand Tokatyan in *Cavalleria Rusticana* and *Pagliacci*, the Vienna *Arbeiter-Zeitung* remarked: "She also is able to play Santuzza in real dramatic style. She falls down the church steps in great shape and even occasionally sings correctly in phrasing and intonation. Her obsession for placing herself way above the piece and the ensemble and glorifying in being the centre of the stage action every minute certainly doesn't suit real lovers of music."

Anna Dvorak, widow of the famous Czechoslovak composer, died in the village of Vysoka, near Prague, on July 16, aged 77, reports the *Neue Freie Presse* of Vienna.

A friend of the National Museum in Prague recently bought the original manuscript of two polkas by Bedrich Smetana in opus 12 and presented them to that institution's library. The *Prager Presse* says the price paid for the three sheets of yellowed note paper was 10-500 crowns, about \$300.

## TIBBETT HERE IN OCTOBER

With a recital season limited to the month of next October and the first week of November, Manager Selby C. Oppenheimer has been able to secure this entire period from Lawrence Tibbett, America's noted baritone, for appearances on the Pacific Coast. Tibbett's Metropolitan season begins Nov. 10, and between his operatic engagements and those for screen purposes the popular American can devote no additional time to the concert platform, thus making his western recitals the only ones scheduled for the entire coming musical year. Tibbett has advised Manager Selby C. Oppenheimer to expect new and what he hopes will prove to be his most interesting program.

## S. F. LIGHT OPERA CO.

A large and enthusiastic attendance of singers at rehearsals and the moral and financial support being given the San Francisco Light Opera Company by prominent men and women augurs well for its success throughout the coming season.

One hundred and fifty people, including directors, singers, dancers, musicians, designers, costumers, stage hands, and executive staff, will participate in the opening opera, "Maytime," which begins Monday night, October 12.

In addition to developing local talent the light operas will be given at popular prices and will be sung in good, understandable English.



**S. F. LIGHT OPERA CO.  
TO APPEAR AT GEARY**

The Geary Theatre, excellently suited to operetta, has been chosen for the San Francisco Light Opera Company's October production of Sigmund Romberg's beautiful operetta, *Maytime*.

Fred Scott, sensational tenor and leading man of the screen successes, *Rio Rita*, *Grand Parade*, *Swing High*, and *Beyond Victory*, will sing the male lead in *Maytime*; and the prima donna is a San Francisco girl of marvelous beauty of voice and person of whom Geraldine Farrar declared to Frank W. Healy, "There is your prima donna for *Maytime*."

Dr. Hans Linne', musical director, has completed his rehearsals, and the company of 150 is now preparing the "stage business" under the direction of Gerald B. Corrick, who comes to San Francisco with a splendid record of successful productions staged in Chicago and New York City.

**ARMY BAND NEXT THURSDAY**

Matinee and evening concerts at Civic Auditorium next Thursday will feature the visit to San Francisco of the United States Army Band directed by William J. Stannard. One of the determining factors in securing the War Department's permission for a public concert tour by this splendid band was that such tours have many inspirational and educational aspects. With programs carefully built with that in mind, the Army Band on Thursday afternoon will face an audience largely composed of the children of our public and private schools rendering the following program specially constructed for the edification of the children:

Marche Slav .....	Tschaikowsky
Prelude .....	Beghon
Solo for Euphonium "Beautiful Colorado" .....	De Luca
Variations on a Folk Melody .....	Frank J. Jakubec
Demonstration of Instruments Employed in the Wind Band .....	Short
La Flor de Sevilla .....	Sousa
Rhapsody .....	Wood
a. Danson: Fuera Y Luz .....	Galimany



**EVA DE VOL**  
A Successful Young Radio Star Delighting KPO Audiences (See page 11, column 4)

b. Spanish March: La Giralda.....Juarranz  
Solo for Xylophone: A Rhythmic Classic.....Green  
John Baumann  
Dance of the Serpents.....Boccalari  
The Star Spangled Banner

The evening performance by the Band will be given as a benefit for the San Francisco American Legion Band which will directly participate in the receipts at that time. In addition to a vast hord

of Legionaires practically every Band in the San Francisco Bay District has reserved blocks of tickets and the military authorities stationed here have promised participation in what will likely be an historic event. Captain Stannard's program for the evening concert is as follows:

Hymn and Procession.....	Busch
Irish Tune from County Derry.....	Grainger
Solo for Saxophone: Marilyn.....	Wiedoeft
Eugene Hostetter	
Elegia: Lament and Glorification.....	Valle-Riestra
Yaqui Dance .....	Alvarado
Variations on a Folk Melody.....	Short
Symphonic Prelude: La Torre Del Oro.....	Gimenez
Kings of the Highway.....	Col. R. J. Burt, U. S. A.
Solo for Euphonium: Le Reve D'Amour.....	Millars
Frank J. Jakubec	
Cashua and Huayno: El Condor Pasa.....	Robles
Solo for Xylophone: La Serenata.....	Metra
John Baumann	

In the afternoon the San Francisco R. O. T. C. Band will join forces with the Army musicians in one or two numbers and at night the Legion Band, one of the best in the West, will also have a prominent part in the program.

**The Pacific Coast Musical Review** hears with much sorrow of the death of Sister Irene, for many years head of the Conservatory of Music of Notre Dame Convent, formerly of San Jose but in recent years located in Belmont. Sister Irene passed away peacefully on September 24th. She contributed greatly toward the splendid progress and educational value of the music department of Notre Dame College which graduated a number of excellent students now well known in musical circles in San Francisco and elsewhere in the country. She was one of the finest and noblest characters it ever was our privilege to meet.

**Mrs. Sigmund Stern**, with her well known generosity, presented to the City of San Francisco on September 16th a three block tract of land in the old Trocadero Rancho near Nineteenth Avenue and Sloat Boulevard which is to be used solely for recreational purposes. Mrs. Stern would like to see this land, including a wooded dell and forming a sheltered bowl, utilized for music, dramatics and pageantry. It will add to the recreational opportunities for children.

**Mrs. Leonard Woolams** and Mrs. Peyton Wyeth Metcalf have issued invitations to a tea to be given in honor of Professor and Mrs. Issay Dobrowen at 1017 Green Street on Thursday afternoon from four to six.

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Capital, Reserve and Contingent Funds \$5,900,000.00			

*The following accounts stand on the Books at \$1.00 each, viz.:*

Bank Buildings and Lots.....	(Value over \$2,120,000.00)
Other Real Estate .....	(Value over \$312,500.00)
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**Dividends on Deposits as declared quarterly by the Board of Directors, are Computed Monthly and Compounded Quarterly, and may be withdrawn quarterly.**



## LA BOHEME

(Continued from page 2, col. 4)

other Mimis and Rudolfs, many of whom have missed the presence of real heart and have accented too greatly the element of bohemianism.

Mueller, who has one of the most appealing voices of the season—indeed of any season—fitted her tones ideally to the demands of the story. Clear, with emotional coloring, she sang *una voce* in spirit, as well as vocally, with Chamlee who was never in better form. This season has seen Chamlee in better condition than for some time past; his roles have all lain happily with his instincts musically and actually, and at no time has there seemed effort to support the demand of characterization, but his Rudolph reached the superior heights.

In Audrey Farncroft are hidden springs scarcely to be suspected. Though her flexible voice has delighted as Gilda and as the Page, in *Masked Ball*, one could not predict for those reasons an adequate Musetta. It is a capricious role in itself, as to requirements of musicality, apart from baring the personal caprices of a light-minded coquette. Farncroft, therefore, has certain gifts not to be attained merely through application or ambition; she realizes psychological factors and Musetta gave her a new outlet, one which tossed itself upon her audience with nsouciance and realism.

Having the advantage of early youth, together with natural pulchritude and much grace, Farncroft was quite irresistible as the tormenting girl who quarreled, loved and flirted with equal gusto, and who changed mood as quickly as a firefly flashes. Her voice is still every light in quality, a pure lyric of coloratura propensities, which one may expect to develop in greater richness with added years. Its rippling and effortless production is not only a constant delight but gives the impression of being ever dependable.

Marcel gave us de Segurula, fast arriving at that point when veneration for his gifts and experience will be his chief attitude towards him. He, the artist no less, as yet, for an impoverished power of vocalization; his Marcel fitted into the cast smoothly, or stage craft is now so deep a part of his subconscious mind that no gesture could be out of place. Reliable Ezio Pinza was the Colline whose Song of the Coast is always a high light of La Boheme, and as he affectionately added his garment to be sold, one felt the pathos of the incident. Picco was Chaunard and the bohemian quartet played with abandon in their careless moments, without smudging the scene with roughness.

The scene of Mimi's death was quiet, lacking all melodrama, and the Rudolph of Chamlee was characterized by restraint though he sent forth an unmistakable vibration of deep grief. Anzio Dell'Orefice, who has been an able and faithful co-conductor for several seasons, held the baton in this era, and the impressiveness of the tire performance must, of necessity, speak for an intelligent guiding hand.

## PACIFIC MUSICAL SOCIETY

The first meeting of the 1931-32 season of the Pacific Musical Society will take place Thursday evening, October 8, in the ball room of the Fairmont Hotel. Mme. Rose Relda Cailleau, president, reelected for her second term, will preside, and the following program, under the chairmanship of Mrs. William Ritter, will be given:

Kajetan Attl, harpist of the San Francisco Symphony Orchestra; Mary Groom-Welsh, contralto, Mynard Jones at the piano. Marin County Symphony Orchestra, with Clinton Lewis, director.

The new officers and directors of the society are: Mrs. Isabelle Arndt Hesselberg, first vice president; Mrs. William C. Day, second vice president; Miss Gertrude Byrnes, recording secretary; Mrs. Henry Kantner, corresponding secretary; Mrs. C. A. Norris, treasurer. Directors—Mrs. Grace Campbell, Mrs. Leon Guggenheimer, Mrs. Walter Janke, Miss Violet Sharp, Mrs. Uda Waldrop, Mrs. E. S. Ware. Mrs. Frank Estudillo is chairman of the audition and membership committees; Miss Dorothy Scholz, Junior Auxiliary; Mrs. John Golden, reception; Mrs. Charles F. Butte, tea.

Allan Wilson, tenor; Allen Bier, pianist; Charles Rosso, violin, will give the program October 22, with Mrs. Eugenia Crowe at the piano.

## NEW PRESIDENT HEADS

SHERMAN, CLAY &amp; CO.

P. T. Clay, F. R. Sherman, and F. W. Stephenson Retire from Active Participation—C. H. de Acres Takes Reins

From S. F. Chronicle

The board of directors of Sherman, Clay & Co., announces the retirement of P. T. Clay, F. R. Sherman and F. W. Stephenson from active participation in the operation of the business and election of C. H. de Acres as president and general manager.

De Acres comes to the company with a thorough background and experience in the retail merchandise field. He was for several years with the Crowley, Milner Company of Detroit and thereafter from the years 1917 to 1927 one of the principal executives of the William Taylor, Son & Co. in Cleveland.

In 1927 he entered the musical merchandise business as vice president and general manager of Lyon & Healy, Inc., of Chicago, which organization is one of the largest retail musical merchandise companies in the United States.

De Acres served as vice president and general manager of Lyon & Healy, Inc., from 1927 until July of this year, when he resigned to accept the position as president of Sherman, Clay & Co.

Clay, Sherman and Stephenson have been engaged in the business for many

years, and since the retirement of Leander S. Sherman in 1924 have, as president, vice president and secretary and treasurer, respectively, been the operating executives of the company.

Clay has been in the Northwest for the past nine months in charge of that territory, while Sherman has been in charge of the California territory. Stephenson has followed the arduous duties of secretary and treasurer for the entire organization.

It is a source of great satisfaction to these executives, they state, to have concluded negotiations with De Acres.

## SMALLENS CLOSES HIS SYMPHONY ENGAGEMENTS

Four Concerts at Hillsborough and San Francisco Bring Young Conductor Praise

By ANNA CORA WINCHELL

In closing his guest appearances with the San Francisco Symphony Orchestra, August 11, Alexander Smallens left a most favorable impression on his audience. Four concerts, divided between Hillsborough and this city, demonstrated Smallens as a musician of earnestness and experience, with a sufficiency of youth still ahead in which to make great expansion. The programs of August 9, at the outdoor theater, and of August 11 at the Civic Auditorium were identical. It was interesting to compare the two, for, even with a considerable acquaintance with the music world in lines of operatic and symphonic conducting, Smallens grew, before us here, continually toward a better pacing and more elastic interpretation.

At Hillsborough, he gave the Dvorak New World Symphony with much feeling and nicety of coloring; at the city concert, he brought it in masterly manner to a greater understanding for those who heard, and extracted the finer melodies with finished phrasing. It well deserved the long and cordial applause.

The Brahms Academic Festival Overture was filled with optimism such as might have burst from the lungs of healthy youths who inspired Brahms to this work. The Weber-Weingartner Invitation to the Dance was most beautiful in its revelation of happiness and gracefulness; on hearing this lovely work, many revert in thought to the incomparable Pavlova whose exquisite interpretation of Weber's fancy has doubtless added to its memorableness. The Good Friday Spell, from Wagner's Parsifal, showed Smallens in careful consideration of the prayerful text; he gave it with reverence and studiousness.

Finlandia, that mighty picture of Northern tumultuousness, showed the orchestra in good fettle for the needed interpretation. The brasses which some-

times cause us consternation by over enthusiasm were, in this case, toned on par with other instruments, where the great climaxes of storm ensued and where their accents were outstanding without blare. It is an impressive work, and Sibelius' name would live through it, alone, had he given no other splendid scores to the music world. Smallens received an enviable applause, one deserved and bestowed without stint.

## THE STORY OF A RADIO STAR

By Carl T. Nunan

Over in Baltimore Park, Marin County, where the spacious grounds of her home nestles in the shadow of majestic Mount Tamalpais, which towers over twenty-six hundred feet into the California sky, she is known as Mrs. Frank Avery—to radio fans up and down the Pacific Coast, as Eva De Vol, the "girl with the liquid voice of silver."

We refer to KPO's leading staff coloratura soprano.

The story of Miss De Vol, is as intriguing as it is interesting—it reveals a determined struggle to overcome great odds—with success as the climax.

Her father was a bandmaster—her mother a singer and both gained considerable recognition in their respective fields. At the age of five years, Eva De Vol was making public appearances in New York doing the proverbial singing and dancing act. Then she was taught the tricks of string and bow, but little Eva preferred to sing, and although she mastered the violin and played it for many years, she now devotes her entire time to singing.

When she was fifteen years of age, romance entered her life—she eloped and when next her parents heard from her, a week later, she was in New Mexico, happily married. There was no parental interference—her family had met the man of her choice, Frank Avery, had recognized in him a man of sterling qualities and blessed the marriage, knowing that the young Scotsman would make an ideal husband.

Fortune did not smile on him in those days as it was to do in later years, but with that wily scotch ability, an inheritance of every scotchman, he managed to set aside enough of his earnings to assure his young wife a real and thorough training in the vocal art. His faith, encouragement and inspiration have been well rewarded—for Eva De Vol, according to critics has no peer. Among the teachers he provided were George Tyler of Duluth, Herman Devires of the Chicago Musical College and the famous Oscar Sanger of New York.

When she made her debut in opera with the National Opera Company of New York in 1919 it marked the first appearance of a career that was to gain

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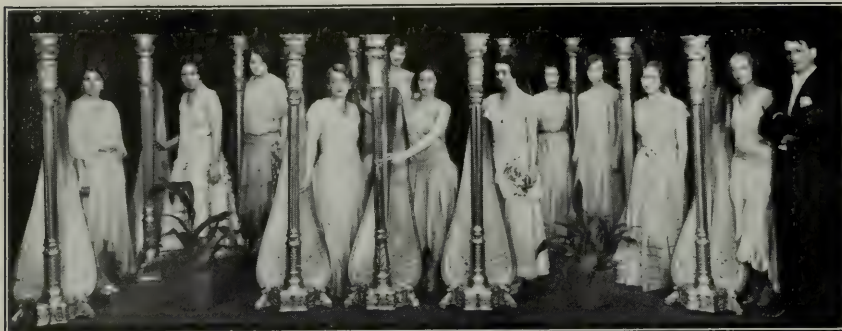
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for her a world reputation behind the footlights of the operatic stage. Among the many operas in which she has starred are Faust, Rigoletto, La Bohème, Carmen, Andrea Chenier, La Amico Fritz and others. At the conclusion of several successful seasons Miss De Vol, was induced to enter into a vaudeville contract and was billed as "The Girl With the Liquid Voice of Silver," a sobriquet which has followed her into the radio field.

The wonder of it all is that in the busy life she was leading, Miss De Vol, or Mrs. Avery, if you will, found time to care for and raise her two daughters, a fact made possible only by that remarkable husband of her's. Together they worked out the problem with success. Both daughters are talented musicians, and her eldest daughter recently wrote and produced the school pageant for the Marin Junior College. Avis the youngest daughter is a brilliant pianist.

A few years ago, while visiting in California, the Averys made a trip

through Marin County's scenic wonderland and there found a home that was the ideal of their dreams, with the result that they moved to their present home and have settled permanently at Baltimore Park.

Hobbies are a habit with Miss De Vol—swimming, horseback riding, tennis and many other outdoor sports claim her attention. And when not busy broadcasting on many of KPO's stellar programs, she can be found tending her flowers which run riot in a melee of gorgeous colors in the spacious garden that surrounds the Avery home.

### A FESTIVAL TOUR FOR MME. SCHUMANN-HEINK

Ernestine Schumann-Heink, great artist and good mother, has been prevailed upon by Frank W. Healy to make a Festival Tour of California commencing with a Gala Concert Sunday afternoon, October 4, at the Dreamland Auditorium, San Francisco.

With her eternally beautiful voice and her good-humored friendliness, Madame Schumann-Heink is one of America's greatest institutions. Singers galore have come and gone but none could in any way impair the lustre of Schumann-Heink since the day when Maurice Grau first introduced her to the patrons of the Metropolitan's Golden Horseshoe as "a new and phenomenal contralto."

For her Festival Tour, at which popular prices will everywhere prevail, Madame Schumann-Heink will have the assistance of Alexander Kisselburg, baritone; Mischa Gegni, 'cellist; and Marie Hoffman, pianist.

### ISSAY DOBROWEN

(Continued from page 1)

He believes in the old classics, but also wants to introduce the new works inasmuch as he feels that San Francisco should hear the compositions heard elsewhere, even though they may not

always coincide with the taste of the hearers. He has a number of such novelties in his possession. He also will introduce some of his own works of which the piano concerto to be presented this Friday at the first concert of the season will be the first one.

He will conduct in San Francisco until January when he will leave for Rochester, N. Y., where he will conduct on January 9th. He will then leave for England where he will conduct three or four concerts a week including London, Edinburgh and Glasgow. From there he will leave for Germany where he will conduct twelve of the famous Museum Concerts which represent half of the entire season. After that he will conduct in Mannheim, Karlsruhe, Nuremberg, Stuttgart, Dresden, Berlin (3 concerts) and finally he will give concerts in Sweden and Norway during two weeks in June.

After that he will return to San Francisco to direct his first entire season of six months.

**C**ITIZENS of San Francisco interested in music should enthusiastically and energetically work for the election of Angelo J. Rossi as Mayor of San Francisco. Throughout his official career . . . as Supervisor, Chairman of the Finance Committee, and Mayor . . . Mr. Rossi has given his wholehearted endorsement and support to the policy that the Municipality should assist in giving the people of San Francisco an opportunity to hear the San Francisco Symphony Orchestra, together with world-famous artists at prices within the reach of everybody—rich or poor, young or old.

Audiences of from eight to ten thousand people have attended the Municipal Symphony Concerts during the last ten years. This means that nearly 50,000 people attended in one season or 500,000 in the ten years of the existence of Municipal Concerts.

Next year the War Memorial Opera House will be finished. It is absolutely essential that a Mayor, who has proved himself sympathetic to the cause of music, should be at the head of the City Government at that time. The Civic Music League, now enlisting fifty thousand music loving voters, stands unanimously behind Mayor Rossi.

But, although Mayor Rossi has always been a friend of music, the support of the music loving voters would not be justified if he had not also proved himself an honest, able and loyal administrator of the City's affairs.

CIVIC MUSIC LEAGUE



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Pacific Coast

# Musical Review

ESTABLISHED OCTOBER 15, 1901

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SAN FRANCISCO, CALIFORNIA, OCTOBER 10, 1931

TEN CENTS

## TWENTY-FIRST SYMPHONY SEASON BEGINS WITH THOUSANDTH CONCERT

**Tivoli Opera Packed When Issay Dobrowen Wields Baton at Anniversary Program—Conductor's Piano Concerto Interpreted by Frances Nash—Work Shows Exceptional Skill and Notable Individuality of Expression—Schubert's C Major Symphony Conducted With Faithful Observance of Accepted Traditions.**

By ALFRED METZGER

Under the direction of Issay Dobrowen the San Francisco Symphony Orchestra gave its 1000th concert at the Tivoli Opera House Friday afternoon October 2d thereby beginning its twenty-first consecutive season. The public interest in this event was shown by the fact that the house was completely sold out. A special program had been arranged for this occasion beginning with Prelude to Die Meistersinger, selected because the first program, starting the new regime of the Musical Association twenty years ago, also had as its introductory number this effective Wagner composition.

The opening number was followed with a Concerto for piano and orchestra by Issay Dobrowen, the newly appointed conductor of the San Francisco Symphony Orchestra, and interpreted by Frances Nash, pianist. This work received its first performance in America at this time. The concluding number of the program was Schubert's Symphony in C major. Mr. Dobrowen received a cordial welcome upon his entrance as well as at the conclusion of the first part of the program which at the same time was after the performance of his concerto.

It is hardly possible to review the opening event of a new season in a spirit of detailed criticism. This year it is particularly difficult inasmuch as the orchestra appears in a new auditorium and presents a number of vital changes. Among these are the addition of new members, changes of position among the old members and a new concert master. Nathan Abas has been selected for this responsible position and so far has given an excellent account of himself.

During the intermission J. B. Levison, president of the Musical Association of San Francisco, introduced Frank Deering one of the founders of the organization who related statistical facts regarding the growth of the San Francisco Symphony Orchestra from a small beginning, as to the number of musicians and concerts as well as financial support, to its present ambitious pretensions.

The Meistersinger prelude was a particularly appropriate selection to accentuate the festive spirit of the occasion. It was interpreted with the necessary dash and fire and evidently made an excellent impression upon the audience. Mr. Dobrowen's piano concerto re-

ceived an intelligent and technically smooth interpretation at the hands of Miss Nash as well as of the orchestra. It is a work of exceptional ingenuity of construction. It is quite conventional in style, although very intricate and at times "tricky" in theoretical treatment. There are a number of sustained solo passages for the piano while the orchestra is frequently entrusted with extended instrumental dissertations without the piano.

During the instances when piano and orchestra play together the composition does not stress the solo instrument par-

ticularly. At such times Mr. Dobrowen swerves somewhat from the traditional piano concerto treatment and, instead of accentuating the solo instrument, he blends the piano part with the orchestra ensemble. The composition is skillfully constructed, particularly so in regard to instrumentation. It is rich in tonal color and attains frequent bursts of telling climaxes.

While there are occasional passages of reminiscent leanings in the main the work is decidedly individualistic. It is quite melodious and rhythmically virile. Throughout the work there is not-

iceable the skill of the craftsman who possesses a natural instinct for musicianly construction. Somehow we could not obtain a very clear impression of the artistic possibilities of the piano part. This may be due to the restrictions of the soloist who may not possess the necessary technical or musicianly qualifications that can bring out the character of a composition sufficiently clear to emphasize its artistic message. Technically, however, Miss Nash deserves nothing but commendation.

Mr. Dobrowen gave the Schubert symphony an orthodox reading. He was particularly successful in accentuating the rich beauties of the two andante movements which he shaded with delightful discrimination. He dominated the orchestra in a manner to obtain precision and response to his moods and unquestionably earned the confidence of his hearers. When anyone tells you that it is possible for an orchestra to play without a conductor he does not understand the musical relation between the same and the musicians. Among eighty-five men there are eighty-five different impressions as to how to interpret a composition. The conductor has but one object in view and that is to concentrate the musical intelligence of every player to conform to his own view of the composer's intention. Mr. Dobrowen accomplished this purpose.

### S. F. MUSICAL CLUB CONCERT

A concert will be given by The San Francisco Musical Club Thursday morning October 15, 1931 in The Community Playhouse of The Western Women's Club at 10:45 o'clock.

The program will include Grace Thomas, Flutist, as guest artist accompanied by Opal Hiller at the piano, Hazel G. MacKay, Soprano, Margo Hughes at the piano, Flora Snyder Boyd, Pianist, and a trio including Grace Porter Neff, Soprano, Mrs. Horatio F. Stoll, mezzo-soprano, Mrs. Byron McDonald, contralto and Mrs. F. E. Blickfeldt at the piano.

A Music Current Event Section has been formed which meets the fourth Thursday of each month under the direction of Miss Olive Hyde. Founders' Day will be celebrated the evening of November 5 at eight o'clock. The program will be a "Fete Internationale" and will be followed by a buffet supper and dance.



CARL T. NUNAN

Far Western Manager of the Atwater Kent Foundation and Publicity Director of KPO delivering a message from Atwater Kent to Congressman Arthur M. Free, ranking member of Congressional Radio Committee

(See p. 7, col. 2)



## AMERICAN ARTISTS FEATURED

Two distinguished American artists will be the opening attraction of the tenth season of Municipal Concerts which will begin on Tuesday evening October 27th at the Civic Auditorium under the auspices of the Mayor and Board of Supervisors.

These two artists will be Alice Gentle, internationally known as an operatic and concert soprano, and Charles Cooper, a pianist who has conquered for himself an enviable position at home and abroad.

In addition to her triumphs on the operatic and concert stage Miss Gentle has more recently been identified with moving pictures and radio thus adding to her already extensive circle of admirers.

Charles Cooper, by means of his intimate and authoritative interpretations of classic piano literature, has justly earned for himself the hearty endorsement of press and public in both this country and Europe during the last few years.

In addition to these soloists, and others of world repute who will appear in subsequent concerts, the San Francisco Symphony Orchestra of eighty-five picked musicians will participate in these five Municipal Concerts. During the rest of this year Issay Dobrowen will be the conductor and afterwards Basil Cameron will wield the baton.

From forty to fifty thousand people each year have attended the Municipal Concerts during the last nine years making a total of nearly half a million attendants and this year, judging from the advance reservation of season tickets, will be no exception. It is safe to assert that nowhere in the world can concerts of such unquestionable merit be heard at such moderate prices.

## Municipal Concerts

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JOSEPH SZIGETI SOLOIST  
AT SYMPHONY CONCERT

Joseph Szigeti, noted Hungarian violinist, will be the guest artist of the San Francisco Symphony Orchestra at the second pair of concerts to be given Friday and Sunday afternoons at the Tivoli Opera House.

In announcing Szigeti, Issay Dobrowen, conductor, offers him as one of the outstanding soloists of this season. Although this is Szigeti's sixth American tour, it will be his first visit to San Francisco and his only appearance here at this time.

Added interest centers in his engagement here with the Symphony inasmuch as he will be heard in Beethoven's Concerto in D Major for violin and orchestra, the same number that he gave last season with the New York Philharmonic Orchestra in a nationwide broadcast. That concert, conducted by Toscanini, aroused much comment.

The second number is Berlioz Symphonie Fantastique. This latter work, long missing in the concerts of the Symphony, was last offered ten years ago.

Szigeti has been described as "Hungary's greatest violinist." He was declared by Olin Downes, New York critic, to be "an individuality—a violinist whose art is more than an episode of a season."

Szigeti has played with every orchestra in the east and middle west in one season having had the distinction of being re-engaged by both the New York Philharmonic and Philadelphia Orchestras. In this country he has appeared under Stokowski, Koussevitsky, Stock, Gabilowitsch, Mengelberg, Klemperer, Furtwaengler, Bodanzky, Sokoloff, Reiner, Ganz, Verbrugghen and Harmati. In Europe he has been heard with conductors Nikisch, Richard Strauss, Bruno Walter, Abendroth, Busoni, Max Reger, Ysaye, Krauss, Molinari, Furtwaengler, Mengelberg, Arbos, etc.

The deep musicianship of Szigeti is backed by technical facility of the most dazzling order. He has an apparently limitless and effortless supply of "fireworks," but he never exploits them for their own sake. To hear him play a Bach sonata for the violin alone is to experience the high point in the combination of profound musical feeling and absolute command of every factor in violin playing. And whether it is Mozart or Block, Beethoven or Paganini, Corelli or Prokofieff, the music of Szigeti invariably is distinguished by complete mastery of the composer's style. Szigeti is no "specialist." He has "a style for every work."

On Friday evening, Oct. 23rd the Symphony will give its second popular concert.

**The Joseph George Jacobson Piano-Class** will hold their next meeting on October 9th at the residence-studio of Mr. Jacobson, 527 43rd Ave. Ten students will play the Variations on Mary had a little Lamb in the style of ten composers by Edward Ballantine. Besides other numbers each student will play a composition by Jacobson. Those who will take part are Oreallia Orsland, Leon Schiller, Janice Rose, Betty Nacht-Cohen, Bobby Strolitz, Violet Neimi, Eloise De Vaux, Ladene Moore, Dorothy Heinrich, Betty Casey, Juanita Van Slyke and Mary Frances Shores.

NATIONAL FEDERATION OF  
MUSIC CLUBS' MEETING

Local music organizations are taking an active interest in the annual Fall meeting of the National Federation of Music Clubs which convenes in Hot Springs, Ark., the week of Oct. 25th to 31st. Many of the problems of music will come up for discussion on the conference program.

Each state is entitled to two representatives, a director and president of the State Federation. The schedule of conferences announced by Mrs. Elmer James Ottaway, national president, is illustrative of the scope of the meeting.

Sessions will be devoted to a discussion of many phases of music education involving the Federation 1931-32 Course of Study on American Music, Municipal Music Subsidization, Music Settlement, Pageantry, School and Church Music.

The work of the Junior Division, consisting of some 2000 clubs throughout the country with an estimated membership of 100,000 young people, will be presented preceding a pageant to be staged by the public school children of Hot Springs on the mountainside opposite the Arlington Hotel, convention headquarters on Tuesday, Oct. 27th, illustrating one of the important activities in the Federation's program.

The program for Wednesday, Oct. 28th, consists of conferences of the Department of Extension, conducted by Mrs. H. L. Miller of Madison, Wis., finance by L. E. Behymer of Los Angeles and publicity.

American folk music and state research and festivals will be one of the principal subjects of discussion at the meeting Thursday, Oct. 29th with Mrs. Annabel Morris Buchanan, Marion, Va., chairman.

The Arkansas Federation members are planning an extensive hospitality program for the visiting dignitaries of the national organization. There will be sightseeing trips, teas, a formal ball, a motor boat ride on Lake Catherine, garden parties and other diversions.

LIGHT OPERA SEASON  
WILL BEGIN NOVEMBER 2

With rehearsals of Sigmund Romberg's beautiful operetta, "Maytime," actually under way; with public sentiment solidly in its favor; and with the realization that light opera will be as welcome here as a friendly face in a desert, the San Francisco Light Opera Company is enthusiastically preparing for its premiere at the Geary Theatre, Monday night, November 2, 1931.

Light opera companies are the staple musical diet in all large cities of Europe and in many of the smaller musical centers of France, Germany, Austria, and elsewhere. This because light opera is the most popular form of musical entertainment, combining as it does melody, poetry, humor, color, and action. There is an enchantment of youth about it, and magnificent performances of light opera, with our own people, will quickly place San Francisco in a dominant position as a happy and contented community.

San Francisco has a great public that cares sincerely and deeply for light opera, and it has a world of musical and dramatic talent anxious to express itself. There are no light opera companies traveling, the transportation being too



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great; therefore, the San Francisco Light Opera Company is the product of a local necessity.

San Francisco will profit greatly from having its own light opera company, which will spend 94% of every dollar of income right here in San Francisco; and the generous support and "helpful helping" of youthful singers on their upward road is a far more beneficial act than the bestowing of indiscriminate charity. One hundred talented singers, chosen in competitive audition, and with female beauty predominating, comprise the San Francisco Light Opera Company. Many of these singers have voices of grand opera calibre and will use the San Francisco Light Opera Company as a stepping stone to grand opera.

In addition to Fred Scott, star of screen and stage, and Audrey Farncroft, prima donna soprano, the San Francisco Light Opera Company will present in "Maytime" Virginia Phillips, formerly Charles Dana Gibson as the perfect type of feminine girl; Arthur Cunningham, baritone; Carl Kroenke, Inez Bauer, Emily Hardy, Emily Hoffman, Lloyd Lester Folli, Margaret La Belle, Thomas Glynn, Hubert Hersom, Irma Lowell, Thomas Hughes, Bob Macpherson, Carmen Saucedo, Arthur Russell, Edward Bird, Muriel Clark, Lella Webb, Lorna Claire, and others.

## GRACE MOORE COMING SOON

Flaxen haired Grace Moore, the delightful soprano of the Metropolitan Opera Company, whose rise from church singer in Tennessee to a place of stardom in grand opera has been a typical American achievement, is due for her first western appearance at the Tivoli Opera House, Saturday night, October 31.



# Pacific Coast Musical Review

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SAN FRANCISCO

Phone SUtter 6882

*A weekly publication devoted to the interests of the musical profession  
and public of the Pacific Coast*

ALFRED METZGER, Editor

ANNA CORA WINCHELL, Assistant Editor

JOHN G. VOGEL, Business Manager and Editor of Home Department

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Vol. LVII

OCTOBER 10, 1931

No. 1

## SAN FRANCISCO SYMPHONY ORCHESTRA

When J. B. Levison, president of the Musical Association of San Francisco, introduced Frank Deering, one of the founders of the San Francisco Symphony Orchestra, he stated that the speaker would be better able to expand upon the growth and success of the orchestra than he (Levison) could. On the other hand Mr. Deering accused Mr. Levison of too much modesty. Listening carefully to Mr. Deering's remarks we feel that modesty seems to have been the keynote in both instances, for what we consider the greatest objects attained by the symphony concerts in these twenty years were never touched upon on this occasion.

In the first place during these twenty years the San Francisco Symphony Orchestra represented the foundation upon which the entire musical edifice of the community has been erected. The first four years were negligible in results. They were only preparatory to what was to follow. Henry Hadley was an excellent musician whose compositions must be regarded as being among the foremost musical literature contributed by American composers. As a conductor, however, he did not succeed in implanting his authority upon the musicians nor in bringing many people to the concerts. As Mr. Deering stated, only from seven to eight hundred people attended each of the ten or eleven concerts given at that time during the first season.

Examination of the records will show that instead of increasing this attendance diminished per concert until the end of the fourth year. The speaker continued in saying that today sixty concerts are being given and during the twenty years \$1,334,000 was received from the sale of tickets. According to the views of this paper we do not regard this as anything worth bragging about, for when it is considered that a thousand concerts have been given this would bring the ticket sale to only \$1,334 per concert. Now the majority of these thousand concerts were given under the leadership of Alfred Hertz. Not until Mr. Hertz wielded the baton in San Francisco did the city really support symphony concerts in large numbers. In other words it required the hand of authority and genius to start the fires that eventually resulted in the conflagration of universal musical appreciation in this community.

But had it not been for the Musical Association of San Francisco Mr. Hertz would never have had an opportunity to show the city what real symphony concerts are like and consequently the San Francisco Symphony Orchestra, as had been the case time and time again in the past, would have gradually discontinued its season until another ambitious enthusiast would have started it again. But the symphony concerts became the axis around which everything musically important revolved. The municipality, through supervisor J. Emmet Hayden, became interested in the symphony orchestra and thus the audiences that used to be limited to the capacity of a theatre seating 1,800 people grew to the immense proportion of eight and ten thousand and a concert.

Then came the organization of the San Francisco Opera Company with Gaetano Merola as general director which relied upon the symphony orchestra as its musical nucleus and built upon this foundation the present association which just finished the most successful season since its existence.

Without the Musical Association and the San Francisco Symphony Orchestra it is doubtful whether the San Francisco Opera Association would have had the courage to give twelve different operas during a season with a minimum of rehearsals. Therefore to the perpetuation of regular symphony seasons was added presentations of operas every year so far during a period of nine years and these successful seasons made it necessary to build an opera house. This construction of the opera house has been dragged along for some time, but at last it shows evidence of completion and we would not be surprised to find it completed next year. Then at last there will also be a home for the symphony concerts.

Without the Musical Association and the symphony orchestra there would not have been any summer symphony concerts when famous conductors from all parts of the world are guests in San Francisco and when thousands of people have an opportunity to hear symphony concerts at prices so moderate that every man, woman or child can afford to hear them. The knowledge gained by listening to the world's foremost conductors interpret the classics, each in his own way, naturally adds to the musical taste and knowledge of the community.

While the symphony orchestra, thanks to Mr. Hertz' leadership, has been responsible for the organization of regular opera seasons, interest in music and in the opportunity to hear the world's great conductors, it also has contributed to the organization and support of the Chorus under the direction of Dr. Hans Leschke and last, but not least, to the possibility of giving regular seasons of chamber music. At first Elias Hecht selected four leading musicians from the symphony orchestra and later Nathan Abas assumed this great responsibility. The Musical Association of San Francisco, which has supported the San Francisco Symphony Orchestra for twenty years, has been possible to lay the foundation for practically every other musical enterprise now making San Francisco responsible throughout the world.

Therefore it should be apparent to everybody that the financial success of the Musical Association is no accident. Its condition is expected to continue. If you weaken the foundation you weaken the entire structure and if this weakens the structure the collapse of the edifice, it will be too late to regret. The success of the San Francisco Symphony Orchestra is the basis of every major musical activity in the city. You cannot have without a well established successful symphony orchestra any large proportion is possible in any other musical activity.

For this reason we can not understand why the symphony orchestra is dependent upon only two or three patrons. Surely a city of from six to seven hundred thousand people include more than two or three hundred millionaires. A hundred thousand dollars upward to a symphony orchestra is nearly a thousand guarantors. What is the fault? Who is inspired by a temporary splurge of generosity who could easily afford to make the difference between the extent of deficits, but who fail to do so? It is the ignorant people of means to support its thing is radically wrong and the musical enterprise is in danger.

## CLUB FEDERATION MEETING

The regular meeting of the Board of Managers of the California Federation of Music Clubs was held at the Palace Hotel, Thursday, September 24, 1931.

Mrs. Horatio Stoll, presiding. Those present were: Mrs. E. G. Kerfoot, Mrs. Warren Egbert, Mrs. Cecil Hollis Stone, Mrs. Carmen Obarrio Fitzgerald, Mrs. John McGaw, Mrs. Glenn Woods, Mrs. Lillian Birmingham, Mrs. Harry S. Haley, Mrs. Byron McDonald, Miss Estelle Carpenter, and Mrs. Mary Shaw.



MUSIC WEEK PIANO CONTEST

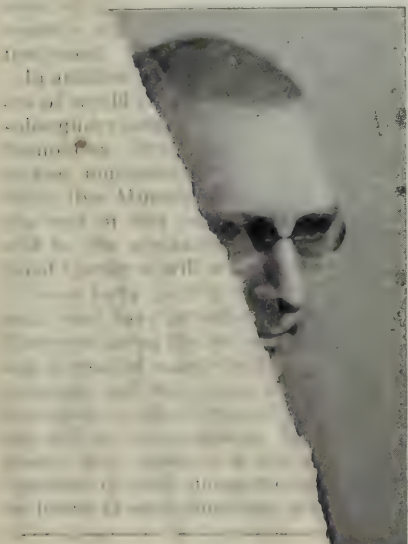
Henrik Gjerdrum, who successfully has been program director of the Annual Music Week Piano Contest, has again been appointed Chairman for the piano contest to be held in the Civic Auditorium in May 1932.

He is assisted by a group of prominent San Francisco musicians. The majority of those giving their services belong to the San Francisco Music Teachers' Association. The program is arranged as follows:

Contest Program

CLASS NO. 1: (Age 6 and 7 years)  
Sonatina, Op. 157, No. 4. Spindler  
(and) Birds' Frolic .....Fontana  
(or) Yellow Butterfly ....MacLachlan

CLASS NO. 2 (Age 8 and 9 years)  
Canzonetta .....Dussek  
(and) Will o' the Wisp.....Jungmann  
-> Elfin Dance, Op. 12, No. 4.....Grieg



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TUESDAY EVENING - OCTOBER 27  
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TUESDAY EVENING - OCTOBER 27  
BENIAMINO GIGLI  
TUESDAY EVENING - OCTOBER 27  
RENEE CHEMET  
WEDNESDAY NIGHT - 11  
MAYOR ANGLIS  
TUESDAY EVENING - OCTOBER 27  
JOE SAN FRANCISCO SUPERVISOR  
THURSDAY EVENING - OCTOBER 29  
JOHN J. COUGHLIN  
A BROADWAY  
THURSDAY EVENING - OCTOBER 29

red throughout America and whose recent stage vehicles were The Night Watch, in which he co-starred with the late Jeanne Eagles, To Love, A Woman's Virtue, Drifting, Nice Women, and The Royal Bed, heads a large and distinguished cast of players which includes, John Ince, Leon Waycoff, Mary Alden, Edna Bennett, Howard Nugent, Carlton King, Haleene Hill, Harold Nelson, Arthur Foster, Wilbur Higby and many others.

Precedent, is rated by New York critics as the best drama offered this season. It's first production was at the Provincetown Theatre, New York. It became a hit over night and had to be moved to a larger theatre. Capacity audiences greeted every performance.

Precedent, is in a prologue, eight scenes and an epilogue. There are twenty-two characters in the play—a remarkably large company—with a production that is lavish and perfect in every detail. The producer has also introduced many novel features of stagecraft. This had to be done in order to cope with the swift action of the play.

The Curran Theatre management wishes to lay particular stress on the fact that Precedent, cannot be extended beyond the two weeks allotted to the engagement.

BY WAY OF CORRECTION

In the Pacific Coast Musical Review of September 23rd, in an editorial regarding the death of Ferris Hartman, we stated that "Ferris Hartman, having popularized comic opera during a period of twenty-five years at the old Tivoli Opera House, by reason of his proficiency in accentuating the humorous element of a light opera, naturally has been partially responsible for interesting thousands of people in light opera."

As a matter of fact Ferris Hartman was not active at the Tivoli for the period of twenty-five years. He was only there for six years. We confused the entire existence of the Tivoli's wonderful activities, which lasted more than twenty-five years, with Hartman's connection with that institution.

Following the above lines we also said: "The Tivoli Opera House, however, through its success gained from light opera, was able to give short seasons of three months of grand opera and it is this combination of light and grand opera that has been responsible for the establishment of a musical taste in this community which makes regular symphony and grand opera seasons possible at this day."

Some of our friends misunderstood this reference to the Tivoli's influence



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by mistaking it to mean Hartman's achievements. Of course, if Hartman had been associated with the Tivoli for twenty-five years this assumption might be justified. We are correcting our statement to place the real credit where it belongs, namely, upon the Tivoli Opera House and its management so ably conducted in the last and most prosperous years of its existence, by W. H. Leahy. Ferris Hartman was only a cog in the machinery, although a most effective cog.

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# RECOLLECTIONS OF THE MUSICIANS' CLUB

By John Haraden Pratt

(Continued from Issue of August 11)

I am sure that Mr. Henley fully expected another year in the President's chair; but see how gracefully he accepts the election of the new board of officers, for himself and the other retiring officers.

A few years previous we had called on Mr. Hertz at his home at Seaclyff, to ask him to be the president. He said that he was so busy that it would be impossible for him to attend to the duties of the office, but, he added, "I would be glad to help the Club in any way I can." He cited a case that he knew of in which a New York club elected a president with the understanding that although the president lent his name and influence to the Club, the work was done entirely by others. On such a basis, Mr. Hertz would be willing to serve us. However, at that time, there was no encouragement to enter into such an arrangement, and the matter was dropped.

I was told that he made some such stipulation in December, 1928. Yet, upon becoming our chief officer, he evidently became imbued with zeal. He saw, also, the chance of carrying out his plan to create a Ladies' Auxiliary to the Musicians Club, that must have been a great gratification to him.

The new interest was very natural when he had the opportunity and power to do things. I even heard him say later that he had always wanted to become President.

At a meeting of the Club, December 23, 1928, which was another Ladies' Night, arranged by Alfred Metzger, the new board was inducted into office.

It will be seen that these last remarks are retrospective, and that the summer vacation of 1929 succeeded the May dinner. Below is a part of the next Invitation.

San Francisco, October 14, 1929

Dear Fellow Member:

Our September dinner had to be postponed, as in past years, on account of holidays and opera season, but the total number of our dinners throughout the year does not suffer, as generally we had an extra meeting in June.

Our October dinner will take place Saturday, October 26, at 7:00 o'clock at the Gold room of the Bellevue Hotel, Geary and Taylor. One dollar per plate.

Thomas Vincent Cator, distinguished American composer, will address the meeting on: "The Aura Modality Scale," a subject that should draw the interest of every progressive musician.

The Nominating Committee will also be elected.

The Council has unanimously elected Caryl van Hulst and Walter L. Gough, and reelected Arthur Conradi and Pierre Douillet as active members.

Thomas Vincent Cator's exposition of "The Modality Scale" was a decidedly novel, entertaining, and instructive lecture, beautifully shown by his playing up and down the piano in similar and contrary motion of the most obtruse scales: not the obvious that we are accustomed to. The surprises he gave us in his smooth, flowing style were quite thrilling.

Now, Mr. de Vally, the Vice-President, on whom fell a good deal of work, became very busy planning for the November and December meetings. The first was a joint affair of the Ladies' Auxiliary and the Club on Nov. 30th. It was informal. The price was \$1.00. The guests of honor were Arthur Friedman and Paul Kochanski. A short program was put on by Mr. Johansson and Mr. de Vally.

The Nominating Committee, chosen to select officers for the ensuing year, had for its chairman, H. B. Pasmore: the other two members were Victor Lichtenstein and Chas. J. Lamp.

Quoting from the Invitation to the November meeting, we learn:

"The Christmas Dinner plans are going right ahead, with a committee from the Ladies' Auxiliary co-operating. It is a little early to make definite announcements regarding it, suffice to say it is to be quite an elaborate affair in the Old English ceremony and the cast of characters will include a Turkey, accompanied in a processional by a chorus of Trained Madrigal Singers, also Santa Claus, himself, will be present and he will have a tree with a gift for everybody present, whether he or she believes in him or not."

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## THE HARP

By Vojmir Attl



Stella Mattutina .....	Renie
Sur le Lak .....	Godefroid
Impromptu Caprice Op 9.....	Pierne
5th and 6th year	
12 Etudes .....	Thomas
15 Studies .....	Trnecsek
Concerto for harp and flute	
Op 299.....	Mozart
C sharp minor Prelude.....	Rachmaninoff
Konzertstueck .....	Pierne
Fantasie Op 95 .....	St. Saens

## TELL IT TO MOTHER AND DAD

What kind of an instrument is the harp?

What is the chief difference between the modern harp and the kind played a century ago?

What rule must a singer observe to sing successfully over the radio?

What instrument broadcasts best over the radio?

What composition made an old Viennese folk song popular?

Who composed the Blue Danube Waltz? The Vagabond King? Oberon? March of the Dwarfs?

Who conducts the Philadelphia Symphony Orchestra? The Standard Symphony Orchestra?

What is the name of the ship on which Columbus sailed from Spain to America?

(Answers to the above questions are in this issue of the Review.)

## HOW'S YOUR MIKE VOICE?

By Howard I. Milholland

Program Manager Pacific Division,  
NBC



The great opera singer stepped majestically up to the microphone, took a deep breath and launched out on a long and difficult aria which resounded through the broadcasting studio like a soprano tempest.

The man in the monitoring booth jumped up and began wild gesticulations which finally caught Madame's attention.

"Stop that man!" she demanded. "He's making faces at me!"

The audition stopped, while it was explained to Madame that the "faces" were admonitions not to sing so loudly.

"I sing too loud?" she demanded. "Me? Nonsense; you cannot sing opera too loud!"

There were further explanations; more and more impatience on the part of Madame, and the audition came to an abrupt end as the prima donna flounced out, declaring she would have nothing further to do with radio. Which was just as well, for the poor lady did not realize that the audition board felt

the same way about her. A voice worth thousands of dollars a night on the stage of the Metropolitan was absolutely worthless so far as the microphone was concerned.

Some singers, less assured of their own perfection than Madame, go further than she did, and ask why their voices are not acceptable to the imperious little black box which is the magic door leading into millions of American homes. Many of them, once they realize that singing into the microphone is a far different thing from singing into a concert hall or theater, learn to use the new medium by obeying a few simple rules.

One of these is to gain complete control over high and low notes, keeping within the limits which radio imposes. Some singers cannot do this without having the resulting tones flat and insipid.

The singer who wants to succeed in radio should think of the microphone as a sensitive-eared person, fairly close to him. If he sings as he would to such a person, modulating his voice so that he will not offend this sensitive ear, at the same time keeping as much color and warmth in his voice as possible, there is no reason for him to fail.

The best teacher in the world for a would-be radio singer is not a vocal coach, but a violin. The violin has everything which is desirable in the human voice—emotion, richness of tone, strength, sweetness and clarity—and it never shouts into the microphone!

## FOR YOUR INSPIRATION, EDUCATION AND RECREATION TUNE IN ON:

Friday, October 9

6:30 to 7:00 P.M.

Station KGO

Germany, Spain, Vienna and America are represented in the Armour program. Under the baton of Josef Koestner, an orchestra will open the program playing "Fiesta" by Samuels. Padilla's "My Toreador," recalling dark-eyed senoritas' weaknesses for bullfighters; "Caprice Viennois," an old Viennese folk song made popular by Fritz Kreisler, and "Down South," will feature a group of singers and the orchestra.

### Program

Orchestra—Fiesta .....	Samuels
Soprano and Tenor Duet—Deep in My Heart—"The Student Prince" .....	Romberg
Orchestra—My Toreador .....	Padilla
Quartet—Soldier on the Shelf .....	Myers
Orchestra—Caprice Viennois .....	Kreisler
Soprano and Quartet—My Old Kentucky Home .....	Foster
Orchestra—Wedding of the Winds Waltzes .....	Hall
Orchestra and Singers—Down South .....	Myddleton

Sunday, October 10

6:30 to 7:00 P.M.

Station KGO

### THE FIRST NIGHTER

Sparkling romance in the local room of a large newspaper is the story behind a new play, "Print the News," to be presented in the First Nighter program from the NBC Chicago studios.

Sunday, October 11

8:15 to 8:30 P.M.

Station KGO

### SPLIT SECOND TALES

Tonight's Split Second Tale for NBC listeners from 8:15 to 8:30 o'clock, P. S. T., will offer a modern version of Christopher Columbus' discovery of America.

Carlton E. Morse, author of the play, will give his idea of what might have happened if the good ship "Santa Maria" had radio communication with Spain during the perilous trip across the Atlantic to the New World.

Sunday, October 11

Station KFRC

Sherman, Clay & Co.'s noon-day concert

The American artist, Charles Cooper, of international reputation offers the following numbers on the Steinway, "the instrument of the Immortals":

Nocturne in F sharp major.....	Chopin
Etude in C minor.....	Chopin
Perfection in the Waters.....	Debussy
Blue Danube Waltz .....	Strauss
(arrangement Schulz-Elver)	

Sunday, October 11

8:30 P.M.

Station KGO

### Program

Orchestra and Quartet—Selections—	
"The Desert Song".....	Romberg
Orchestra—Love, Come Back to Me—	
"The New Moon".....	Romberg
Quartet—The Petrograd Song—	
"Song of the Flame".....	Akst
Orchestra and Quartet—The Moon is Low—	
"Montana Moon".....	Brown
Orchestra and Quartet—When I'm Looking at You—"The Rogue Song".....	Stothart
Orchestra—Love, Your Magic Spell is Everywhere—"The Trespasser".....	Goulding
Quartet—The Whip—"Golden Dawn".....	Kalman & Stothart
Orchestra and Quartet—Selections—	
"The Vagabond King".....	Friml

Monday, October 12

6:30 P.M.

Station KGO

Radio will make an historical tour of the nation in "The Parade of States," a series of weekly musico-dramatic broadcasts tracing in turn the development of each of the forty-eight states of the Union, which will be inaugurated on Columbus Day, Monday, October 12.

Erno Rapee, conductor and composer, will direct the programs, in which leading radio actors will appear. He also will lead the orchestra. Tributes to the respective states will be prepared by Bruce Barton, noted publicist, for use in the program and for later presentation to state historical societies.

Each program will represent the historical, social and industrial study of a state as interpreted in music and drama. Into the programs will be blended the native songs and traditions of the commonwealths. The program builders will make extensive research into the history and lore of every state before preparing the broadcasts.

Monday, October 12

5:15 to 7:00 P.M.

Station KFRC

### PHILADELPHIA SYMPHONY

KFRC and the Columbia network will broadcast the Philadelphia Storage Battery Company's 1931-1932 series of six exceptional concerts by the distinguished conductor Leopold Stokowski and the Philadelphia Symphony Orchestra. The entire orchestra personnel will be used at each concert, which will be picked up from the Philadelphia Academy of Music.

Wednesday, October 14

6:00 to 6:30 P.M.

Station KGO

### AMERICAN GAS ASSOCIATION

Noted musicians will be heard in a special program of entertainment to be presented by NBC Artists Service for delegates to the annual convention of the American Gas Association in Atlantic City.

Hallie Stiles, soprano, Lew White, organist, the Mendelssohn Glee Club of 60 male voices, and Phil Spitalny and his band will participate in the musical program, which will originate in the convention auditorium.

Thursday, October 15

8:15 to 9:15 P.M.

Station KGO

### STANDARD SYMPHONY HOUR

Issay Dobrowen, conductor.

### Program

Overture—"Oberon".....	Weber
March of the Dwarfs—"Lyric Suite".....	Grieg

The harp is one of the oldest known instruments. According to ancient history, the first harps had but two or three strings stretched on wooden frames of various shapes.

The drum, the reed and the harp were used by primitive man. All three instruments have not only survived throughout the ages, but their development, particularly that of the harp has kept pace with the onward march of science. Until a century ago, the harp was as limited as a modern piano would be had it only white keys. It was on this kind of an instrument that a shepherd boy once appeased the wrath of a powerful king.

Today the harp has 46 strings giving a compass of six and one-half octaves. Its pedestal contains seven pedals each of which, by a partial movement, raises all strings of the same letter one semitone, and a whole tone by a complete movement of the pedal.

The harp has the fullest and richest tone of all plucked instruments; it is now an indispensable part of the symphony orchestra. The striking charm of its tone is apparent to every one listening to a symphony concert. In fact, one cannot help being a bit partial to its intriguing arpeggios even though they be but an accompaniment to the voice, violin, or orchestra.

Vojmir Attl, the well-known harpist, has worked diligently for many years to popularize the reputation of the modern harp. One of the outstanding features of his San Francisco studio is his complete library containing the original harp scores of every composition ever written for operatic and symphonic literature. Mr. Attl has not only photostatic copies of the originals but also the negatives. An intelligent use of this library is an education in itself and is an important means for attaining professional efficiency.

The following is representative teaching material for the harp, as suggested by Vojmir Attl:—

1st and 2nd year

Method for harp .....	Kajetan Attl
Technik des Harfenspiels.....	Tombo
Etuden und Melodienalbum.....	Schuecker
Au Monaster Op 29.....	Hasselmans
3rd and 4th year	
25 Etudes Op 64.....	Bochsa
48 Etudes .....	Dizi



Italian Symphony .....	Mendelssohn
a. Andante con moto	
b. Saltarello .....	Wagner
Siegidrid Idyl .....	Dvorak
Slavonic Dances .....	Strauss
Tales from the Vienna Woods .....	

TIBBETT PROGRAM

Lawrence Tibbett, the justly celebrated American baritone, who will inaugurate the new season's subscription concerts under the Selby C. Oppenheimer management at the Tivoli Theatre in San Francisco on Monday night, October 19, has submitted the following program for that appearance. He will be assisted by the well-known pianist, Stewart Wille:

Sign on More .....	W. A. Aikin
Cloths of Heaven .....	Thomas Dunhill
Shakespeare's Sonnet XVIII .....	W. A. Aikin
Allerseelen .....	Strauss
Ewig .....	Erich Wolf
Evening Star, from "Tannhauser" .....	Wagner
Chorale, from Cantata No. 147 .....	Bach-Hess
Frühlingsnacht .....	Schumann-Liszt
Mr. Wille	
Eri tu, from "Masked Ball" .....	Verdi
Shake your brown feet .....	John Alden Carpenter
Lord, I want to die .....	Arr. by Stewart Wille
De Glory Road .....	Jacques Wolfe
Seven Old Women sit for tea .....	Leon Levy
Don't Cease .....	John Alden Carpenter
At Tankerton Inn .....	Howard Fisher

Tibbett will be the forerunner of an extraordinarily interesting list of attractions which comprise this series. He will be followed by Grace Moore, soprano; Richard Crooks, tenor; Percy Grainger, pianist-composer; Kathryn Meisle, contralto in joint recital with Georges Enesco, violinist; Jose Iturbi, pianist; Jacques Thibaud, violinist; Sigrid Onegin, contralto; Harald Kreutzberg, German dancer and his company and Florence Easton, dramatic soprano.

Tibbett will sing the same program for his Oakland recital in the Auditorium Theatre across the bay on Friday night, October 16. Indications are that the famous American will be greeted by overflowing houses at both events.

MISS CARPENTER ENTERTAINS

A large reception and tea was given recently by Miss Estelle Carpenter in honor of the S. F. Opera Association, the Stars and Conductors and the General Director, Mr. Gaetano Merola, and members of the S. F. Public School Department. Some two hundred people were served tea in the Ventian Dining Room of the Fairmont Hotel, where music was furnished by the hotel orchestra and where interesting talks were given by Mr. Gaetano Merola, Maria Mueller, Hon. Jesse Coleman, Audrey Farncroft, Dublois Ferguson, Mrs. Mario Chamlee, Hans Blechschmidt, Wilfred Pelletier and Estelle Carpenter.

Honored guests besides the Opera Stars and Conductors were Mrs. Mario Chamlee, Mrs. Charles Christin, Mrs. Leonard E. Wood, Miss Anne Louise David, Mr. and Mrs. Jesse Coleman, Mr. Richard Tobin, Mrs. Sigmund Stern, Miss Alilia Mosgrove, Madam Rose Cailleau, Mrs. Paul Westerfeld, Mrs. Lillian Birmingham, Mrs. Horatio Stoll, Mr. Alexander Fried, Mrs. Florence Shipman, Miss Marjorie Fisher, Mrs. A. P. Block, Miss Olive Hyde, Mrs. Edward F. Glasser, Miss Harriet

Fish, Mr. Arthur Garbett, Mrs. Gaetano Merola, Mrs. Harold Faber, Mrs. Harry Adams, Mrs. Frank Marston, Mrs. Gertrude Kerfoot, Mr. and Mrs. Frederic Schiller, Miss Florence Ringo, Miss Nona Campbell, Mrs. Samuel Weil, Miss Sallie Maynard, Mrs. Howard Rowley, Mrs. Waldo Postel, Miss Genevieve Carroll, Miss Edith Fleming, Mrs. E. V. Cowell, Mrs. A. Bonetti, Mrs. Bella Congdon and others.

SAN JOSE MUSIC NOTES

By Lucille Thurmond

Organ Recital

The announcement of plans to present in the near future one of New York City's most noted organists in recital at a local church has been made by Victor D. Ehle, dean of the San Jose Chapter of the American Guild of Organists. The artists' name will be disclosed later.

Cantata

Mendelssohn's sacred cantata Hear My Prayer will be given by the Trinity Episcopal choir in September under the direction of LeRoy V. Brant, organist-director. Mrs. Violet Cowger will sing the soprano solo.

Organ Recital

A special organ recital will be given by Victor D. Ehle at the Westminster Presbyterian church the evening of Sunday, October 4. Professor Ehle will play Dubois' Toccata in G Major, and Johnston's Evening Song—in the latter he will be assisted by two artist violinists, Cherie Church and Bernard Callory.

Oratorio

San Jose's municipal chorus, the Valleysingers, will present for the sixth time Handel's Messiah during December. LeRoy V. Brant will direct.

Song Recital

The Ehle School of Music will present in recital its most talented vocal students Friday evening, October 30.

CONGRESSMAN RECEIVES ATWATER KENT MESSAGE

A two and a half hours wait in the broiling sun at San Jose, could not dim the enthusiasm of Congressman Arthur M. Free, California's ranking member of the radio commission at Washington, D. C. and one of the committee which drafted the present radio law, as he awaited the arrival of Carl T. Nunan, Far Western Manager of the Atwater Kent Foundation and Publicity Director of KPO, who was flying to deliver a personal message from A. Atwater Kent.

Long an aviation enthusiast—his daughter one of the leading aviatrixes of the nation—Congressman Free waited and gazed skyward for the little "Aeronca", a forty horsepowerd

ship with two cylinders—that was overdue, caused by a broken propellor suffered as the tiny ship was taking off from the Alameda airport. Skillful handling of the plane in the emergency by the pilot F. Myrten "Iron Hat" Johnston, a sobriquet given him because he insists on flying, wearing a derby hat, resulted in nothing more than a broken propeller and a delay of two and a half-hours while the damage was repaired.

But his patience was rewarded as the little "toonerville wasp" hove into sight flying at 80 miles an hour with Johnston, famous stunt pilot of the movies, thrilling the crowd with some spectacular flying.

After reading the message from Atwater Kent, Congressman Free showed extreme interest in the "Aeronca" and was quite impressed with its performance—it carries 8 gallons of gasoline—its actual mileage being between 33 and 35 miles to the gallon—climbs at 450 feet a minute, cruises at 65 miles an hour, its top speed being 80 miles—has an absolute ceiling of 16,000 feet although it can climb to 20,000 feet and lands at less than 35 miles an hour, a safety factor that makes it a splendid little flying craft.

Nunan is using the "Aeronca" as the answer for speed in reaching and visiting the various centers where auditions are being held this year, in connection with the Atwater Kent Foundation's Fifth National Radio Audition, a nationwide search to discover and reward the best amateur voices of the country, with a division of \$25,000.00 in cash awards and one and two years scholarships in leading musical conservatories, or their equivalent, of the singers own choosing.

According to Nunan there will be more contestants and more cities participating this year, than ever before and declares, "that California's remarkable showing in the past, by winning seven places out of a possible eight has spurred the entire nation to greater efforts to combat the wealth of "golden voices" California produces.

The contest is open to all amateur singers, of both sexes, between the ages of 18 and 25 years.

If there is not an audition being held in your city, communicate directly with Northern California Headquarters of the National Radio Audition at KPO and information will be sent to you immediately, as to where and to whom to apply for registration in the contest.

SIDNEY VAN WYCK DIES SUDDENLY AT HIS HOME

Sidney Van Wyck, Jr., one of the directors of the Pacific Opera Foundation, Ltd., died suddenly at his home from heart attack Wednesday, October 7. The Daily News, of which Mr. Van

Wyck, Jr. was attorney published the following biographical notes:

Sidney M. Van Wyck Jr. 62, San Francisco attorney and member of a pioneer family, died today in his home, 2266 Jackson St.

Death was due to heart failure. He was stricken Sept. 27 while delivering an address on Mt. Tamalpais in behalf of the Tamalpais Conservation League.

For 10 years Mr. Van Wyck was counsel for The San Francisco News.

With him when the end came were his wife, Mrs. Lucy M. Van Wyck; his sisters, Mrs. W. A. Peters of Seattle and Mrs. Austin B. Chinn of Carmel, and his brother-in-law, the Rev. Austin B. Chinn.

Survived by Brother

He is survived also by a brother, Crittenden, in Honolulu.

Funeral services will be conducted at 11 o'clock Friday morning at Trinity Episcopal Church, with Bishop Edward L. Parsons and the Rev. C. P. Deems officiating.

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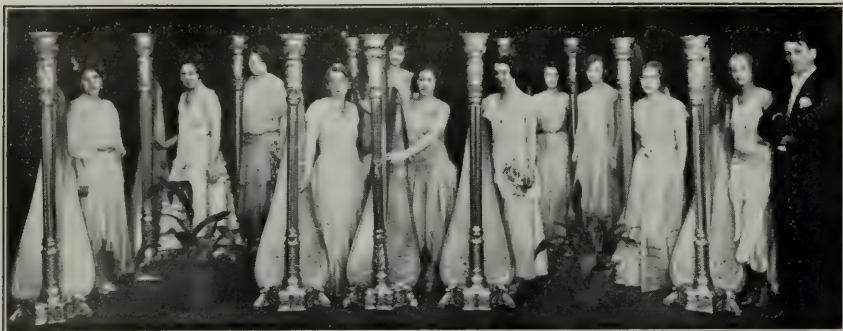
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SAN FRANCISCO

### LADDIE GRAY-LHEVINNE REVEALS POETIC INSIGHT

The program presented by Laddie Gray-Lhevinne at the Community Playhouse on Thursday evening October 1st in the presence of a large and critical audience was principally, if not exclusively, compiled of compositions requiring a poetic, rather than brilliant, mode of expression. By this we do not mean to say that technical proficiency was not required to interpret the works adequately. We do mean to say that the program had been selected carefully and wisely for one of the artistic accomplishments as revealed by this ten-year-old pianist.

It is his effective coloring and phrasing of the "lyric" form of piano literature that Laddie Gray-Lhevinne predominates. He invested the Bach Air, Menuet and Gigue with discriminating shading. He played the Mozart Sonata with a delicate tone and noticeable

poetic sentiment. He brought out the dancelike buoyancy of the Mendelssohn Scherzo in E minor with rippling ease.

The Schubert Moments Musicaux in E flat op. 94 No. 2 and the A flat major Impromptu were also negotiated with that finer emotional color that their romantic delicacy requires. Laddie's natural poetic instinct was specially well suited to the mood of the Chopin E flat Prelude, B flat Prelude and G major Waltz No. 14.

The rest of the program consisted of the Funeral March of Beethoven's Sonata in A flat op. 26, and Eccossaises and Van Weber's Perpetual Motion.

There is no doubt in our mind that Laddie Gray-Lhevinne possesses exceptional talent, particularly in his mature judgment as to the finer sentiments of musical expression. No doubt he will rapidly develop to also grasp the more vigorous and dramatic phase of pianistic art. In the meantime we wish to compliment Lev. Shorr upon the grati-

fying results he has attained by preparing the young artist for this representative program. A. M.

### MUSIC TEACHERS' ASSN. GIVES ANNUAL BANQUET

The San Francisco branch of the California Music Teachers Association gave its annual banquet at the Sir Francis Drake Hotel last Monday evening and as usual the event proved exceptionally entertaining and instructive. Harriet Fish, the new president, was in charge while Grace Campbell acted as toastmistress. Addresses were made by Miss Fish, John C. Manning, Mrs. Frederick Shipman and Mrs. John I. Del Valle. The latter invited all present to a meeting of the Alameda County Music Teachers Association which took place last night (Friday).

The feature of the evening was a facsimile presentation of a radio broadcast wherein Miss Emilie Lancel, soprano, Miss Elizabeth Simpson, lecturer Mrs.

Rose Relda Cailleau, soprano, Raymond White, pianist, Herbert Riley, cellist and Mrs. E. E. Young accompanist, participated. Everyone enjoyed the "broadcast" and the performers were enthusiastically applauded. Alfred Metzger was the announcer.

Mr. Riley has just returned to San Francisco after a prolonged absence and has brought to San Francisco a successful Southern California idea including the organization of a Breakfast Club the particulars of which will be announced in a future issue of this paper.

The Music Teachers Association of San Francisco is progressing rapidly and continuing to do its good work in behalf of the profession. Miss Fish is a very ambitious and energetic presiding officer under whose regime the organization will no doubt continue its efforts to solve a number of problems that confront the music teacher of today.

**C**ITIZENS of San Francisco interested in music should enthusiastically and energetically work for the election of Angelo J. Rossi as Mayor of San Francisco. Throughout his official career . . . as Supervisor, Chairman of the Finance Committee, and Mayor . . . Mr. Rossi has given his wholehearted endorsement and support to the policy that the Municipality should assist in giving the people of San Francisco an opportunity to hear the San Francisco Symphony Orchestra, together with world-famous artists at prices within the reach of everybody—rich or poor, young or old.

Audiences of from eight to ten thousand people have attended the Municipal Symphony Concerts during the last ten years. This means that nearly 50,000 people attended in one season or 500,000 in the ten years of the existence of Municipal Concerts.

Next year the War Memorial Opera House will be finished. It is absolutely essential that a Mayor, who has proved himself sympathetic to the cause of music, should be at the head of the City Government at that time. The Civic Music League, now enlisting fifty thousand music loving voters, stands unanimously behind Mayor Rossi.

But, although Mayor Rossi has always been a friend of music, the support of the music loving voters would not be justified if he had not also proved himself an honest, able and loyal administrator of the City's affairs.

CIVIC MUSIC LEAGUE



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Musical Review is now in process of preparation and it will be published at an early date. G. Pisani is Advertising Manager of this Edition. For information telephone Davenport 4772 or Sutter 8662.



Pacific Coast

# Musical Review

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TEN CENTS

## HERMAN HELLER REVIVES CONCERTS

## NINE YEARS OF MUNICIPAL MUSIC

**After Absence of Over More Than Nine Years Well Known Musician Renews His Former Activity as Conductor of Large Theatre Orchestra Giving Fine Programs—  
Now Appearing at New Mission and New Fillmore Theatres**

BY ALFRED METZGER

Herman Heller, no doubt one of the most efficient and enterprising orchestral conductors that the theatre orchestra has produced, has returned to San Francisco after an absence of more than nine years spent abroad and in the east. Since he left San Francisco Mr. Heller has been identified with the leading talking picture production institutions in the world. He was the first to direct talking pictures for Warner Brothers and this organization in turn was the first to introduce successful talking pictures to the world.

Mr. Heller will always be known in San Francisco and elsewhere as the founder of the big theatre orchestra and the high class theatre concert program. With an orchestra of fifty picked musicians Heller gave 175 Sunday morning concerts at the California Theatre from January 2, 1919, to May 7, 1922. Many soloists of world renown were heard at these concerts. Among them were: Gustave Walter, violinist, Henry Souvaine, pianist, Carlo Sabatini, violinist, Victor Herbert, conductor-composer, Salzedo, harpist, Lizeta Kalova, violinist, Povla Frijsh, soprano, Myrna Sharlow of the Chicago Opera Co., Antonio de Grassi, violinist, Alexander Saslavski, violinist, Povl Bjornskjold, tenor and others.

Many an accomplished resident artist had an opportunity to sing or play with a large orchestra and a number of the vocal artists introduced by the San Francisco Opera Co. or the Pacific Opera Co. as well as by managers had their first opportunity with Herman Heller and his California Theatre Orchestra of fifty men. Heller's departure from San Francisco after May 7th, 1922, was the signal for the reduction and finally the cheapening of moving picture theatre orchestras until "jazz" seemed to rule supreme.

With one exception San Francisco moving picture houses continued to neglect their music until more recently a number of leading theatres discontinued orchestras altogether. One of the greatest advantages that Herman Heller has is the fact that he never stooped to cheapen himself by discarding his principles. After he once succeeded in establishing a fifty piece orchestra presenting the best of music obtainable he continued on this high plane. He left San Francisco to renew his activities at the Metropolitan Theatre in Los Angeles with an orchestra of 75 men and left that city to continue his work with

Warner Bros. in New York with an orchestra of 109 men.

And now he has returned to San Francisco when the orchestra musician and the musical public needs him specially.

(Continued on Page 2, Col. 2)

**San Francisco the Only City In America Consistently and Successfully Encouraging Instrumental and Choral Music—Thousands of People Hearing the Best of Music Presented In the Best Possible Manner at Prices Within the Reach of Everybody**

BY J. EMMET HAYDEN

(Editorial Note—We asked Supervisor J. Emmet Hayden, who originally influenced the City of San Francisco's municipal administration to take an interest in music, to tell us a few facts regarding the success of the experiment.

The following article is not intended as an historical sketch of San Francisco's nine years activity as a music supporting community, but merely as a narrative of the city's experience together with a few facts.)

San Francisco has always shown such great appreciation of the best music like symphony concerts, opera seasons and choral festivals that I could not see any reason why the enjoyment of good music should be confined to a comparatively small percentage of the people of San Francisco. I realized that there were thousands of people eager to hear the best of music if they were given an opportunity by fixing the prices to meet every purse.

With this idea in mind I organized the Municipal Concerts on November 8th, 1922, nearly nine years ago. The first soloist was Louis Persinger, violinist, then concert master of the San Francisco Symphony Orchestra and the attendance exceeded six thousand people. This concert was followed by another on December 9th, 1922, with Mme. Johanna Gadske as soloists. On this occasion the Auditorium was packed with an audience of 10,000. The remaining three concerts of that season took place on January 4, 1923, February 1 and March 7th with Arthur Middleton, Benno Moisewitsch and Efraim Zimbalist as soloists respectively.

From that year until now the Municipal Concerts have been enjoying the utmost popularity. Nearly fifty of the world's greatest artists have been heard by about half a million people most of whom had never had an opportunity to hear a symphony orchestra of ninety musicians together with world renowned soloists. The fact that so many people became for the first time acquainted with the higher form of music naturally added to the regular concert going public, thus increasing the number of concert goers and opera lovers. The Municipal Concerts proved such a success that, soon after their inauguration, the City of San Francisco co-operated with the Musical Association of San Francisco in starting annual Music Festivals under the direction of Alfred Hertz.

It became necessary to employ a chorus of several hundred mixed voices and in order to have such an organization always ready when needed I engaged, at the suggestion of Mr. Hertz, (Continued on Page 2, Col. 1)



HERMAN HELLER

**The energetic and ingenious orchestra conductor, exponent of original concert programs interpreted by large orchestras. Now at New Mission and New Fillmore Theatres.**





**Supervisor J. Emmet Hayden**  
Father of Municipal Concerts and  
Founder of the Municipal Chorus

Francisco Opera Association in the presence of a sold-out house. Beethoven's Ninth Symphony was presented several times with much success by this choral organization. Next Spring the Municipal Chorus, under the direction of Dr. Hans Leschke, will present Beethoven's famous Missa solennis.

The City of San Francisco also interested itself in the Summer Symphony Concerts. The world's greatest conductors were engaged by the Summer Symphony Association during the last six years and the people enjoyed these events so greatly that an average audience of 6000 listened to these concerts. This means a total attendance of 60,000 a season or nearly 400,000 during the six years since their inauguration.

The City of San Francisco also took an active part in giving opportunities to resident artists so that the people could judge their accomplishments. The Pacific Opera Co., after having proved its merit during two years, received an appropriation at the recommendation of the Publicity and Welfare Committee last year, another appropriation for next season having also been passed.

It gives me great pleasure to acknowledge the splendid fashion in which the Mayor and the Board of Supervisors cooperated in this civic recognition of musical activities. Throughout the world San Francisco has become known as one of the cultural centers. In America it is a community that does more for music from the municipal angle than any other community in the country.

As long as officials are associated with the city government that possess the same consideration for artistic development as those who during the last nine years have given their wholehearted support, San Francisco will continue to enjoy a world-wide reputation as a music center and all worthy enterprises of a non-profit-making character may always depend on the city's cooperation.

#### HERMAN HELLER

(Continued from Page 1)

He had hardly settled here when announcements were made that two orchestras of 25 men each would be organized. Herman Heller is beginning with an orchestra of 25 men. Mr. Greenfield, proprietor of the New Mission and New Fillmore Theatres, has faith in Heller. We believe that Heller's success will be so rapid and so convincing that he will soon wield the baton over an orchestra of larger proportions eventually leading up to the fifty piece orchestra.

How much benefit the musicians will derive from the encouragement of the New Mission and New Fillmore Theatre of Heller's large orchestra policy may be understood when it is known that the success of one theatre usually inspires imitation. It will not be long until other theatres will find that it pays to give its patrons the best of music under the most favorable conditions.

The secret of Herman Heller's success has not been confined to his policy of a large orchestra and good music. He has the singular knack of knowing what the people like and what they want. There are too many theatre managers or producers who THINK they know what people like that a musician like Heller naturally is one of the exceptions. He says very frankly that he does not propose to give symphony. He realizes that this music does not belong in the moving picture theatre. However, he will give melodious music with lots of fine rhythmic vitality and he may occa-

sionally delve into the very light but nevertheless good music. He will not distort the classics by changing them into jazz, as he says, but he will play light music even of a jazz nature in a manner to bring out their best characteristics without distorting them.

He is now presenting his introductory programs at the New Mission and New Fillmore Theatres. He is devoting 20 minutes to his concerts. He includes soloists. He gives a variety of musical gems beginning with a march like Elgar's Pomp and Circumstance, continuing with a grand opera extract, followed by a light opera selection and concluded with another vigorous and forceful number. We agree with Heller that the people of today are just as anxious to hear melodious music of a better kind well presented than the people of nine years ago and we feel convinced that the management of the New Mission and New Fillmore Theatres is making no mistake to repose the fullest confidence in Herman Heller's policy.

#### HARRY CYKMAN WINS PRAISE

Harry Cykman, a very accomplished nine-year-old violinist, gave a program of exceptionally representative violin compositions at Scottish Rite Auditorium in the presence of a large audience on Wednesday evening, October 14. The program included: Concerto in A minor (Vivaldi-Nachez); Concerto in D major (Beethoven); Waltz in A major (Brahms); Waltz (Lente), Merikando-Burmester; Liebesfreud (Kreisler); Introduction and Study (Fiorillo).

Considering the magnitude of the program the young violinist revealed exceptional artistic qualifications. He particularly was able to successfully cope with the numerous technical difficulties of his instrument. Of course, it requires time and application as well as continued practical experience, in addition to study, to master the difficulties of a Beethoven Concerto. Harry Cykman no doubt will eventually mature mentally as his present praiseworthy interpretation of such a difficult work indicates.

The task placed upon a youthful mind to study and retain a repertoire of major proportions is so great that the fact alone of remembering these compositions and to master the technical details like young Cykman does already reveals exceptional talent. He aroused his cordial audience to repeated outbursts of appreciation and deserved the demonstrations that rewarded him at the conclusion of each number.

A. M.

#### NEW CLUB ORGANIZED TO ENTERTAIN CELEBRITIES

A new club has been organized the purpose of which is largely to entertain visiting artists of distinction. It is entitled the Breakfast Club and is unlike any other club inasmuch as it does not pretend to give any performances. It is purely and simply a social organization exclusively devoted to the principles of hospitality. It is non-sectarian, non-political and non-commercial. It seeks to bring kindred artistic minds together and exchange views.

There is but one object besides its purely social functions and that is to further as far as possible cultural development among boys and girls. To gain this object a Friendship Committee has been organized which will accumulate a so-called cultural fund by means of quarterly dinner dances and similar social events. This fund is to be used to en-



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courage musical and artistic education in general among the young people of the city.

The membership of the Breakfast is made up of representative men and women from the business, educational and civic life. Its permanent home will be the Fairmont Hotel there being no intention of building a club house or selling membership certificates.

The Terrace Ballroom of the hotel has been set aside for these Wednesday morning events and the first breakfast will be announced presently by the secretary-treasurer, Frederick Courtney Barber.

#### TOWN HALL LECTURES

The first of a subscription series of lectures known as Town Hall Lectures will be given at Scottish Rite on Monday evening, October 26. These events are under the management of Peter D. Conley and the opening attraction will be Rupert Hughes, the famous playwright and author. The remaining celebrities, four in number, include distinguished leaders in art and letters. An unusual interest is being shown in these lectures and no doubt Mr. Hughes will address a record audience at the time of his appearance Monday evening.

**The Pacific Coast Musical Review is specially desirous of assisting efficient resident artists to secure opportunities for public recognition. You can be of assistance by subscribing for the paper at only \$2.50 per year.**

## Municipal Concerts

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# Pacific Coast Musical Review

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and public of the Pacific Coast*

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ANNA CORA WINCHELL, *Assistant Editor*  
JOHN G. VOGEL, *Business Manager and Editor of Home Department*

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## MAYOR ROSSI AND MUNICIPAL MUSIC

As will be gathered from an article contributed by Supervisor J. Emmet Hayden upon another page of this issue of the Pacific Coast Musical Review the City of San Francisco began to give Municipal Concerts on November 8, 1922, nine years ago next month, so that the present season, beginning October 27th, will be the tenth. In commenting on this first season backed by the City of San Francisco the Pacific Coast Musical Review in its issue of December 2, 1922, referred to the Municipal Concerts as follows:

A short time ago Mayor James Rolph, Jr., the Board of Supervisors of the City and County of San Francisco and the Auditorium Committee of the Board of Supervisors, J. Emmet Hayden, chairman, placed themselves upon the pages of musical history in the United States by being the first to induce a municipality to engage a regular symphony orchestra for a series of concerts. The City of San Francisco is giving five symphony concerts for people, who otherwise are not able to attend the highest form of musical performances, because of the high price of admission. Thanks to the action of the Mayor, the Board of Supervisors and J. Emmet Hayden, to whose enterprise and enthusiasm the project is really to be accredited, everyone in San Francisco, rich or poor, who wants to hear the best of music presented in the best possible manner, is able to realize his wishes, or dreams this season.

This was written nine years ago and still the Municipal Symphony Concerts continue with equal success. As will be seen from Supervisor Hayden's article the Municipality has branched out during the last nine years from giving five symphony concerts, to giving music festivals, organizing a municipal chorus, being instrumental in making annual summer symphony concerts possible, starting young people's concerts, thus enabling Yehudi Menuhin to make his first appearance with a symphony orchestra, contributing to the financial success of the regular symphony concerts by annual subsidies, making it possible for the Pacific Opera Co. to give resident artists a chance to reveal their accomplishments and aiding in getting the biennial convention of the National Federation of Music Clubs to this city.

These are only a few of the musical activities directly sponsored by the City of San Francisco. In addition to this the city has contributed to the War Memorial enabling the community to build an opera house of which it may justly be proud. Throughout these years, with the exception of a brief interval Angelo Rossi, now Mayor of San Francisco, formerly supervisor and chairman of the finance committee of the Board of Supervisors, has contributed his share to this splendid interest in music which the City of San Francisco has shown. While a number of people were at first doubtful whether the money thus expended would be beneficial, Mayor Rossi, and the Board of Supervisors, had no doubt whatever, but realized that musical culture is one of the greatest assets a municipality can cultivate and that an advertisement based upon the educational advantages of a city is one of the greatest advertisements it can possibly have.

During the last nine years we have known what Mayor Rossi thinks about the city encouraging music. There is no doubt in our mind what he and his associates have done. There is no doubt in our mind what Mayor Rossi and his associates will do in the future. But there is a doubt in our mind what another administration might do if elected. Many promises are made during a campaign and among these promises are assurances of reduction of taxes. Now, since more than 90% of such taxes are outside the power of the mayor and board of supervisors to control and as music

belongs to the less than 10% of taxes which the officials have authority over, it is only natural to suppose that the money spent on music is included among the sacrifices to be made when promises of tax reductions are forthcoming. So, no matter, what those who are launching a campaign of economy may tell you about their interest in music, they can not conscientiously reduce taxes without also reducing contributions toward music.

The Pacific Coast Musical Review is not in politics. Consequently this editorial is not intended to represent any antagonistic attitude against those opposing Mayor Rossi in this campaign. This paper, however, is very anxious to see to it that the interest which the City of San Francisco has shown in music during the last nine years under the supervision of Mayor Rossi, J. Emmet Hayden and others will continue as long as possible. We feel certain that with Angelo Rossi as mayor we need not worry about music receiving the attention necessary to keep it in its present predominant position.

We wish to emphasize the fact that Mayor Rossi's interest in music alone does not justify us to urge our readers to vote for him. Before we regard his leaning toward musical activities we want him to be a Mayor upon whom the people may depend. During his many years as city official Mayor Rossi has always shown himself to be loyal to the interests of the people. His honesty and sincerity has never been doubted. His efficiency has been demonstrated during the last few months. We know of no city executive who has accomplished more in such a brief space of time than Mayor Rossi has. We feel that the interests of the citizens of San Francisco are well taken care of in the custody of Mayor Rossi. Therefore, everything being equal, we feel justified to ask the support of our readers and friends for Angelo Rossi who in addition to his splendid achievements as Mayor also takes an interest in music. This paper is not asking any pledges for the future. We simply recognize Mayor Rossi's efforts in behalf of music up to date. We are trying to express our appreciation of what he and the Board of Supervisors have done in the past.

The new Charter is not favorable to music. Those who have drawn up the charter have deliberately neglected the needs of music in favor of other arts. Among fifteen members of the so called Arts Commission only one representative has been allotted to music, while architecture and other arts have several representatives. Now in order to maintain the present material interest in music by the city government the single representative of music among fifteen members must be authoritative, familiar with the city's efforts in behalf of music, influential to obtain fair concessions and courageous enough to sustain his position. It requires a Mayor sufficiently familiar with the importance of music to appoint someone on this commission able to represent the musical interests in a manner to obtain justice for them. Having become familiar with Mayor Rossi's attitude toward music in the past we can safely rely on his judgment for the future. In voting for the next mayor you must keep in mind the importance of having a loyal, sincere, courageous and unselfish member representing music on the new Art Commission.

We thoroughly agree with the San Francisco News when it says editorially in its issue of October 9th:

A picayunish, petty policy in the Mayor's office during the next four years would be disastrous. Under the new charter, the Mayor has the power in his hands. He can isolate San Francisco, rebuff other communities on which our growth depends, lose our future in dissension and controversy. Or he can personify the new spirit of the metropolis, combining business initiative and efficiency with a broad statesmanlike vision and with that spirit of tact and goodwill that is essential to the tasks ahead.

It is with these considerations in mind that The News urges the election of Angelo J. Rossi.

Mr. Rossi has proved himself a wise and skillful administrator, tactful without sacrificing firmness, quick in getting to the center of a tangle and unraveling it, capable of decisive action, hard working, conscientious, personally modest, devoted to his task and his city.

Working under a limited mandate from the Board of Supervisors that elected him to fill a vacancy, Mr. Rossi has realized that any thoroughgoing reorganization of departments and changes in personnel must await the going into effect of the new charter. He has done and could do nothing sweeping or spectacular. Pending his election and the taking effect of the new charter, he has made the best of conditions as he found them.



# FEAST OF THE SUCCOTH OFFER SPLENDID MUSIC

**Ancient Festival Celebrated at Home of  
Mrs. Koshland, Led by Cantor Rinder**

By Anna Cora Winchell

A program of deep impressiveness and beauty was that offered September 29 at the home of Mrs. Marcus Koshland, when the Jewish Festival of Succoth was celebrated. Rejoicing in the harvest of autumn-tide, a season of thanksgiving for the fruitage of spring and summer sowing, the music of ancient writers has been sung for centuries in praise of such a season.

The ancient themes were intoned by Cantor Rinder, with occasional accompaniment of the organ, while more modern adaptation was heard through a Song and Prayer by Ernest Bloch, and a theme by Ravel. Flori Gough Shorr, cello; Lev Shorr, piano, and Uda Waldrop, organ, aided Cantor Rinder, together with a large chorus from an upper balcony, and the music itself seemed peculiarly fitting to the heart of the texts.

Oriental reverence for the true meaning and consistent application of song, —still practiced in parts of China and East India, should begin to make some impression on the Western minds of Europe and America. Seasons, events, even hours of the day and night, days of the week and months of the year are regarded, among those peoples, as having significance to which only certain types of music must be attached. They draw very fine lines, but even here, in our more conglomerate spirit, we can scarcely accept the idea of a Spring Song in November, nor a Christmas Carol in July—though carols are being made too promiscuous in December by their thoughtless emblazoning forth on many occasions of commerce and commonplace joy making.

So, the devout and wonderful application of music of the ages, handed down through Jewish tradition and notation, was a revelation to many at Mrs. Koshland's and awe-inspiring in the beauty of religious spirit. The minor key which dominates music of this race was, in this thanksgiving, sounded lightly, without sadness or hint of tribulation; but, without such chords, the truest impression of reverence would have been absent. And, at the end, the chanting sounded the major note which came to ears as the bursting forth of harvest's richest blossoms of praise and happiness.

Such an event is rare in San Francisco, and though Mrs. Koshland's home has long been a center for fine music, it was a privilege to gain the inner meaning of such a program, and in its laudation of affairs divine and mundane, there was no creed, but fully an expression of music's universality which combines all creeds into one Praise.

## MUNICIPAL CONCERTS

The popularity of the Municipal Concerts does not seem to abate if the reservation of season tickets is an indication. The combination of a symphony orchestra of eighty-five musicians and world renowned soloists at prices within the reach of everybody retains its drawing power. The Mayor and Board of Supervisors, realizing the demand for these musical events, have made special efforts this season to give the people attractions particularly appealing to their taste.

Throughout the country there has been a special preference for American artists during the last few years for which reason the City of San Francisco instituted a new policy including a number of representative American born soloists of national and international reputation in the list of attractions to appear this year.

Supervisor Jesse C. Coleman, in sympathy with this sentiment, was instrumental in encouraging the engagement of two outstanding American artists to open this municipal season this year. They are Charles Cooper, pianist and Alice Gentle, prima donna soprano. These two internationally known American artists will appear at the opening concert which will take place at the Civic Auditorium on Tuesday evening October 27.

Mr. Cooper has to his credit brilliant accomplishments recognized in France and also in New York and other eastern music centers. In his concerts he has won for himself the enthusiastic approval of press and public and is now included among the foremost pianists before the public today. In San Francisco he has created somewhat of a sensation at his concerts a short time ago.

Alice Gentle is regarded as one of the leading operatic and concert artists. The possessor of a magnificent voice and endowed with a magnetic personality she has a long series of triumphs to her credit.

## EL PASO SYMPHONY SEASON

EL PASO, Texas, Oct. 12.—The El Paso Symphony Orchestra will present the first concert of its second season on November 14, H. Arthur Brown, musical director, has announced. Five concerts are scheduled. Tentative dates for the remaining four are December 13; February 15; March 21, and May 2. Brown, who is professor of music at New Mexico A. & M. College and southwestern representative of the Juilliard School of Music, New York, is enthusiastic about the prospects of the orchestra for this season.

Every instrument of a modern symphony is included in the organization which has 55 members. Many of the musicians have been members of symphony orchestras in other cities of the

country. Soloists have been obtained for each concert. Professor Brown, who is an excellent violinist, will play the solo program at one concert.

Through the interest of a group of prominent El Pasoans, this year's Symphony Season is being sponsored. An association has been formed with Dorrance D. Roderick, president; Mrs. J. H. Knowles, first vice-president; Mrs. W. R. Brown, second vice-president; Miss Mary Goodbar Morgan, third vice-president; Sam D. Young, treasurer; Mrs. O. F. Metz, secretary; Mrs. Hugh M. Shannon, business manager.

The work of the symphony and the work that Professor Brown has done since he came to State College last year has greatly stimulated the interest in music in El Paso and the surrounding territory.

One of the factors that has been important in making the symphony popular in El Paso is the admission charge of \$1.00. Aside from the major orchestras of the east, the El Paso Symphony has developed into one of the finest symphony orchestras in the country, Brown said.

## SAN JOSE MUSIC NOTES

Lucille L. Thurmond

### Concert Series

Through the cooperation of the National Music League, the San Jose State College will offer a series of three evening concerts during the winter season. Bernard Ocko, concert violinist, will be heard in recital November 16, the Brahms Quartette on January 26, and Margaret Hamilton, concert pianist, April 12.

### Music Night

The Musical Explorers of the San Jose Department of Adult Education will consider during the coming two semesters the past fifty years of music, bringing musical history, musical appreciation, and musical tendencies down to the present moment. Present day tendencies of various schools of composers will be analyzed. The finest electrical recordings of the world's greatest symphony orchestras, solo artists, and chorale societies will be heard on Music Night. LeRoy V. Brant will conduct the class.

### Recitals

Special recitals by the soloists and the organist of the Westminster Presbyterian church will be given every Sunday evening during the months of October and November. Next Sunday's recital features Warren Sheffield, director and bass-baritone.

## STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CON- GRESS OF AUGUST 24, 1912

Of PACIFIC COAST MUSICAL REVIEW, published weekly at San Francisco, Calif., for October 1, 1931.

State of California, County of San Francisco, ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Alfred Metzger, who, having been duly sworn according to law, deposes and says that he is the Editor of the PACIFIC COAST MUSICAL REVIEW and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 411, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Alfred Metzger, 26 O'Farrell Street, San Francisco.

Editor, Alfred Metzger, 26 O'Farrell Street, San Francisco.

Business Manager, John G. Vogel, 26 O'Farrell Street, San Francisco.

2. That the owner is: (If owned by a corporation, its name and address must be stated and also immediately thereunder the names and addresses of stockholders owning or holding one per cent. or more of total amount of stock. If not owned by a corporation, the names and addresses of the individual owners must be given. If owned by a firm, company, or other unincorporated concern, its name and address, as well as those of each individual member, must be given.)

Alfred Metzger, 26 O'Farrell St., San Francisco.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as a trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is:

ALFRED METZGER, Publisher  
Sworn to and subscribed before me this 1st day of October, 1931.

(Seal) MARTHA BRUSIE  
(My commission expires September 25, 1934.)

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CITY OFFICIALS AID  
MUSICAL ENTERPRISES

By Joseph S. Thompson

Many times I have heard it said by intelligent business men when they have been discussing the subject of guaranteeing or subsidizing the Symphony Orchestra, that nothing deserves to exist unless it can support itself.

This is a thing that is easy to say, but it does not dispose of the question at all, for if it were true we might go to a very humble end of the scale of service which a city renders to its inhabitants and say that if the sewer system could not pay for itself it should not be maintained, and then gradually go up to such things as traffic signals, street lighting, and parks, and ultimately we would find ourselves looking with a new viewpoint at a Symphony Orchestra.

It would be a new viewpoint for the business men that say that anything that does not bring in an income sufficient to maintain itself should not exist, but it is not a new viewpoint to those who know that many things go to make a city that could not possibly be made to yield a self-supporting income.

Fortunately for San Francisco its leading civic officials know that profit is not the sole measure of a city's activities. They know that a city without a Symphony Orchestra is a city incomplete. They know that the indirect benefits of the presence of a Symphony Orchestra in a city are incalculable.

And so, with civic money available for advertising the city and for its welfare, they have generously appropriated a municipal support for the San Francisco Symphony Orchestra.

Among their other reasons there being, perhaps, the undisputable one that a city cannot be of the first class without a permanent Symphony Orchestra.

San Francisco is a music loving city. An audience of eight thousand people is not at all a rare one at the Municipal Symphony and the Summer Symphony programs.

San Francisco will always support her officials in their recognition of the Symphony's great value to herself, not only for the enjoyment of her people, but her standing among the cities of the world.

SYMPHONY CONCERTS

Music lovers who missed the customary Sunday afternoon attraction of the San Francisco Symphony Orchestra will have this opportunity tomorrow afternoon at the Tivoli Opera House when the orchestra presents the final of its second symphony pair. The program is a repetition of the concert given yesterday afternoon.

Joseph Szigeti, noted Hungarian violinist, will make his final appearance here tomorrow with the Symphony as the orchestra's guest artist. Issay Dobrowen, conductor, will again present this distinguished soloist in Beethoven's concert in D Major for violin and orchestra.

The other two numbers on the program tomorrow are Weber's Overture "Oberon" and Brahms' Symphony No. 2, D Major.

Dobrowen has announced the program for the second popular concert to be given next Friday night at the

Tivoli. Nathan Abas, the new concert master of the Symphony, is to be presented as the soloist. He will be heard with the orchestra in Mozart's Concerto for violin in E Flat. Patrons of the Symphony will watch with eager interest this first solo appearance of Abas since his occupancy of the concert master's chair.

Dobrowen has chosen for his opening number the ever popular "Nutcracker Suite" of Tschaiakowsky. Some of the most memorable offerings of Dobrowen last season were his selections from the work of the great Russian composer. The "Nutcracker Suite" has always been one of the most popular of the lighter works in the Symphony's repertoire. The other numbers on the program include Schubert's Ballet Music from "Rosamunde," the Blue Danube Waltz by Strauss and Poet and Peasant Overture by Suppe.

According to officers of the Musical Association, the presentation of the first popular concert a week ago Friday night has brought many expressions of congratulation over the adoption of the plans for the fortnightly popular programs.

Extensive plans are under way by the Musical Association to further enhance the enjoyment of both the "pop" concerts and the Symphony pairs. Detailed announcement of this will be made at a later date.

LEAGUE OF PENWOMEN  
MEETING IN BERKELEY

The opening meeting of the Berkeley branch, League of American Penwomen, for the season 1931-32, was held at the Berkeley Women's City Club at a luncheon the last week of September.

Mrs. Orley See, president, announced the motif of the day to be reminiscences of the Pacific Coast Congress, and a clear outline of that event last June was given by Helena Munn Redewill, state vice president for Northern California, with interesting sidelights by Mrs. Charles E. Curry, president of the San Francisco branch, and Mrs. Edith G. Hawkes of the Sonoma County branch.

A music program in the club drawing room was as follows:

Radiance, with words and music by Phyllis Fergus of Chicago, was given with Mme. Sofia Neustadt, reader; Orley See, violin, with Nellie Hughes Bennet at the piano. Day Dreams, by the same composer, was interpreted by Mabel S. DeHaven, mezzo soprano; Orley See and Harry Conich, violins; Mme. Neustadt and Mrs. Bennet.

A very beautiful suite for violin and piano, composed by Mary Carr Moore, member of the Berkeley branch, though residing in Los Angeles, was played by See and Mrs. Bennet. A work in three parts, its melodic charm was of rare quality, illuminated by hints of modernistic color, and well played. The Romney Marsh Ballade, a poem by English Fletcher, set to music, was played by the composer, Francesca Vallejo, with the reading by Mme. Neustadt.

Special guests of the day included Mesdames Curry, Redewill, Granger, Vallejo, Fletcher and Miss A. C. Winchell.

ROLAND  
HAYES  
AUDITORIUM  
THEATRE OAKLAND  
TUESDAY EVE., OCT. 27  
Tickets at Sherman Clay Branch  
2006 Broadway - Oakland

OPPENHEIMER SERIES  
STARTS MONDAY NIGHT

Variety is the keynote of the 1931-32 Selby C. Oppenheimer Subscription Series. It would be impossible to imagine a more diversified musical menu than the one which Oppenheimer is offering concert goers both in San Francisco and Oakland.

All the people who can possibly crowd into the Tivoli Theatre, stage and orchestra pit included, will be on hand Monday night, to greet Lawrence Tibbett, the most popular of all American singers, who will inaugurate the San Francisco Series. Tibbett's unusual appeal to audiences everywhere cannot be attributed entirely to his magnificent heroic baritone voice which is enhanced by a highly polished art for his vital personality that is felt far across the footlights plays a large part in his success with the public. The moment Tibbett walks on the stage, his face wreathed in one of his engaging smiles, his listeners are with him and for him one hundred per cent. Mr. Tibbett has the happy faculty of becoming



Lawrence Tibbett

immediately en rapporte with his audience; he gives the impression while singing of taking each member individually into his strictest confidence making the person feel as though he were communicating to him or her his innermost thoughts. For his recital Monday night, Mr. Tibbett has chosen the following list of songs and arias from his extensive repertoire:

Sigh no more .....W. A. Aikin  
Cloths of Heaven .....Thomas Dunhill  
Shakespeare's Sonnet XVIII .....W. A. Aikin  
Allerseelen .....Strauss  
Ewig .....Erich Wolff  
Evening Star, from Tannhauser .....Wagner

PIANO SOLI  
Chorale, from Cantata No. 147 .....Bach-Hess  
Frühlingsnacht .....Schumann-Liszt

MR. WILLE  
Eri tu, from Masked Ball .....Verdi  
Shake your brown feet .....John Alden Carpenter  
Lord, I want to be .....Arr. by Stewart Wille  
De Glory Road .....Jacques Wolfe  
Seven Old Women sit for Tea .....Leon Levy  
Don't Cease .....John Alden Carpenter  
At Tankerton Inn .....Howard Fisher

Another young and charming artist whose personal appearance in this city is being anticipated with pleasure both by the musical public and the talking picture "fans" is Grace Moore, whose recital will take place in the Tivoli on Saturday evening, October 31. Much is expected of this singer whose reputation as being one of the most delightful of the Metropolitan Opera Company's sopranos has preceded her to the Pacific Coast. In a program including a group of classics, the ever appealing aria Depuis le jour from Charpentier's Louise, a number of modern French and Russian songs as well as compositions from

the pens of contemporary American and English writers, Miss Moore will have ample opportunity to reveal her voice and interpretative powers.

Following Grace Moore comes the brilliant American tenor, Richard Crooks who will appear at the Tivoli on November 23rd; Percy Grainger, popular Australian pianist-composer-conductor will be the first of the visiting pianists to appear in recital in the Oppenheimer Series on December 2nd; Kathryn Meisle, American contralto and Georges Enesco, Roumanian composer-violinist will divide the program slated by Oppenheimer for January 20; Jose Iturbi, sensational Spanish pianist will be heard on Feb. 1. One of the most ravishing contralto voices of all times is that of the beautiful Sigrid Onegin who will give one of her inimitable recitals on Feb. 29; Jacques Thibaud, the brilliant French violinist will be heard March 22; Harald Kreutzberg, exponent of modern German terpsichorean art assisted by a group of young and beautiful dancers will be seen on April 4 and Florence Easton, dramatic soprano of the Metropolitan Opera, equally skilled as she is an interpreter of operatic heroines closes Oppenheimer's San Francisco Series on April 22.

The list of attractions booked for Oakland include Lawrence Tibbett who will be followed by Roland Hayes, the Negro tenor, whose appearance at the Auditorium Theatre, Tuesday night, Oct. 27, will be one of the genuine highlights of the current music season. Mr. Hayes will present the following program which is entirely different from any other that he has arranged in this vicinity:

Rendil Sereno (Sosarme) .....Handel  
Alma del Care (Pastorale) .....Catalani  
Vui che Parla (Lucio Vero) .....Aristi  
Freude der Kinderjahre .....Schubert  
Die Krabe .....  
Aultrage .....  
Nocturne .....  
Mandolin .....  
In the Silence of Night .....  
The Heart Worships .....  
The Red Cockatoo .....  
My Little Pool .....  
NEGRO SPIRITS  
You Better Mind .....  
Ezekiel Sow de Wheel .....  
Sometimes I feel like a .....  
Good News .....  
Other artists to music lovers include Belgian color singer Percy Grainger, Australian contralto Kathryn Meisle, Roumanian composer-violinist ever-popular Harald Kreutzberg; The Schipa; The considered by the finest string quartet public today; Walter Gieseking, noted as being interpreters of Beethoven's lovely soprano artists all appear in the Subscription Series recital both in San Francisco and Oakland, season ticket to concert goers neglected the giving their seats ticket rate will their tickets at fees.

Oppenheimer number of artists season outside of namely La Arge Dancer; the sensat Male Russian Chor where as "The Singing Steppes," John McGor Irish tenor; Paul Robe brated Negro baritone cisco's beloved boy vic Menuhin.



## ROLAND HAYES TO SING AT TIVOLI OPERA HOUSE

When Alice Seckels presents Roland Hayes at the Tivoli Theatre on Thursday evening October 29, San Francisco will hear this great singer for the first time in a house of intimate proportions where his fine lyric voice will be heard to the best advantage. A few years ago one of the obscurest of our citizens, Roland Hayes is now not only famous before any of his race in any field but in his way quite unmatched in the present century of singing.

Dramatic contrast will not be lacking when some day the biography of Hayes is written. This singer, whose name few in the world do not know, was not many years ago a farmer lad in a poor section of Georgia. He was one of a large family on the meagre holding of his widowed mother, born in slavery. The boy had to take turns with his brothers helping at home and going to school. He sang at work, according to the way of his race, and friends noticed his voice. But he had no conception of a singer's career, or of the world of song, until he heard some phonograph records of Eames and Caruso. "It was as if a bell rang in my heart," he says, describing the moment which gave him the ambition of his life.

The young singer put himself through Fisk University, and touring with the Fisk Jubilee Singers he was singled out by a noted singing teacher in Boston, who laid before him the opportunity of a full vocal training. Before this, his eighth tour of America, Roland Hayes has given, exclusive of his European appearances, 379 recitals. He has sung in 153 of our cities, in 40 states. By this record number of recitals; by the vastness of his audiences, far exceeding those of any other singer; and by the intensity of his success, Roland Hayes is the most popular, the most popular, the most popular of the concert world.

### IS REHEARSING

Rehearsals for the Bethlehem, Pa., will be resumed the second in vian Seminary t seven-thirty ers of last rt promptly ices will be y hopeful of Seven Can- of the Fes- r sung in oir. One ing in 1903

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## WESTERN ARTISTS LEAGUE

### Movement To Help Resident Concert Artists Receives Enthusiastic Support

No movement to help resident concert artists in recent years has received the enthusiastic support and endorsement that has been accorded the Western Concert Artists League by the press. In Los Angeles where the first League Unit was formed, the following quotations from the leading Southland critics well express the seemingly universal sentiment:

"This effort to do honor to the resident comrade is the most hopeful and concerted move to create a musical 'atmosphere' that the city knows." **Isabel Morse Jones in Los Angeles Times.**

"Musicians of Los Angeles, of California, and of the West in general, have waited vainly these many years for someone to help them. Now they are about to help themselves." **Patterson Greene in Los Angeles Examiner.**

"Few movements have been acknowledged more auspiciously than the Western Concert Artists League, founded last spring, because the new organization is designed to promote recital opportunities for musicians in this section of the country." **Bruno David Ussher in Los Angeles Evening Express.**

"Concert artists and musicians of Los Angeles are quite enthusiastic over what they consider a real solution of the problem of the Western resident concert artist. The undertaking of Manager Frederic Shipman is worthy of spirited support from all directions and must not be allowed to fail." **Carl Bronson in Los Angeles Evening Herald.**

In San Francisco, where the second League Unit was formed, the press have been unanimously enthusiastic over the new organization. The general consensus of opinion is well summed up in the following excerpt from an article on the League by Redfern Mason in the San Francisco Examiner: "God helps those who help themselves. Here is a case in which the musicians are taking heart of grace, initiating their own artistic campaign, having an effective voice in their own exploitation."

"There is one sure way for musical artists to get engagements, and that is to promote their own concerts," says Everhardt Armstrong in the Seattle Post-Intelligencer. "And that's precisely what Pacific Coast musicians led by Frederic Shipman, are planning to do through their recently organized Western Concert Artists League, with branches already functioning in Los Angeles and San Francisco, and a Seattle Unit recently formed."

## SAN FRANCISCO SYMPHONY ORCHESTRA

ISSAY DOBROWEN, Conductor  
Tivoli Theatre

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Soloist

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RECOLLECTIONS OF THE MUSICIANS' CLUB

By John Haraden Pratt

An amendment of Article 3 of the Constitution was passed at the October meeting. It was:

The government of the Club shall be vested in a Council, consisting of a President, Vice-President, Secretary, Treasurer, and two Directors.

The ticket presented by the Nominating Committee, and elected December 21, 1929 follows:

President, Alfred Hertz; Vice-President, Antoine de Vally; Financial Secretary and Treasurer, Johannes C. Raith; Recording Secretary, Chas. J. Lamp; Director, Wm. E. Chamberlain; Director, Samuel Savannah.

There was no meeting in January, 1930. On February 15th we ate at the Restaurant "Florence," 639 Montgomery Street.

On this occasion our guests of honor were Arturo Casiglia, General-rector of the Pacific Opera Association, and its President, Hugo D. Newhouse. They expressed their pleasure to be guests of the Musicians Club; but the honor was ours.

Mr. Newhouse gave us an interesting outline of the foundation and doings of the Association, and said that he looked forward with great encouragement and bright hopes for its future.

It gives an opportunity for local artists to come out before the public, thus showing forth the native talent of San Francisco. In this unique undertaking of the association the public should take a deep interest; and now that we are to have an Opera House, we may predict a successful future for the venture.

In March the guest of Honor was Claire Dux. The dinner was in the Assembly Room of the Taylor Hotel. The date was Sunday Evening, the 23rd. The Women's Auxiliary was invited. Not attending, I am unable to say what transpired, and the next announcement gave no account of the meeting.

However, the Secretary dangled a "deep, dark secret" before our eyes, and said, it being a secret he wouldn't publish it, but we were asked to set aside April 16th on our calendar of social engagements and find out in person. It was all so sudden, and overshadowed other events of the moment.

In a Circular, dated March 29th, we learned that Mr. Hertz was about to retire as Conductor of the Symphony, and that a dinner was to be given to him on the eve of his departure, for a time, from San Francisco.

The following Announcement was printed with the menu:  
Fairmont Hotel, Alfred Hertz Testimonial Dinner given by The

Musicians' Club of San Francisco, Wednesday, April 16, 1930. Committee of Arrangements, Antonie DeVally, Chairman, Charles J. Lamp, Samuel Savannah, assisted by Lula J. Blumberg; Alvina Willson of the Women's Auxiliary, Musicians' Club of S. F.. Reception Committee, Homer Henley, Chairman, Julius Haug, H. B. Pasmore, John H. Pratt, assisted by Mrs. M. E. Blanchard, Helen E. Atkinson, Dorothy Pasmore Bell, Mary Pasmore Burrill, Rebecca Haight, Modesta Mortensen, Margaret Tilly of the Women's Auxiliary, Musicians' Club of San Francisco. Master of Ceremonies, William Edwin Chamberlain.

The many compliments from the speakers should have been recorded, for they showed in a variety of ways, in language and thought, the devotion of the public to its symphonic leader and to the work of fourteen years accomplished. One speech in particular ought to be mentioned, which came from the lips of the Chairman of the Women's Auxiliary, Mrs. M. E. Blanchard.

It was an impassioned tribute to the founder of the Auxiliary, full of affectionate appreciation.

The gathering was a large one, representative of the musical life of San Francisco, and its importance as such may be evidenced by the list of speakers here given.

Speakers: Antoine de Vally, Chairman, Introductory remarks, reading of telegrams and letters; William E. Chamberlain, Master of Ceremonies; Hon. Emmet J. Hayden, Supervisor, Representing the Mayor; Mrs. Blanchard, Chairman of the Women's Auxiliary; J. B. Levison, President of the Symphony; Dr. W. H. Burham, representing the University of California; Mrs. Artie Mason Carter, Los Angeles; Prof. George J. Pierce, representing the Stanford University; Walter Oesterreicher, Manager of the orchestra; Walter A. Weber, President of the Musicians Union; Redfern Mason, Chairman of Music Section of the Commonwealth Club of California; Spencer McKey, Executive Director of the Art Assn. of San Francisco; Glenn Woods, for the Bay Region; Alfred Metzger, for the Press; Harold Pracht, for the Down Town Association; John Haraden Pratt, Historian of the Musicians Club; Albert A. Greenbaum, for the Summer Symphony; Victor Lichtenstein, for the members of the orchestra; A. W. Widenham, for the Standard Oil Company, Radio concerts; Homer Henley, presentation for the Musicians Club; Antoine de Valley, presentation from the Ladies Auxiliary of the Symphony; Wm. E. Chamberlain, presentation of Hon. Life Membership; Response by Alfred Hertz.

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## THE ART OF SCIENTIFIC PIANO-FORTE PLAYING

By Mrs. Noah Brandt

Startling technical skill is but one of the attributes necessary in the development of an artist, either vocal or instrumental. We all demand something more subtle, more closely allied to the soul. However, technic and tone are the essentials which must now more than ever be so all comprehensive, so completely at the command of the artist, that difficulties cease to exist.

Difficulty is not measured by technical complication alone. Fine musicianship requires years of concentrated effort, and undoubtedly one of the severest tests is the performance of a Mozart Concerto, or a Bach Partita, numbers 6 and 2 being especially in mind.

Bach is undoubtedly the open sesame to sound musicianship. Even a simple Sarabande or Allemande in the hands of an expert, fascinates and holds the close attention of an audience. Its successful accomplishment lies in its simplicity, the musical meaning of the composition, and the correct delivery of the phrases. Fine phrasing depends upon the ability to define the limitations of the phrase, and also upon scientific technical knowledge to execute it.

The study of Bach requires the closest mental application. A student of Bach realizes early in his career that he cannot encompass the difficulties of Bach otherwise. A student should first study the Two and Three Part Inventions, to be followed by the Partitas. Next would come the French and English Suites, which should prepare him for the difficulties encountered in the Preludes and Fugues.

With such a splendid preparation, the larger works such as the Toccatas and Fugues, Organ Fantasies, Chaconne (Bach-Bussoni), etc. will be easily mastered and comprehended.

The Bussoni editions are preferable, as they are so carefully edited, even to the minutest detail. The acciaccatura appoggiatura, mordents, trills etc. are all written out in full; in fact, are self-explanatory, and all changes are a decided improvement, giving greater sonority where required, and modernizing the work in conformity with the times.

Bach gives to each hand equal independence, especially in the Fugues and larger works.

Listening is an art that must be continually cultivated. Every note must not only be clear and distinct, but round, full, and equal in length, breadth and sonority.

It is inconceivable how many hours are wasted in strumming at the keyboard, jerking the arm backward and forward, hunching shoulders, and other mannerisms too appalling to contemplate.

The deep thinker studies dignity, repose, elimination of motion, each a scientific study. He listens to the effect of each phrase, studying the dynamics,

pedalling and interpretation, until perfection is attained. The genuine artist is continually striving for greater heights, as in his estimation they are unattainable. The greatest stress should be laid on the foundation. In the formative years, habits become fixed, and years sometimes fail to eradicate faults implanted in childhood. No artist is too great, no teacher too fine to accept a gifted child endowed by nature to become a real artist. Unfortunately many of these little ones are often placed in hands utterly inadequate to give scientific technical training; therefore they fall by the wayside. The greatest genius must be nurtured and matured to blossom into flower.

### Gypsy Music

The attention of the musical world was first called seriously to gypsy music when Franz Liszt published his volume of fifteen Hungarian Rhapsodies for the piano, composed between 1851 and 1854. Subsequently, he arranged six of these for orchestra. Later, in addition, he published a book on gypsy music, describing its characteristic features together with some of his own adventures among the gypsies. Liszt had been familiar with them and their music as a child, and in later years spent occasional holidays among the Hungarian gypsies, who honored him as one of themselves.

Stories of gypsy life have frequently been the theme of ballads and operas. Among the latter may be numbered *The Bohemian Girl*, by Balfe; *Carmen*, by Bizet; and *Mignon*, by Ambroise Thomas. The *Mignon* story is typical of the majority of such works which usually relate the adventures of persons of noble birth stolen by gypsies in childhood and restored to their own station only after years of wandering. *Carmen* is equally typical of other favorite stories of romantic life among the gypsies.

Supposedly of oriental origin, the gypsies have had a strangely powerful influence on music, considering how little, with their silent comings and goings, they have affected our social and political life. Their devotion to music, however, has made them useful as a disseminating influence. Both their own songs and dances and those of the people among whom they have lived have been carried by them from place to place. Even their favorite instruments, such as the cembalom (a kind of table-piano played with small hand-hammers), the violin, the tambourine, and castanets and other percussion instruments, have been adopted by others.

Much of their own music is derived from oriental sources, retaining certain features peculiar to Asiatic music, especially as regards ornamentation of the melody with runs, trills, and similar decorative effects. Certain gypsy dances, notably the "czardas," have become absorbed into the common stock of music, and Liszt's rhapsodies themselves are elaborations of this form. The czardas in its normal form is usually in two parts: a slow, languid, sometimes passionate opening portion called the "lassan," or "lassu," and a wildly vigorous second half called the

"frischka." Occasionally these parts are played separately.

Gypsy musicians usually play "by ear," and have a natural sense of harmony. Roving bands of them frequently play in the small cafes of Europe. They play not only their own music but also whatever other kind happens to be popular at the moment. They readily "catch" new tunes, which they harmonize and decorate in ways peculiar to themselves. Hungary and Spain are the countries where their influence has been felt most strongly.

Occasionally gypsy violinists rise to eminence in the concert world. One of these, Remenyi, became famous both in America and in Europe. Brahms, as a young man, acted for a time as Remenyi's accompanist, and from him learned the gypsy airs which have since become famous as Brahms' Hungarian Dances.

(Courtesy NBC)

ELEMENTARY LESSON: Mignon: Overture, by Ambroise Thomas.\*

ADVANCED LESSON: Hungarian Rhapsody No. 2, by Franz Liszt, will be featured in the **Standard School Broadcast** Thursday Oct. 22nd at 11 a.m.

### TELL IT TO MOTHER AND DAD

- 1—Who is Nicholas Murray Butler?  
Rosa Ponselle? Lauri-Volpi? H. G. Wells?
- 2—What is "Bolero"?
- 3—Who wrote the "Unfinished Symphony"? "Naughty Marietta"?
- 4—Which opera company prefers to engage local artists?
- 5—What is a severe test of fine musicianship?
- 6—Why should a piano student study Bach?
- 7—On which program can you hear "In a Persian Market"? Chopin's Valse Brillante? The Nutcracker Suite? Gypsy Music?
- 8—Name three operas in which stories of gypsy life are the leading themes.
- 9—What are the favorite musical instruments of the gypsies?
- 10—What is a czardas? Hungarian Rhapsody?
- 11—Who is Ludwig Schliebner?

(Answers to the above questions are in this issue of the Review.)

### BANDBOX OPERA

By Clare Harrington



Now that our brief session of opera deluxe is over let us consider seriously what can be done to make San Francisco a REAL music center.

We have a permanent symphony orchestra, thanks to generous subsidizing by private citizens and the city fathers. We have a few concerts by world-famous stars. We have the Pacific Coast Grand Opera Co. with an additional ten performances annually. Fortunately this company prefers to feature local principals whenever possible. Also we have the prospect of a permanent light opera company, thanks to Frank Healy's tireless efforts.

We have some 657,000 inhabitants. Two-thirds of them have never heard the story of Mozart, much less his immortal operas. Pergolesi is an unexplored region for even most music students. Who is Marschner? Did you know that Cherubini is not a character

in "Figaro"? Do you realize that Cimarosa wrote one of the most delicious comic operas with an Englishman trying to talk his native tongue to an Italian girl for romantic purposes? Not to mention Boildieu, Gretry and Berlioz with his version of *Much Ado About Nothing*.

All these are the soul and the ancestry of grand opera. Without them we could have no "Cavalleria," no "Carmen." In Europe their works are neither dead nor sleeping but an integral part of the repertoire in each good company.

It would not "pay"—(cruel word!) to include these masterpieces in our regular, painfully brief seasons. And not alone for financial reasons; our Auditorium, even the ordinary downtown theatres are too big. The classics, especially comedy, require the intimacy of closer contact between audience and characters. There can be no real enjoyment of a musical joke that is uttered nearly a block away by tiny animated dolls.

So a movement to found an intimate opera house has been initiated by a few bold spirits under the musical leadership of Ludwig Schliebner, a recent and very valuable addition to the professional ranks in San Francisco. He is not only a conductor of vast and varied experience all over the world, but a composer of great merit. One of the first things to be sung under his baton in this new and idealistic movement will be his own miniature grand opera, "The Death of Cleopatra." He has chosen Clare Harrington to create the last queen of ancient Egypt.

The stage direction will be under her management.

Together these enthusiasts are planning what will be known as the **BANDBOX OPERA COMPANY**. Associated with them are Catherine Donahue, contralto, Victor Detwiler, tenor, Alfonso Rosa, baritone, P. H. Mullay, basso. Classic simplicity and sincerity are the key notes of the performances they promise us. They will perform weekly here and plan similar appearances in nearby neighboring cities. Their scheme of organization will be copied in other communities so that soon there may be possible an interchange of artists and companies, thereby helping to erase the stigma of "local" from any who choose to enjoy life in a particular location.

It may readily be seen that this is the germ of an idea—that will serve a manifold purpose: educate along hitherto neglected lines, provide intelligent entertainment at very reasonable prices and offer employment and futures to gifted singers and instrumentalists who are otherwise dependent on extremely problematical European careers before earning any recognition in their own country.

This last consideration is very important. World conditions are daily altering for the worse as far as foreign training and careers for Americans go. There is no real reason why we should not create our own art world throughout the great and beautiful country that is ours.

The **HOME DEPARTMENT** is indeed the correct column for the recording of the Bandbox Opera Company. It is a home affair. Any inquiries about this organization may be sent in its care. Questions about the works to be given will be answered on this page from time to time. The more questions you can ask the better the Home Department will like it. There is no college education equal to intelligent inquiry, argument and discussion in the open forum.



Books to be found in the music department of the Public Library of rare interest to the music student:

Liszt by De Pourtales.

Polonaise by De Pourtales (the life of Chopin).

My Path Through Life by Lilli Lehmann.

Those who have just had their souls stirred by Wagner's works at the opera should read his own Autobiography. This will open the door to other reading, his letters to Liszt, etc. We have treasures like these to be had for the taking. On many of their pages are genuine inspiration and encouragement for the serious student.

## FOR YOUR INSPIRATION, EDUCATION AND RECREATION TUNE IN ON:

Saturday, Oct. 17

4:30 p.m.

Station KGO

**H. G. Wells**, distinguished English author and journalist, will speak to an American radio audience from the New York studios of the National Broadcasting Company.

Saturday, Oct. 17

5:15 p.m.

Station KGO

### Educational Talks

Outstanding educators of the country will be heard in a series of weekly academic programs presented by the National Advisory Council on Radio in Education over a National Broadcasting Company network beginning today.

The council will open with a series of thirty addresses by authorities in the fields of present day economics and psychology. The two branches of discussion will share the weekly educational period. A prominent economist

and a leading psychologist will speak fifteen minutes each.

President Nicholas Murray Butler of Columbia University, President James R. Angell of Yale and President Ernest L. Bogart of the American Economic Association will inaugurate the series.

Sunday, October 18

6:15 to 7:15 p.m.

Station KGO

### Special Atwater Kent Program

Two of the outstanding stars in the operatic firmament, Rosa Ponselle, soprano, and Giacomo Lauri-Volpi, tenor, will be presented as soloists in a special Atwater Kent program over a coast-to-coast NBC network.

Both singers are members of the Metropolitan Opera Company. Miss Ponselle is of Italian blood but American birth. As a very young girl she began singing in public, filling all sorts of minor engagements. She appeared in vaudeville with her sister, Carmela. Then, an audition was arranged for her at the Metropolitan, with the result that she made her debut in "La Forza del Destino" with the late Caruso in 1918. She has been with the company ever since.

Lauri-Volpi, an Italian by birth, has had a colorful career. Following his participation in the World War, he decided to give up his study of law to become a singer. He made his debut at one of Italy's most important opera houses, the Costanzi in Rome. Arturo Toscanini sent for him to sing the role of the Duke in "Rigoletto" at the famous La Scala in Milan. In this same role he appeared for the first time at the Metropolitan.

Sunday, October 18

5:00 to 5:15 p.m.

Station KPO

### Enna Jettick Melodies

Pack Up Your Troubles.....Powell  
Old Folks at Home.....Foster  
Sweetest Story Ever Told.....  
Serenade.....Schubert  
Eternal Mind the Potter Is.....

Tuesday, October 20

5:30 to 5:45 p.m.

Station KPO

### Heel Hugger Harmonies

Old-time songs especially suitable to interpretation will be sung by a quartet of male voices.

The quartet will be heard first singing "The Animal Fair," the forerunner of all animal songs. "Maryland," "Long, Long Ago" and "It's a Long Way to Tipperary" will follow in the order given. Ferris is the composer of "Beautiful Isle of Somewhere," the song that concludes the program.

Wednesday, October 21

9:00 to 9:30 p.m.

Station KGO

### Piano Pictures

Ravel's daringly original "Bolero" has been scored for two pianos by Aileen Fealy and Phyllida Ashley and will be played by the feminine "Maier and Pattison" during the Piano Pictures broadcast over an NBC network.

Bearing a dedication to Ida Rubinstein, the dancer, the music catches the imagination and flings it into a drunken world of rhythm. Ravel has taken a

single theme and without relief of any trick of development has given different colors to the motif by the most varied play of instrumentation.

"Minuet and Gavotte" by Saint-Saens, and a Scherzo by Schumann are two other numbers to be played on the same program.

Fantasy.....Mozart-Greig  
Minuet and Gavotte.....Saint-Saens  
Gavotte and Musette.....Raff  
Bolero.....Ravel  
Scherzo.....Schumann

Wednesday, October 21

6:00 to 6:30 p.m.

Station KGO

### Halsey, Stuart Program

From the works of Bizet, Cyril Scott, Delibes, Von Blon, Chopin and Kern come the compositions to be played by the orchestra, with George Dasch wielding the baton.

### Program

March of the Toreadors—"Carmen".....Bizet  
Lento—"Two Pierrot Pieces".....Cyril Scott  
Slavonic Folk Song with Variations.....  
"Coppelia".....Delibes  
March: "Flag of Victory".....Von Blon  
Valse Brillante (Opus 34, No. 3).....Chopin  
Melodies - "Sunny".....Kern  
Two Little Bluebirds  
Do You Love Me  
Sunny  
Who?

Thursday, October 22

8:15 to 9:15 p.m.

Station KGO

### Standard Symphony Hour

Issay Dobrowen will conduct the program, which includes five notable compositions. Most important of these is the first movement from the immortal "Unfinished Symphony" by Schubert. This beautiful work was found by Sir George Grove in an old pile of Schubert manuscripts 39 years after the composer's death. Several months ago, when radio listeners were requested by the sponsors of this program to name their favorite compositions, it was this Schubert work which led all others in popularity.

### Program

Overture—"Mignon".....Thomas  
Scherzo—"A Midsummer Night's  
Dream".....Mendelssohn  
First Movement—"Unfinished".....Schubert  
Hungarian Rhapsody No. 2.....Liszt  
Nutcracker Suite.....Tchaikovsky

Thursday, October 22

11:00 to 11:45 a. m.

Station KGO

### Standard School Broadcast

"Gypsy Music: The Disseminating Influence;" Review; elementary and advanced music appreciation lessons.

Friday, October 23 NBC Service to  
6:30 to 7:00 p.m. Station KGO

### Armour Program

Orchestra—Semper Fidelis.....Sousa  
Quartet and Orchestra—Gypsy Love Song—  
"The Fortune Teller".....Herbert  
Quartet and Orchestra—Blue Danube  
Waltz.....Strauss  
Soprano and Orchestra—What's Keeping My  
Prince Charming?—"Rhapsody in  
Black".....Nichols  
Orchestra—In a Persian Market.....Kerelbey  
Bass and Orchestra—Forgotten.....Cowles  
Orchestra—This Is The Missus—"George  
White's Scandals".....Henderson  
Singers and Orchestra—Italian Street Song—  
"Naughty Marietta".....Herbert

Music critics in San Francisco were unanimous in their acclaim of Eva Gruninger Atkinson's performances as Magdalena in "Die Meistersinger" and Mercedes in "Carmen," the two operas

which closed the 1931 season of the San Francisco Opera Company. The popular NBC contralto is now in Los Angeles duplicating her triumphs in the same roles with the Los Angeles Opera Company.

## WESTERN LEAGUE'S SEASON

### San Francisco Unit Announces First League Concert

The opening concert of the series to be given by the San Francisco Unit of the Western Concert Artists League is announced for Friday evening, October 30th in the gold ballroom of the Hotel Fairmont.

The artists chosen for this occasion are May Taylor Elliott, contralto; Marsden Argall, baritone, with Misha Gagna, cellist, as the exchange artist from Los Angeles. Edward Harris will be the accompanist.

The exchange artist from San Francisco for Los Angeles is Fredrick Bittke, tenor, who will appear with the Los Angeles Unit in their second concert of the season, October 26th at the Biltmore Hotel, Los Angeles.

Mayor Angelo Rossi has proved during the last nine years that he believes in the Municipality's encouragement of popular musical activities. Inasmuch as he also has proved himself a sincere, able, loyal and efficient administrator of the city's affairs. No conscientious citizen of San Francisco who is fond of music needs to hesitate to vote for him as Mayor at the election on Tuesday, November 3rd.

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SAN FRANCISCO

### ATWATER KENT STATE AUDITION OCTOBER 25-26

With many of the local auditions now a matter of record, interest of California's young artists is now centered on the Northern California State Audition of the Atwater Kent Foundation to be held here over Station KPO, Sunday and Monday evenings, October 25th and 26th.

More than a score of communities will be represented in this trial for the honor of being the North's representative in the all-Western audition which is scheduled to be held over KPO, November 16th.

Owing to the number of young singers brought out in this year's audition it has become necessary to divide the Northern California try-out into a two-evening session. The girls will be heard on Sunday, October 25th from 7 to 8:30 p.m. The boys, originally scheduled

for an earlier hour, are now due to go on the air the following evening from 8:00 to 9:30.

"There has never been a time in the history of the Atwater Kent Auditions that a season has been so productive of rich discoveries as the present year," said Carl T. Nunan, western manager of the contest for the Atwater Kent Foundation. "From all of the communities taking part, word has come that competitions have been closer than ever before, that judges have had increasing difficulty in pinning the awards on the best boy and girl."

According to Nunan, the Northern California contestants represent a complete cross-section of the youth of this part of the state. Among the contestants who will appear here will be a farmer, an insurance agent, a merchant, a student, clerk and an iceman.

Out of this Northern California audition the judges will select one boy and one girl who will meet similar state winners from other western states at the

November audition over KPO. From this latter audition will be produced another pair of winners who will go back to New York in December for the nation-wide audition.

Annually the Atwater Kent Foundation distributes cash awards totaling \$25,000 and scholarships in America's finest conservatories to the finalists.

### COLORATURA SOPRANO TO SING OVER KPO

Eleanor V. Coryell, brilliant young coloratura soprano, will be presented over KPO Wednesday afternoon, Oct. 21st, 1 to 2 o'clock as the guest soloist of the Aeolian Instrumental Trio's concert.

Miss Coryell, a pupil of Mabel Riegelman known throughout Europe and America as opera's "tiniest prima donna," possesses a coloratura voice of exceptional agility and range and this coupled with her histrionic ability argue well for unrivaled triumphs and suc-

cesses in her future career, which is just starting.

Among the tuneful and pleasing selections Miss Coryell will offer on her program this afternoon is the "Angel Star" of Ray Perkins, the "Waltz Song" from Gounod's "Romeo and Juliette," an old English classic "Phyllis Has Such Charming Graces" by Young, Howard White's delightful "Robin's Song" and the ever desirable "Last Rose of Summer." Fritz Warnke, composer-pianist will play the accompaniments.

The Aeolian Trio, directed by Cy Trobbe will offer a varied program of classical trio numbers.

The Pacific Coast Musical Review has defended the cause of resident artists, teachers and students during the last thirty years. It has been partly responsible for the success of symphony, concerts, opera, summer concerts and chamber music. Surely it is not too much to ask of music loving people to subscribe for it at \$2.50 a year.

**C**ITIZENS of San Francisco interested in music should enthusiastically and energetically work for the election of Angelo J. Rossi as Mayor of San Francisco. Throughout his official career . . . as Supervisor, Chairman of the Finance Committee, and Mayor . . . Mr. Rossi has given his wholehearted endorsement and support to the policy that the Municipality should assist in giving the people of San Francisco an opportunity to hear the San Francisco Symphony Orchestra, together with world-famous artists at prices within the reach of everybody—rich or poor, young or old.

Audiences of from eight to ten thousand people have attended the Municipal Symphony Concerts during the last ten years. This means that nearly 50,000 people attended in one season or 500,000 in the ten years of the existence of Municipal Concerts.

Next year the War Memorial Opera House will be finished. It is absolutely essential that a Mayor, who has proved himself sympathetic to the cause of music, should be at the head of the City Government at that time. The Civic Music League, now enlisting fifty thousand music loving voters, stands unanimously behind Mayor Rossi.

But, although Mayor Rossi has always been a friend of music, the support of the music loving voters would not be justified if he had not also proved himself an honest, able and loyal administrator of the City's affairs.

CIVIC MUSIC LEAGUE



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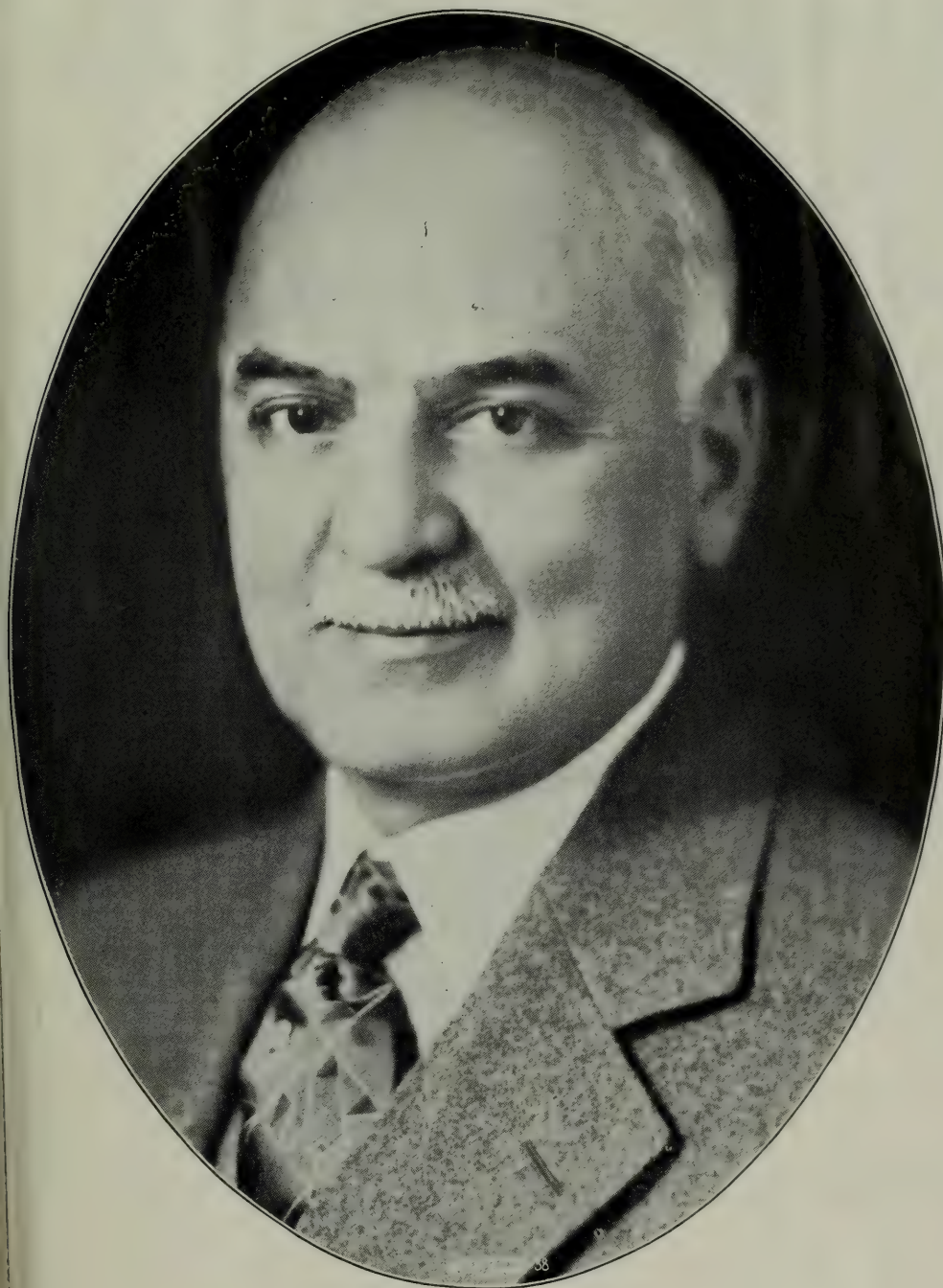
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## MAYOR ANGELO ROSSI

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### POP CONCERT FEATURES RICHARD WAGNER WORKS

Issay Dobrowen Selects All-Wagner  
Program as Attraction For First  
Popular Concert

By Alfred Metzger

The first popular program of the season 1931-1932 was given by the San Francisco Symphony Orchestra under the direction of Issay Dobrowen on Friday evening October 9th. The program consisted exclusively of Wagnerian compositions and judging from the enthusiasm displayed by the audience the popularity of these works can not be questioned. Naturally almost the entire program consisted of extracts from operatic works, and while ordinarily operatic selections do not lend themselves readily to symphonic exploitation, Wagnerian composition, being somewhat of a classic character, are frequently heard in concerts of the highest form or musical literature.

It requires a singular knack to accentuate Wagnerian compositions in a manner to emphasize their most effective qualities. For this reason we find a number of conductors specializing in Wagnerian interpretations. They become known in the musical world as Wagner conductors. Some of the greatest symphony conductors in the world do not qualify as experts in Wagnerian interpretations and on the other hand some decidedly distinguished exponents of Wagnerian operas do not always qualify as expert symphony leaders.

We have not yet had sufficient opportunity to form a definite opinion regarding Issay Dobrowen's standing as a Wagnerian interpreter. Judging from the above mentioned program we come to the conclusion that there was hardly time for sufficient preparation on the part of the orchestra to give Mr. Dobrowen an opportunity to impose his personal authority upon the men. For this reason we must await future programs containing Wagnerian compositions, before we can properly define Mr. Dobrowen's conception of the master.

The program included: Overture, The Flying Dutchman; Prelude to Lohengrin; Prelude to Act III, Lohengrin; Good Friday Spell from Parsifal; Siegfried's Funeral Music from Die Goetterdaemmerung; Prelude and Love Death, Tristan and Isolde; Traume; Overture to Rienzi.

Frederic Biggerstaff, head of the piano department of the Arrillaga Musical College, will present his art pupil, Mme. M. Guitschula, in a recital on Thursday evening, October 22nd in the Auditorium of the Arrillaga Musical College, in a representative program, including works of V. Scarlatti, Bach, Chopin, Debussy, and Beethoven's G Major concerto, with second piano accompaniment played by Mr. Biggerstaff.

### CALIFORNIA HARP ASSOCIATION IS ORGANIZED

The California Harp Association was organized at the studio of Kajetan Attl, 532 Geary Street, on Saturday October 3rd. A number of well known harpists attended the first meeting and others expressed their regret that they could not attend because of their professional duties. However, they wrote or telephoned that they would join as members. The following officers were elected: Kajetan Attl, president; Mrs. Thomas R. Denny, vice president; Mrs. Jose Perz Brown, treasurer; Miss Eleanor Costello, secretary.

The object of this organization is to effect the cooperation of all harpists residing in California and to promote harp playing and any activities that further the harp and its music. Plans are now under way for a Spring Harp Festival the participants of which will share in the proceeds from this unique and highly artistic event. Negotiations are now proceeding to have the concert broadcast and records made of a number of its features.

The next meeting of the California Harp Association will take place at 232 Geary Street on Monday evening, October 26th. Further plans will be discussed regarding the festival. Rehearsals will begin in the near future and Kajetan Attl will place a number of harps gratuitously at the disposal of members.

Following are some of the members present at the first meeting: Kajetan Attl, Mrs. Thomas R. Denny, Mrs. Jose Perz Brown, Miss Eleanor Costello, Miss Rose-Mary Peet, Miss Gloria Peet, Mrs. Orpha Russell-Rhodes, Miss Katheryne Thompson, Miss Mary Rosalie Haslett, Mrs. J. Fatjo, Mrs. Cecilia Painton, Mrs. W. A. Barsh, Miss C. Urbani, Miss Cordelia Kerrick, Mrs. Edward McGurrin, Miss Loretta McFarland, Miss Babette Jean David, and Mrs. Ella B. Jones.

### ABAS STRING QUARTET CONCERTS

The Abas String, sponsored by the Civic Chamber Music Society of San Francisco will begin its 1931-1932 season

at the Community Playhouse on Tuesday evening, November 17th. This charming and ideal auditorium has undergone a few acoustic improvements so that it is now specially suited for chamber music recitals such as are given under the able leadership of Nathan Abas.

The personnel of the Abas Quartet includes: Nathan Abas, first violin; William Wolski, second violin; Nathan Firestone, viola and Flori Gough-Shorr, cello. During the last few seasons this organization has made an enviable place for itself among the fastidious music-lovers of the city and its programs have not only introduced a number of the well known classics, but some of the more important compositions by the modern writers.

Like in past seasons the Abas Quartet, which is under the management of Alice Seckels, will present a number of distinguished guest artists. Particulars regarding the programs will be announced later. There will be five concerts this season. They will take place on Tuesday evenings, November 27, January 26, February 23, March 29 and April 19.



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